



WildIce

A modern tone and texture enhancer: crystalline dispersion and shimmer.

USER GUIDE

Wildflower Sound · Plugin 10 · VST3 & AAX, plus AU on macOS

What WildIce does

WildIce turns any sound into **ice**. A click becomes a descending *ping*. A noise burst becomes a metallic *crinkle*. A drum turns springy and glassy. It works by smearing the signal in time: a stack of all-pass filters holds every frequency at full level but lets each one arrive at a slightly different moment, so a sharp transient spreads into a frozen, ringing tail. On top of that you can add a granular **shimmer**, a bank of detuned **petals**, and a moving **crinkle** that reacts to how loud the source is.

The whole effect rides on one signature macro: turn **Bloom** for how pronounced the ice is, set the **Frequency** it centres on, and dial **Focus** from a broad wash to a pinpoint laser. Everything else is optional sweetening. Defaults already sound like ice.

Good for: lasers, zaps and pings, metallic and springy hits, icy risers and glassy beds, frozen textures and foley, and adding a cold, ringing shimmer to anything static. Use it as an insert on a track or bus.

What's under the hood

- **The ice** · a stack of all-pass filters that delays each frequency by a different amount. It changes the *timing* of a sound, not its tone. More stages means a longer, more dramatic smear, and **Bloom** is what stacks them.
- **Shimmer** · a separate, defeatable granular trail. A frozen, glassy sparkle that feeds off the iced signal, with its own pitch and tail.
- **Crinkle** · an envelope-driven wobble of the ice's centre frequency, so louder hits crinkle harder and quiet passages stay clean.
- **Frozen Petals** · up to eight detuned, time-staggered copies fanned out behind the ice for a chordal, ensemble cold.
- **A live Ice Field display** you can grab and drag, drawing the smear curve, the frost line, the petals and the shimmer in real time.

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

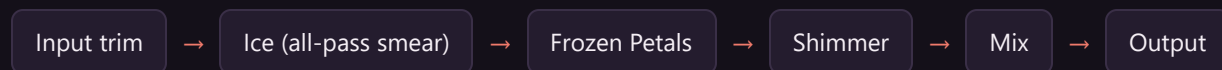
Sixty seconds to ice:

1. **Insert WildIce** on a track or bus (it's an insert effect, see the note on Mix below).
2. **Feed it a transient.** A click, a rimshot, a drum, a noise burst or a plucky synth shows the ice off best. Bright, sharp material pings hardest.
3. **Turn up Bloom.** Watch the transient stretch into a ringing ping or a metallic crinkle. This is the main act.
4. **Set the Frequency.** Turn the knob, or drag the vertical frost line on the display, to pitch the ping where you want it.
5. **Dial Focus.** Low is broad and springy; high concentrates the smear into a sharp, laser-like ping.
6. **Sweeten to taste.** Add **Shimmer** for a glassy trail, **Crinkle** for movement, or **Frozen Petals** for a detuned fan.
7. **Set Mix** for how much effect you want, and trim **Output** if the pings get loud.

The fastest path: feed it a sharp sound, then move **Bloom**, **Frequency** and **Focus**. Those three cover most of the distance from clean to full ice.

The signal, start to finish

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



The ice comes first: it smears the transient into a ping. **Crinkle** rides on that stage, wobbling its centre frequency. **Frozen Petals** add detuned copies on top, and **Shimmer** granulates the whole iced signal into a glassy trail. Because the ice is truly all-pass, it never changes the tone, only the timing.

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 **Ice Field display**, showing the smear curve. Grab the frost line to set Frequency.
- **Hero row:** **Bloom**, **Frequency**, **Focus** and the **I/O** (Input, Output, Mix).
- **Bottom row:** the three sweeteners side by side: **Shimmer**, **Crinkle** and **Frozen Petals**.

The Ice

This is the heart of WildIce. Three controls shape how the smear behaves: how much of it there is, where it centres, and how tight it is. Watch the Ice Field display while you set these, it draws exactly what you're hearing.

Bloom

0-100 · the signature macro, the main act

How pronounced the ice is. As you raise Bloom it stacks more all-pass stages, and each one adds to the smear, so a transient stretches from a short tick into a long, ringing ping or a dense metallic crinkle. At **0 there is no ice at all** and the sound passes clean. Turn it up for more drama. Bloom is the natural "amount" of the effect, and it is the first thing to reach for. On the display, the height of the curve tracks Bloom, so you can see the smear grow.

Frequency

40 Hz-18 kHz · where the smear centres

Sets the pitch the ice is built around, the note a ping rings at. Turn it low for deep, springy boings; turn it high for bright, glassy zaps. You can set it with the knob, or grab the vertical **frost line** on the display and drag it left and right. The knob and the line always track each other.

Focus

0-100 · broad through pinpoint

How tightly the smear clusters around Frequency. Low settings spread the delay across a wide range for a broad, springy, diffuse smear. High settings concentrate it into a tall, narrow spike right at Frequency for a sharp, laser-like ping. On the display, Focus is the *width* of the curve: turn it up and the smear pulls into a tight peak. It holds that tightness even down at low frequencies.

The ice is honest: the all-pass smear changes the *timing* of a sound, never its tone. With Shimmer off, the before and after spectra on the display sit right on top of each other. Bloom makes the transient ring without recolouring it. New tone only appears when you add Shimmer.

Shimmer

Shimmer is a separate, defeatable trail that sits after the ice. It grabs the iced signal, granulates it into a cloud of tiny grains, and feeds them back for a frozen, glassy sparkle. It is where new, brighter tone appears. At 0 it's completely off, and its two helper knobs grey out.

Shimmer

0-100 · amount of the icy trail

How much of the granular shimmer is layered on top of the ice. At 0 there is none, and WildIce is pure smear. Turn it up for a frozen, evolving sparkle that feeds off the ping. On the display it reads as rising glints of light, more of them as you raise it. Because it feeds back, higher settings build a thicker, longer cloud.

Sparkle

-12 ... 0 ... +24 st · pitch of the grains · needs Shimmer > 0

The pitch of the shimmer grains, in semitones. At **0** the shimmer sits at the source pitch. Push it up to **+12** for the classic octave-up icy shimmer, or all the way to +24 for a high, crystalline sparkle. Pull it negative for a darker, sub-octave shimmer. The knob fills from its centre.

Shimmer Tail

0-95 · length of the trail · needs Shimmer > 0

Feeds the shimmer back on itself. Low settings give a short, quick sparkle; turn it up and the trail grows longer and, when Sparkle is positive, keeps climbing as it decays, for a rising icy tail that hangs in the air. It is bounded, so it will not run away, but at the top it is a long, whispering cloud.

Tip: for a glassy ice-cave bed, iced a drone with mid Bloom, then bring Shimmer up with Sparkle at +12 and a long Shimmer Tail. The ping becomes a frozen, ringing pad.

Crinkle

Crinkle makes the ice move. It jitters the centre frequency of the smear back and forth, so instead of a clean, static ping you get a lively, metallic crinkle. The clever part is that it follows the input level: louder hits crinkle harder, and quiet passages stay clean. At 0 it's off, and its two helper knobs grey out.

Crinkle

0-100 · how much the centre wobbles

Sets the depth of the wobble. Low settings add a subtle, shimmering flutter to the ping; high settings throw the centre frequency around for a rough, crackling, metallic crinkle. On the display, a translucent ghost line dances around the frost line to show the live movement, more on louder hits. At 0 the ice sits still.

Crinkle Threshold

-60 ... 0 dB · when it kicks in · needs Crinkle > 0

The level the input has to reach before the crinkle starts. Set it high (near 0 dB) and only the loudest peaks crinkle, leaving quieter moments clean. Set it low and almost everything triggers it. This is what keeps the crinkle musical on dynamic material: it reacts to the hits, not the tails.

Crinkle Pitch Var

0-100 · how far it wanders · needs Crinkle > 0

How far, in pitch, the centre frequency is allowed to wander. Low settings keep the wobble tight and subtle; high settings let it roam wide for a wilder, more unstable crinkle. Pair a high Crinkle with a high Pitch Var for the roughest, most broken-ice texture.

Level caution: at the extreme corner (high Bloom, high Focus, full Crinkle) a sustained, on-pitch source can briefly jump in level as the ice releases the energy it stored. It's the crinkle sound and it's controlled, but trim **Output** if a peak surprises you.

Frozen Petals

Frozen Petals stack extra copies of the iced signal on top of the main one, each at its own detune and its own short delay, fanned out and gently drifting. One or two thicken a ping; a full set turns it into a wide, chordal, icy ensemble. At 0 (Off) there is a single clean voice.

Frozen Petals

Off-8 · how many extra voices

The number of petals, counted one at a time. The readout shows **Off**, **1 petal**, **2 petals** and so on up to **8 petals**. Each petal you add brings in another detuned, time-staggered copy, and they're ordered so even a low count already sounds complete and each new one enriches it. On the display, one small snowflake appears per active petal, fanned out from the frost line so you can see how many are playing and roughly where they sit. Stepping the count up or down is click-free.

Petal Spread

0-100 · how far they fan apart · needs Petals > 0

How wide the petals detune and stagger. At the low end they sit close to the main voice for a gentle, detuned shimmer; turn it up and they spread into a wide chordal fan, further apart in both pitch and time. The petals also drift slowly on their own, so a spread set evolves like a living ensemble rather than sitting still. Spread greys out when the count is Off.

Tip: a few petals with Spread low is a subtle, cold doubling. Eight petals with Spread high, run into Shimmer, is a huge glassy chord, great for frozen pads and sci-fi beds.

I/O

Input · Output

–60 ... 0 ... +12 dB · with LED meters

Trim the level going in and coming out. **Input** sets how hard the sound hits the engine, and because Crinkle reacts to level, it also affects how the crinkle reads against its Threshold. **Output** is the final level, and a handy place to tame a loud ping. The thin meters beside each knob show signal; the top turns red when you're clipping.

Mix

0-100% · dry/wet blend

Blends the iced sound against the untouched input. 100% is fully wet, the usual choice for a designed ping or smear. Lower it for a parallel effect, keeping the original transient sharp while an icy ring or shimmer sits underneath. WildIce is built to run as an **insert**; use Mix for your wet/dry balance rather than a send.

Tip: a little Mix goes a long way for glue. Keep the dry signal at the front for punch, and dial in just enough wet to add a cold, ringing halo behind it.

The Ice Field display

The big graph in the middle isn't just a picture, it's an instrument. It draws the live smear curve of the ice across the full frequency range, and it reacts to everything you do.

- **The curve** is the smear itself. Where it's higher, the delay is longer. Its **height** tracks **Bloom** and its **width** tracks **Focus**, so you can read the whole ice at a glance. The peak delay in milliseconds is shown top-right.
- **Drag the frost line** left and right, anywhere in the window, to set **Frequency**. The knob follows, and the line follows the knob.
- **Crinkle** shows as a ghost line jittering around the frost line, more on louder hits.
- **Frozen Petals** draw one snowflake per active petal, fanned out to show their detune and delay.
- **Shimmer** sprinkles rising glints of light that track the trail's activity.

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 Wildlce'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* / *Wildlce* / *Presets*, in *Factory* and *User* subfolders, easy to back up or share. The recipes later in this guide are quick ways to reach each of Wildlce's characters by hand.

Factory presets

Starting points for sound-design work. All four install with WildIce and appear under Factory.

PRESET	WHAT IT'S FOR
Crystalline Memories	Mid Bloom in the upper mids under a long, sub-octave shimmer tail, with one wide petal: a soft, receding icy bed.
Frost Magic	Full Bloom in the low mids, heavy Crinkle, shimmer at source pitch: a bright, restless frost texture.
Frozen Lake Pings	Full Bloom with pinpoint Focus at the very bottom and no shimmer: deep, springy boings that wobble on the hits.
Glacial Cave-In	A tight low ping under a heavy shimmer pitched about a fourth down, slightly flat: big, cold collapse.

Working with the controls

Beyond dragging, every knob in WildIce 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.
Latency	Zero. The ice is a phase effect and the shimmer reads behind its own write head, so nothing is delayed.
CPU	Light, built to run many instances in a session. Cost tracks Bloom and the petal count.
Automation	Every control is host-automatable with stable parameter IDs, including the draggable Frequency line.

A few favourite moves

- **Laser ping:** high Bloom, high Focus, Frequency around 2 to 4 kHz. Feed it a click or a transient and it fires a sharp descending zap.
- **Metal crinkle:** high Bloom, mid Focus, Frequency around 1.5 kHz, Crinkle up. On drums or foley it turns springy and metallic, crinkling harder on the loud hits.
- **Ice cave:** mid Bloom and Focus, Frequency around 600 Hz, Shimmer up with a long Shimmer Tail. A drone becomes a glassy, ringing bed.
- **Subtle smear:** low Bloom, broad Focus, no sweeteners. A gentle transient softening for a cold sheen without an obvious ping.
- **Frozen chord:** mid Bloom, eight Frozen Petals with Spread high, into a little Shimmer. A wide, detuned, evolving ice pad.

Remember: Bloom, Frequency and Focus shape most of the ice. Reach for those first, then sweeten with Shimmer, Crinkle or Frozen Petals.



THANKS

Thanks for using WildIce

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

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Email support@wildflowersound.io

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