Polite sound ends here.

A character saturator built around a single FRY CORE: DRIVE, TYPE, BIAS, TILT, and an HPF for keeping the low end out of the fire. Stereo or full Mid/Side routing, a quality / oversampling selector, and Auto Gain for honest comparisons.

Screenshot shown in Mid/Side mode. Linked Stereo collapses the view into one expanded Stereo lane.

STEREO / MID-SIDE · MULTIPLE SATURATION TYPES · SELECTABLE OVERSAMPLING · VST3 / CLAP

01. FIRST MOVE

1 LINKED STEREO

Leave **LINK L/R** on for everyday work. v1.1.0 collapses both lanes into a single full-height STEREO lane with one FRY CORE row.

2 PULL DRIVE UP

Start with **DRIVE** at ~25 %. Watch the spectrum bloom; raise until the colour is audible without the source losing definition.

3 SET HPF

Enable the **HPF** and pull the corner up to ~80–120 Hz on full mixes. Keeps the low end from feeding the saturator and the upper mids breathe more freely.

02. ANATOMY AT A GLANCE

HEADER

Title, presets, undo/redo, A/B compare, copy/paste, menu. Trial chip on the right of the title until activated.

UPPER LANE

The L lane in L/R, or the MID lane in M/S. Spectrum view + FRY CORE row. Repaints magenta in M/S MID.

LOWER LANE

The R lane in L/R, or the SIDE lane in M/S. Same controls. Hidden in linked Stereo so the upper lane expands.

FRY CORE

The saturator's user surface: **DRIVE / TYPE / BIAS / TILT / HPF**. Per lane.

GLOBAL

MIX, Quality (oversampling), LINK L/R, M/S MODE, MASTER BYPASS.

INPUT / OUTPUT

Pre and post gain with optional Link and lane-aware AUTO GAIN. Use OUTPUT, or Auto Gain where appropriate, to keep comparison levels honest.

03. FRY CORE IN ONE ROW

Everything that shapes the saturator's main character sits in a single row per lane. There are no hidden character controls; the tone-shaping surface is the FRY CORE row.

KNOB	WHAT IT DOES	TIP
DRIVE	Amount of saturation. Low values colour gently; high values reshape the source.	Start at ~25 %, A/B against bypass with OUTPUT level-matched.
TYPE	Selects the saturator's character (multiple distinct types).	Step through TYPE first at moderate DRIVE; pick the one that suits the source, then dial DRIVE.
BIAS	Asymmetry: shifts the saturator's working point so the curve clips harder on one side than the other.	Small offsets add musical asymmetric harmonics; large offsets get aggressive fast.
TILT	Pre-saturation tilt EQ. Tilts the spectrum darker or brighter into the saturator.	Darken to keep the top clean; brighten to feed the saturator more upper-mid content.
HPF	High-pass filter on the way into the saturator (enable + corner frequency).	80-120 Hz on full mixes; 200-300 Hz on bus saturation; off for bass-only sources.

04. USEFUL STARTING POINTS

GOAL	MOVE	TIP
Gentle glue	`DRIVE 20% / BIAS 0 / HPF on @ 80 Hz / MIX 80%`	Felt, not heard. OUTPUT AUTO GAIN on while you A/B.
Bus warmth	`DRIVE 35% / TILT -1 / HPF on @ 100 Hz`	Step TYPE to find the smoothest fit for the source.
Aggressive grit	`DRIVE 60-70% / BIAS +20% / HPF on @ 200 Hz`	Bias adds asymmetry; HPF keeps low end out of the fire.
Vocal grain	`DRIVE 40% / TYPE for warmth / BIAS small / MIX 60-70%`	Parallel-style blend via MIX preserves dynamics.
Width through colour	`M/S mode / SIDE DRIVE +15% / SIDE HPF off`	Side-only colour can increase perceived width without changing the Mid lane directly. Check mono.

05. STEREO + MID/SIDE IN 30 SECONDS

Linked Stereo (default). LINK L/R on, M/S MODE off. Both lanes collapse into a single full-height lane with one FRY CORE row.

Independent L/R. Turn LINK L/R off. Both lanes appear with their own knobs - use it to colour the channels asymmetrically or correct a stereo imbalance.

Mid/Side. Turn LINK L/R off and M/S MODE on. Upper lane becomes **MID** (centre); lower becomes **SIDE** (width). Saturate MID for body, SIDE for width - or push only one side for asymmetric colour.

06. MIX, QUALITY, AND HPF

MIX is a wet/dry blend on the saturator. 100 % is fully wet; lower values fold a clean signal back in for parallel-style restraint. Useful when DRIVE needs to be heavy for character but the dynamics must survive.

Quality (in the GLOBAL panel) selects the oversampling tier used by the saturator. Lower tiers are cheaper on CPU and good for tracking / sketching; higher tiers reduce aliasing at the cost of CPU. Pick the tier that fits the session; the audible difference is largest at high DRIVE.

HPF sits in the FRY CORE row per lane. Enable + corner frequency. On many mix bus sources, try the HPF at 80-200 Hz so the saturator is not driven too heavily by low-end energy. For pure bass colour, leave it off.

07. AUTO GAIN

Each of INPUT and OUTPUT has an **AUTO GAIN** toggle (centred under the gain knob). When on, that stage aims for a consistent working level around **0 VU / -18 dBFS RMS**, depending on source material, and the manual GAIN knob is hidden so the section has one clear gain mode.

Habit: turn **OUTPUT AUTO GAIN** on while comparing to bypass, so loudness is less likely to bias your tone decisions. Turn it off and reach for the OUTPUT knob when you want a deliberate level.

Auto Gain is for level-matched comparison, not loudness mastering or LUFS normalisation.

08. COMPARE HONESTLY

A / B

The header has an A / B toggle. A and B start as the same snapshot. Make a move on A, click B to start a fresh path; flip back and forth to compare.

MASTER BYPASS

BYPASS in the GLOBAL panel is for honest comparison. Match levels with OUTPUT before judging tone; louder almost always feels better.

09. RECIPES

Bus glue: DRIVE 18-25% / TILT 0 / HPF on @ 80 Hz / MIX 85%. Subtle. Bypass should feel a touch less alive.

Drum bus colour: DRIVE 35-45% / BIAS small / HPF on @ 120 Hz / MIX 100%. Step TYPE to taste.

Lo-fi vocal: DRIVE 60% / BIAS +20% / TILT +1 / MIX 70%. Aggressive harmonics with parallel restraint.

Mastering colour: DRIVE 12% / TILT 0 / HPF on @ 60 Hz / Quality: High / MIX 100%. Tiny moves. OUTPUT AUTO GAIN to compare.

10. INSTALL

FORMAT	FILE	DEFAULT LOCATION
VST3	DeepFryer.vst3	Linux `~/.vst3/` / Windows `C:\Program Files\Common Files\VST3\`
CLAP	DeepFryer.clap	Linux `~/.clap/` / Windows `C:\Program Files\Common Files\CLAP\`

DeepFryer processes audio locally. It does not upload or transmit your audio and does not require an internet connection for normal use after activation. Visit mouseplugins.com/en/products/deepfryer for support, updates, the full User Manual, licence terms, and third party notices.

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LICENCE SUMMARY