TONE AND COLOUR · TUBE WARMTH

Kiln **Cone**

Heat, measured.

Tube saturation with the controls of real hardware: four preamps, up to four tubes, bias, sag, and the slight mismatch between channels. Warmth reads out in firing cones.

Where it goes

On a track or bus that sounds thin or too clean.

Quick start

1. Pick a preamp: Studio, Vintage, Console or Hot.
2. Turn Warmth up, shown as a firing cone from Cone 022 to Cone 12.
3. More Tubes for denser saturation; Bias toward Even for sweetness, Odd for edge.
4. Leave Auto on so warmth adds colour, not loudness.

Listen for

- A thin, digital track getting fuller and rounder, not louder.



Controls

Studio · Vintage · Console · Hot	Preamp voice
Warmth	Cone 022 to Cone 12
Tubes	1 to 4 stages
Bias · Sag	Harmonic balance, supply squash
Lift	Lows and air, or mid focus
Spread	Analog channel mismatch
Mix · Output · Auto	Parallel blend and level

On Firing's checklist

PREP

- [ ] Every track's level is set
- [ ] No hum left
- [ ] No clipped recordings

BALANCE

- [ ] Each group sits in its range
- [ ] The vocal holds steady
- [ ] Kick and bass are heard

SHAPE

- [ ] No mud
- [x] **Nothing harsh or spitty**
- [ ] No ringing frequencies
- [ ] Low end centred
- [ ] Holds up in mono

CHECK

- [x] **Heard on every device**
- [ ] Loud enough, not crushed
- [ ] Peaks under -1 dB
- [ ] Compared with a reference

FINISH

- [ ] Nothing left marked "fix this"

Gentle harmonics help a part survive small speakers, and an Even bias softens the edge.

Part of **Kiln: Start to Finish**, the full guide that walks a song through every plugin to a finished mix. Kiln Cone is in the "Tone and colour" stage of the suite.