



# User Manual

Tube-style saturation with a per-band Fry Core. Polite sound ends here.

**The Offline Promise:** DeepFryer is offline-first. The plugin does not collect telemetry or send usage data. Audio is processed locally on your machine. The website and document links in the hamburger menu only open a browser if you click them; nothing happens in the background.

## 01. INTRODUCTION

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DeepFryer is a tube-style saturation engine. At low Drive, the tone leans toward even-harmonic body for roundness and density. As Drive increases, the character turns odder and edgier for a more aggressive tone. The point is to let you commit to colour quickly: one control selects the saturation curve, two more shape its harmonic fingerprint, and a handful of global controls place that colour in the mix.

In v1.2.0 the whole Fry Core is **multiband**. Each lane is split into LO, MID and HI bands, each with its own Drive, Type and Bias. You can drive the lows differently from the highs, soften only the top end, or leave the bass clean while saturating the rest — all inside one instance.

### KEY FEATURES

- Three tube-style voicings (T / P1 / P2) per band.
- Even-harmonic body at low Drive, odder edge at high Drive.
- Multiband Fry Core — independent Drive / Type / Bias per LO / MID / HI band.
- Stereo, Dual-Mono and Mid/Side routing with two independent lanes.
- Quality modes with up to 8× oversampling.
- Pre-saturation high-pass filter for a clean low end.
- Auto Gain to help compare tone without loudness jumps.
- Offline cryptographic validation — no internet required for normal use.

### ABOUT THIS MANUAL

This manual walks the interface section by section, from installation through every panel, the multiband chart, the Fry Core, routing, signal flow, presets, troubleshooting, and licensing. If you just want a sound fast, read the separate **Quick Start** guide first — both are reachable from the hamburger menu.

## 02. INSTALLATION

DeepFryer is available for **Windows** and **Linux**, in **VST3** and **CLAP** formats. VST2 and macOS are not supported in this release.

### SYSTEM REQUIREMENTS

REQUIREMENT	MINIMUM SPECIFICATION
Operating System	Windows 10 or newer, or a modern 64-bit Linux
Plugin Formats	VST3, CLAP (VST2 is not supported)
Host	A VST3 or CLAP-compatible DAW
Sample Rates	44.1 kHz to 192 kHz
Channels	Mono in / mono out, or Stereo in / Stereo out

### INSTALL LOCATIONS

PLATFORM	FORMAT	DEFAULT LOCATION
Windows	VST3	<b>C:\Program Files\Common Files\VST3\</b>
Windows	CLAP	<b>C:\Program Files\Common Files\CLAP\</b>
Linux	VST3	<b>~/.vst3/ or /usr/local/lib/vst3/</b>
Linux	CLAP	<b>~/.clap/ or /usr/local/lib/clap/</b>

On Linux the **~/.vst3** and **~/.clap** locations install for the current user only; the **/usr/local/lib** paths install system-wide for all users. After copying the plugin, rescan in your DAW so it appears in the plugin list.

## 03. PACKAGE FILES & PRESET STORAGE

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### PACKAGE FILES

FORMAT	FILE NAME
VST3	DeepFryer.vst3
CLAP	DeepFryer.clap

Each download contains the plugin for one platform and format. Copy the file into the matching location from the previous page; there is nothing else to install.

### PRESET STORAGE

Factory presets ship inside the plugin. Any presets you save yourself live in the MousePlugins configuration folder for DeepFryer:

**Windows**    `%APPDATA%\MousePlugins\DeepFryer\`

**Linux**    `~/.config/MousePlugins/DeepFryer/`

Each user preset stores the full plugin state — every band's Drive, Type and Bias, the crossover positions, the global controls, and routing. You can copy these files between machines to move your settings.

### WHY NO MACOS?

macOS is not included in this release. DeepFryer currently focuses on Windows and Linux, where the offline-first plugin ships without additional platform distribution requirements.

## 04. INTERFACE OVERVIEW

DeepFryer's interface is organized top-to-bottom: a header toolbar, a left rail, the central chart, the panels on the right, the Fry Core along the bottom, and the status footer. The window is **freely resizable** — drag any window edge or corner to size it to taste. There is no zoom control; the layout reflows to whatever size you choose.



FIG. 1 — DEEPFRYER IN STEREO ROUTING: HEADER, LEFT RAIL, CHART, GLOBAL/INPUT/OUTPUT PANELS, FRY CORE, FOOTER

The figure above shows the plugin in **STEREO** routing with the bands collapsed to a single full-range band (the default). The sections that follow walk each region in turn.

## 04B. ANATOMY OF THE WINDOW

SECTION	PURPOSE
Header	Logo, tagline, license badge, INIT, preset name with prev/next arrows, Undo/Redo, A/B compare, Copy/Paste state, hamburger menu.
Left Rail	CHANNEL indicator showing the routing mode (STEREO, or MID / SIDE in M/S) and an ENABLED power toggle.
Chart	SPECTRUM / CURVE / THD tabs with IN / OUT / DIFF overlays, plus the multiband crossover overlay.
GLOBAL panel	Mix, Tilt, HPF, Link L/R, M/S Mode, Master Bypass.
INPUT / OUTPUT panels	Gain and Auto Gain for the pre-DSP input and the post-DSP output.
Fry Core	Per-band Drive, Type and Bias along the bottom centre.
Footer	OS, latency, sample rate, IN/OUT meters, output feed, CPU, version.

### LEFT RAIL — CHANNEL & POWER

The left rail carries the **CHANNEL** label, which reports the active routing mode (STEREO, or the MID / SIDE lane labels in M/S), and the **ENABLED** power toggle. ENABLED is a fast way to take the whole effect in and out of the path while you audition; it is distinct from the GLOBAL MASTER BYPASS, which is the host-facing bypass.

## 05. HEADER TOOLBAR

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The header runs across the top of the editor. Left to right it carries the MousePlugins logo, the DeepFryer title with its tagline, the license/TRIAL badge, the INIT button, the preset name with prev/next arrows, the undo/redo and A/B controls, copy/paste state, and the hamburger menu.

### PRESET SELECTOR

The current preset name sits in the header with a **prev** and **next** arrow on either side. Click the arrows to step through the factory presets in order. The **INIT** button returns every parameter to its default, neutral state — the same as the *Reset to Init* menu item.

### UNDO / REDO

Every parameter move, preset change and crossover drag is undoable. Use the header buttons or the keyboard shortcuts. The undo history is per-instance and is not saved with the project.

### A / B COMPARE

A/B holds two independent snapshots of the full plugin state. Set up a sound on A, switch to B, dial an alternative, then flip between them to compare. This is ideal for deciding between two Drive amounts or two crossover layouts without losing either.

### COPY / PASTE STATE

Copy puts the entire plugin state on the clipboard as text; Paste applies it to this instance. Use it to move a sound between two DeepFryer instances, or to keep a setting in a note for later.

## 05B. MENU & KEYBOARD SHORTCUTS

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### HAMBURGER MENU

The hamburger menu (top-right) holds everything that is not a knob:

MENU ITEM	ACTION
License	Open the license panel to activate the full version.
Reset to Init	Restore all parameters to their defaults.
User Manual	Open this manual in your browser.
Quick Start	Open the Quick Start guide in your browser.
Support	Open the product support page.
MousePlugins Website	Open mouseplugins.com.
EULA	Open the end-user license agreement.
About DeepFryer	Version and credits.

There is no separate gear "Settings" panel — everything lives in this menu, the panels, and the footer.

### KEYBOARD SHORTCUTS

These work directly from the plugin window. Text fields keep priority for copy/paste while you are editing them.

SHORTCUT	ACTION
Ctrl/Cmd+Z	Undo
Ctrl/Cmd+Y or Shift+Ctrl/Cmd+Z	Redo
Ctrl/Cmd+C	Copy plugin state
Ctrl/Cmd+V	Paste plugin state

## 06. THE CHART

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The central chart is the live picture of what DeepFryer is doing. Three tabs share the same area, and a set of overlay toggles lets you compare input against output. The chart also hosts the multiband crossover overlay, covered in the next section.

### CHART TABS

TAB	WHAT IT SHOWS
SPECTRUM	Real-time frequency content. Watch the harmonics grow and shift as you raise Drive.
CURVE	The input-to-output transfer curve for the active band's current Drive, Type and Bias.
THD	Total harmonic distortion against input level — a quick read on how hard the band is being pushed.

### IN / OUT / DIFF OVERLAYS

Three toggles control which traces are drawn:

OVERLAY	TRACE
IN	The signal entering the saturation stage.
OUT	The processed signal leaving it.
DIFF	The difference between input and output — a quick view of what changed.

DIFF is the fastest way to hear-and-see whether a subtle setting is actually doing anything: if the difference trace is flat, the band is effectively passing through.



## NEW IN V1.2.0 – MULTIBAND FRY CORE

Each lane now has **LO**, **MID** and **HI** bands, split by two draggable crossover handles, with a per-band Mix marker and independent Drive / Type / Bias per band. Out of the box it collapses to a single band, so existing presets and the basic workflow are unchanged.

## 07. MULTIBAND — THREE BANDS PER LANE

Each lane is split into three bands — **LO**, **MID** and **HI** — and each band gets its own Fry Core. Drive the lows differently from the highs, soften only the top end, or leave the bass dry while saturating the rest. The Drive / Type / Bias knobs now write to the *active* band, which you choose by clicking it in the chart.



FIG. 2 — THREE BANDS SPLIT: TWO CROSSOVER HANDLES DRAGGED INWARD, THE MID BAND TINTED, FREQUENCY PILLS AND PER-BAND MIX MARKERS VISIBLE

## 07B. CROSSOVERS, PILLS & MIX MARKERS

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### CROSSOVER HANDLES — WHERE THE BANDS SPLIT

Two vertical handles on the chart set the **LO/MID** and **MID/HI** split frequencies. Drag a handle sideways to move that split. The crossover uses a **4th-order Linkwitz-Riley** topology for clean recombination of the three bands. The two handles repel each other, so band ordering stays  $LO < MID < HI$  by construction — you cannot cross them over.

### FREQUENCY PILLS

Above each handle a small pill shows the crossover frequency in Hz (or kHz above 1000). The pill is itself a drag handle — useful when a crossover is parked at **20 Hz** or **20 kHz** and the main handle sits at the very edge of the chart. Drag the pill horizontally to move the crossover.

### PER-BAND MIX MARKERS

Each band carries a vertical **Mix marker**. Drag it to set how much of that band is processed versus passed dry. **100%** (top) = fully processed; **0%** (bottom) = the dry version of that band is passed through.

**Bands stay in their lane.** A band set to **0% Mix** or **0 Drive** passes the dry version of that band within its own frequency range. Each band's controls only affect that band's frequencies.

## 07C. ACTIVE BAND & DEFAULTS

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### ACTIVE BAND — WHERE THE FRY CORE POINTS

Click **LO**, **MID** or **HI** on the chart to point the three Fry Core knobs at that band. The active band is tinted on the chart and the knob row recolours to that band's accent. Each band keeps its own Drive, Type and Bias; switching bands does not copy or reset anything.

### DEFAULT & SINGLE-BAND COLLAPSE

Out of the box the crossovers sit at **20 Hz** and **20 kHz** with all band mixes at **100%**. That collapses to single-band processing — the MID band spans the full range — so existing presets keep the original single-band behaviour and basic workflow. Drag a handle inward to create real bands.

**Workflow tip:** start with the crossovers at the edges and dial a sound you like as a single band. Then drag a handle inward, click the band you want to push, and adjust its Drive / Type / Bias. Until you edit a band, it keeps its current stored Drive / Type / Bias / Mix values — so you build up the multiband sound one band at a time.

## 08. FRY CORE — DRIVE

The Fry Core — Drive, Type and Bias — is the heart of DeepFryer. It is **per band**: the three knobs always write to the active band you clicked in the chart. This page covers Drive; the next covers Type and Bias.

### DRIVE — FROM EVEN BODY TO ODD EDGE

Drive is more than a gain stage — it selects which saturation curve runs. At low Drive the tone leans on even-harmonic body for roundness and weight; as Drive climbs, the balance turns toward odder, edgier harmonics for grit and presence. The character moves through a continuous progression:

DRIVE	CHARACTER
0%	Clean dry passthrough for this band.
20-35%	Even-harmonic body — round, dense, gentle.
50-65%	Even body still leads; the edge starts to climb.
65-70%	The flip — even body gives way to an odder, edgier voice.
80-100%	Stronger odd edge — edgier, grittier, more present and aggressive.

**Key insight:** the Drive control does not just add gain — it shifts the harmonic balance. Low Drive emphasizes even-harmonic body; high Drive emphasizes an odder, edgier grit. The most obvious character flip sits around **Drive 65-70%**.

Because Drive also changes loudness, reach for **AUTO GAIN** when you want to compare two Drive amounts on tone alone — see the Input & Output section.

## 08B. FRY CORE — TYPE & BIAS

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### TYPE (T / P1 / P2)

Three tube-style voicings. Same core engine, different harmonic fingerprint. Type is per band, so you can run a smooth voicing on the lows and a more aggressive one on the highs.

TYPE	CHARACTER
T	Triode voicing — balanced even / odd behaviour, the smoothest of the three.
P1	Pentode 1 — tighter mids and an earlier breakup than T.
P2	Pentode 2 — the most aggressive, with the heaviest high-drive plateau.

### BIAS

Bias applies a **DC asymmetry** inside the saturator, across a range of **0.00 (neutral)** to **1.00 (maximum asymmetry)**. Higher values push the waveform asymmetrically, pulling the harmonic character toward even-harmonic body without changing Drive. It is the way to add roundness and weight without re-dialling the Drive curve.

**Drive vs. Bias.** Drive sets how hard and how edgy; Bias tilts the same drive toward even-harmonic body. Set Drive for the amount and edge you want, then add a little Bias if you want more body without backing the Drive off.

## 09. GLOBAL PANEL

The GLOBAL panel on the right holds the controls that apply across the whole signal, on top of the per-band Fry Core.

### MIX

Global dry / wet parallel blend (0–100%). At 0% you hear the dry signal; at 100% you hear the fully processed signal. This is the global blend over the entire effect, distinct from the per-band Mix markers on the chart.

**Parallel processing tip:** for parallel saturation, push Drive high (60%+) and blend back with global Mix at 20–40%. You get harmonic texture without losing the clean signal's dynamics.

### TILT

A post-saturation tone control that tilts the spectrum around ~1 kHz.

POSITION	EFFECT
Dark (left)	Tilts toward the bass, gently rolling off the highs.
Neutral (centre)	No tilt, flat response.
Bright (right)	Tilts toward the treble, gently rolling off the bass.

### HPF — PRE-SATURATION HIGH-PASS

A high-pass filter applied *before* the saturator. Toggle it on/off with the HPF button and dial the cutoff with the HPF frequency control. It removes subsonic and low content so heavy low end does not smear into muddy distortion.

**When to use HPF:** enable it on any source with significant low-frequency content (bass, kick, full mixes) to keep the low end clean while you saturate the mids and highs.

## 09B. GLOBAL — ROUTING & BYPASS

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The lower part of the GLOBAL panel holds the routing controls that set how the two lanes are fed.

### LINK L/R

**LINK L/R** ties the two lanes together so they share the same parameter values and move as one. With LINK off, the two lanes become independent — Dual Mono (per-channel offset for L and R), or, with M/S MODE on, independent MID and SIDE processing.

### M/S MODE

**M/S MODE** switches the lanes from left/right to mid/side. The signal is encoded to mid and side, each is processed by its own lane and Fry Core, then decoded back to stereo. Use it to saturate the centre and the sides by different amounts — for example, body on the MID, restraint on the SIDE.

### MASTER BYPASS

**MASTER BYPASS** takes the whole plugin out of the path for a clean A/B against the unprocessed signal. When bypass is on, the Auto Gain stages are skipped too, so bypass stays a strict comparison path rather than a level-matched one.

Routing is covered in full, with the two-lane figure, in Section 11. This page summarises the three controls as they appear in the GLOBAL panel.

## 10. INPUT & OUTPUT PANELS

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The INPUT panel sits before the effect; the OUTPUT panel sits after it. Each has a GAIN knob and an AUTO GAIN toggle.

### INPUT — GAIN

The INPUT **GAIN** knob is a pre-saturation level. Use it to drive harder into the Fry Core, or to pull the input down before a high-Drive setting. Because Drive selects a curve based on level, the input gain meaningfully changes how the saturation responds.

### OUTPUT — GAIN

The OUTPUT **GAIN** knob is the post-effect level. It is the makeup control after saturation — there is no separate "trim" control; output level is simply the OUTPUT GAIN.

### AUTO GAIN

Each panel has an **AUTO GAIN** toggle. When on, Auto Gain helps compensate level changes as Drive changes, so you can judge tone with less loudness bias. INPUT AUTO GAIN adjusts the level going into the effect; OUTPUT AUTO GAIN adjusts the result coming out.

**Habit to internalise:** set Drive / Type / Bias → flip **AUTO GAIN** on (or trim the OUTPUT GAIN) so active and bypassed are easier to compare by tone instead of loudness → then judge tone. Louder almost always feels better at first; level-matching keeps you honest.



## 11. ROUTING & TWO LANES

DeepFryer processes through **two lanes**. How those lanes are fed depends on the routing mode set in the GLOBAL panel:

MODE	HOW THE LANES ARE FED
<b>Stereo</b> (LINK on)	One STEREO lane; both channels share the same parameters.
<b>Dual Mono</b> (LINK off)	Left and Right lanes, each with its own parameter values.
<b>Mid/Side</b> (M/S on)	Encode to MID and SIDE, process each lane independently, decode back to stereo.



FIG. 3 – MID/SIDE ROUTING: TWO STACKED LANES, MID IN PURPLE AND SIDE IN RED, EACH WITH ITS OWN CHART AND FRY CORE

## 11B. WORKING WITH TWO LANES

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In Mid/Side and Dual Mono the two lanes are shown **stacked**, each with its own chart and its own Fry Core. The MID lane is tinted purple and the SIDE lane red (in M/S), so it stays clear which lane you are editing. Each lane carries the full multiband Fry Core — LO / MID / HI bands, crossovers, and per-band Drive / Type / Bias — so the two routing layers (lanes and bands) stack.

### LINKED VS. INDEPENDENT

With **LINK L/R** on, the lanes collapse into one STEREO view and share every value — the common case. Turn LINK off when the stereo image needs separate attention: correct a level imbalance in Dual Mono, or push the sides differently from the centre in M/S.

**Tip:** when you have dialled an independent or M/S sound, re-link before saving the preset only if you want it to travel as a stereo-linked setting. Otherwise the per-lane values are saved as-is.

### BEHAVIOUR IS IDENTICAL ACROSS LANES

The two lanes are the same engine. There is no "special" lane — LEFT behaves exactly like RIGHT, MID exactly like SIDE. Only the input feeding each lane differs.

## 12. SIGNAL FLOW

The signal passes through the stages below, in order. Understanding the order explains why, for example, the HPF only affects what gets saturated, and why the global Mix blends the whole effect rather than a single band.

input → **INPUT GAIN** (and AUTO GAIN if on) → **HPF** (pre-saturation) → **per-band split** (LO / MID / HI) → **per-band saturate** (oversampled, Drive / Type / Bias) → **per-band Mix** → **TILT** → **global MIX** (dry/wet) → **OUTPUT GAIN** (and AUTO GAIN if on) → output

### STAGE ORDER AT A GLANCE

STAGE	WHAT IT DOES
<b>Input Gain / Auto Gain</b>	Sets the level driving into the effect.
<b>HPF</b>	Removes lows before saturation so the low end stays clean.
<b>Per-band split</b>	Splits each lane into LO / MID / HI at the crossover frequencies.
<b>Per-band saturate</b>	Each band runs its own Drive / Type / Bias, oversampled to the Quality setting.
<b>Per-band Mix</b>	Blends each saturated band against its dry version, then recombines the bands.
<b>Tilt</b>	Post-saturation tone tilt around ~1 kHz.
<b>Global Mix</b>	Blends the whole processed signal against the dry input.
<b>Output Gain / Auto Gain</b>	Final makeup level.

In M/S mode the encode happens before the split and the decode after the recombine; both Auto Gain stages are skipped when MASTER BYPASS is on, so bypass stays a strict A/B path.

### 13. FOOTER STRIP

The footer runs across the bottom of the editor and combines status readouts, meters, the oversampling badge, and version info. Left to right:

ITEM	DESCRIPTION
OS (oversampling)	Current oversampling factor (1×, 2×, 4×, 8×). Click to choose the Quality mode.
LATENCY	Reported latency in samples and milliseconds. Varies with the Quality mode (Live = 0).
SR	Host sample rate in kHz.
IN / OUT	Input and output level meters. Comparing them shows the loudness change your saturation caused.
OUT (feed)	Output feed: Mono, Stereo, or Multi — read from the actual output, not assumed.
CPU	Plugin CPU load as a percentage of the audio buffer budget.
Version	Plugin version string (bottom-right): v1.2.0.

The footer is also where you switch oversampling quality: click the **OS** badge to drop the Quality selector. That is covered next.

## 14. QUALITY & OVERSAMPLING

Quality is selected from the **oversampling badge** in the footer — click it to drop the selector. Higher modes oversample the saturation more heavily for cleaner high-drive results, at the cost of more CPU and a little latency.

MODE	OVERSAMPLING	BEST FOR	LATENCY
<b>Live</b>	1×	Tracking and playing	0 samples
<b>Design</b>	2×	Sound design, track-building	small, fixed
<b>Mix</b>	4×	Balancing in context	small, fixed
<b>Master</b>	8×	Final render pass	small, fixed

**When to step up:** for high-drive settings, move to Design, Mix or Master for cleaner oversampled rendering. **Live (1×) reports zero latency**, which is what you want while tracking. The higher modes report a small fixed latency that the host compensates automatically.

Quality can also be automated by the host. Changes are applied safely at processing boundaries; avoid rapid Quality automation during playback, because the latency change may cause the host to re-sync.

## 15. FACTORY PRESETS

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Step through the factory presets with the prev / next arrows beside the preset name in the header. They span the range from gentle bus colour to full-band crush, and several show off the multiband Fry Core.

PRESET	CHARACTER
<b>Init</b>	Neutral starting point — single band, no colour.
<b>Warm Glue</b>	Gentle bus colour for light density and glue.
<b>Crispy Top</b>	Multiband — drives the highs, leaves the rest alone.
<b>Fat Bottom</b>	Multiband — drives the lows for weight.
<b>Deep Fry</b>	Full-band heavy saturation.
<b>Parallel Crush</b>	Hot drive blended back via Mix for parallel texture.
<b>Pentode Stack</b>	The P1 voicing for tighter, earlier breakup.
<b>Tape Tilt</b>	The T voicing with tilt and HPF for a tape-ish tone.

Presets store the full DeepFryer state for this instance; loading one does not affect other tracks or plugin instances. Use INIT or *Reset to Init* to return to neutral.

## 16. WORKFLOW RECIPES & STARTER SETTINGS

**Option A — Subtle Bus Density:** Mix bus: your EQ / compression → **DeepFryer** → limiter. Low Drive (20–35%) for even-harmonic body and roundness.

**Option B — Track Saturation:** Track: **DeepFryer** → EQ → compressor. Drive 40–60% for audible harmonic content before dynamics.

**Option C — Parallel Crunch:** high Drive (70%+) with global Mix at 30–50%. Heavy saturation blended parallel for texture without losing the clean signal.

**Option D — Crispy Top (multiband):** drag the MID/HI crossover to ~3 kHz, click HI, push Drive to 60%. Drives the highs only and leaves the LO and MID bands clean.

### STARTER VALUES

PARAMETER	SAFE START	PUSH IT	HIGH-DRIVE
Drive	25%	50%	80%+
Tilt	Neutral	slight	stronger
Mix (parallel)	100%	50%	30%
Quality	Design (2×)	Mix (4×)	Master (8×)

## 17. TROUBLESHOOTING

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If something feels off, the first move is usually a simple one. Work through the cards below; the most common cause is at the top.

### NO SOUND, OR NO CHANGE?

Check MASTER BYPASS and the left-rail ENABLED toggle. Confirm the active band's Drive is not at 0 and the global Mix is not at 0%.

### A BAND DOES NOTHING?

Its Mix marker may be at 0% (bottom) or its Drive at 0. Either is a clean dry passthrough. Raise one of them.

### DEMO BURSTS IN YOUR RENDER?

Expected while unlicensed — the periodic noise burst is printed into renders and exports. Activate the full version to remove it.

### HARSH TOP END?

Raise Quality to Mix or Master, pull Drive down, or move Tilt darker. High-drive material benefits from more oversampling.

### CPU CLIMBING?

Drop the oversampling quality a step (Master → Mix → Design). The footer shows the active mode and live CPU.

### LATENCY IN LIVE MODE?

Live (1×) reports zero latency by design. If you need zero latency while tracking, use Live and switch up for the final render.

**Sounds louder, not better?** Trim the OUTPUT GAIN, or flip AUTO GAIN on, so active and bypassed are easier to compare by tone instead of loudness. Decide on tone, not on level. If a problem persists, open **Support** from the hamburger menu.



## 18. LICENSING & ACTIVATION

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### OFFLINE LICENSING

DeepFryer uses **offline cryptographic validation (Ed25519)**. Your license key works without an internet connection for normal plugin use, and a single activation unlocks the full version across both formats (VST3 and CLAP). Audio is processed locally; no usage data leaves your machine.

### DEMO MODE

Until activated, DeepFryer's demo mode includes all plugin features, with a periodic **noise burst** — a 0.5-second burst every 60 seconds — as a reminder it is unlicensed. The noise burst is printed into renders and exports, so activate before bouncing final audio.

PROPERTY	VALUE
Burst interval	<b>every 60 seconds</b>
Burst duration	<b>0.5 seconds</b>
In renders / exports	<b>Yes, the burst is printed</b>
Activation behaviour	Stops immediately once a valid key is entered

### HOW TO ACTIVATE

Open **License** from the hamburger menu, or click the license / TRIAL badge in the header. Paste your key into the field and activate. The badge clears once the key validates.

**Important:** activate before printing final renders — the demo noise burst will otherwise be baked into the exported audio.

## 19. ABOUT DEEPFRYER

FIELD	VALUE
Name	DeepFryer
Version	1.2.0
Vendor	MousePlugins
Formats	VST3, CLAP
Platforms	Windows, Linux
Reported latency	Depends on Quality (Live = 0; Design / Mix / Master > 0)
Bus layout	Mono in / mono out, or Stereo in / Stereo out

### DESIGN PHILOSOPHY

DeepFryer is built around musical commitment. One control — Drive — selects the saturation curve and moves you from even-harmonic body to odder edge; Type and Bias shape the fingerprint; the multiband Fry Core lets you place that colour exactly where it belongs in the spectrum. The default single-band collapse keeps the simple case simple, while two lanes and three bands are there the moment a sound needs separate attention.

It is also offline-first by design: there is no telemetry, no account requirement, and no cloud processing. The plugin runs entirely on your machine, and your settings stay in your project and your local preset folder.

Thank you for using DeepFryer. If you have suggestions for additional factory presets or workflow improvements, get in touch via the support page.

## 20. COPYRIGHT & CONTACT

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### WEBSITE

[mouseplugins.com](https://mouseplugins.com)

### SUPPORT

[support@mouseplugins.com](mailto:support@mouseplugins.com)

## LICENSE TERMS

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## INDEPENDENCE

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