



## **Klimt Series™ – Owners Manual**

Thank you for your investment in one of the world's most advanced loudspeaker designs available. We have worked tirelessly to produce this loudspeaker system and trust that you will enjoy the musical performance this product offers. To achieve this new level of performance, special care has been taken in the construction, the materials and the execution of this entirely new design. In order to take full advantage of your new loudspeaker system, critical setup attention must be taken to ensure that it performs as intended.

Please read this manual carefully and utilize the setup suggestions discussed. Ultimately, the most important part of the process is to listen to music and enjoy. Our suggestions are just that, suggestions. If you find in your listening environment that a slightly different adjustment in setup results in a more enjoyable sonic picture, then follow it. All rooms are different and thus, we cannot give an accurate, single installation instruction guide that will cover all possible environments. Please feel free to contact us or your local distributor with any setup related questions. It is our collective goal to ensure that you achieve the best possible performance out of this sophisticated product.

Thank you again and happy listening.

Sincerely,  
Vienna Acoustics

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# Product Description

## 1.1 Technology

The Klimt Series™ loudspeakers feature an extensive list of new technologies. Beginning with the new patented Flat-Spider-Cone™ midrange driver, special care has been taken with the choice of materials and crafting. This driver is created from a compound of several thermal plastic polymers as well as added glass fibers. This material composition offers both a considerable stiffness to mass ratio while also possessing the necessary self silencing necessary to ensure a lack of coloration in sound reproduction. That is, the cone material itself is virtually silent eliminating the need for notch type filters in the cross-over. The goal is to eliminate the problem of cone resonances before they begin. Added to the special material composition is the new flat design which further removes the sonic signature of the driver by eliminating the cone diffraction of the cone walls most often referred to as horn-loading. It is through the process of concentrating on both physical construction or forming and with special quiet materials that we are able to achieve this new level of performance that is free of the normal mechanical limitations as well as resonances present in most conventional midrange cone designs.

In addition to this entirely new flat midrange driver, we have installed a special, hand crafted silk dome tweeter in its middle or pole location. Doing so allows for a timing or phase correctness that cannot otherwise be achieved. Ultimately our final complete coincident driver pairing is capable of reproducing the entire human vocal range, and beyond, without any cross-over interference particularly within the most critical human vocal range. The end result is a system that takes on a presence which until now has only been available in compact monitors. A further advantage of this design is the mentioned timing or phase correctness of the overall combination. The complete assembly results in a dispersion characteristic that creates much more of a "sweet area" versus the typical "sweet spot" found in most designs. For this reason we prefer to describe this entire assembly as the *Music Center*.

It is with this design ideal of concentrating on driver development in both the mechanical and the material domains that the goal of a highly simplified cross-over is achieved. As with our other designs, we begin with a first order cross-over. This we believe allows us to achieve the most seamless integration of all of the drivers into a single, cohesive whole. This is in part why we have chosen to offer only the purest and simplest hook up interface of single-wire terminals. Special care has also been taken with the formulation of the alloys used in these propriety Vienna Acoustics speaker terminals to ensure the quietest connection interface between speaker and speaker wire.

## 1.2 Construction

Each model within the Klimt Series™ features a top section or head which is a completely sealed module of equal internal volumes. This construction allows us to control and carefully position the critical *Music Center*. Holding this sealed enclosure is a solid alloy shoe. This single piece alloy shoe attaches to the *Music Center*'s cabinet in two points in the front and a single point in the rear. To further eliminate the potential for extraneous mechanical information to reach up from the bass cabinet, the aluminum shoe is similarly attached through one large alloy connection point in the rear and a single point in the front. The overall goal with this sophisticated design is to allow the entire *Music Center* to be positioned at its optimal height and position while also being completely isolated mechanically from the bass cabinet.

**Caution:** Under no circumstances should the speaker be carried or moved by holding the Music Center. The result can be permanent damage to the adjustment mechanism.

### 1.3 Construction Details – *The Music*

Unlike most typical bass cabinets, the bass cabinet of *The Music* is divided into several cabinets. The top woofer occupies its own cabinet with dedicated venting. The two additional woofers share their own dedicated cabinet with dual venting ports. The three Vienna Acoustics proprietary X3P Spider-Cone™ woofers are then run in parallel with the upper bass unit most directly extending the bass performance of the *Music Center* and the two lower bass units aiding in further extending bass and overall dynamics. This entire bass assembly acts far more like integrated subwoofers compared to more typical bass units.

The Murata Super-Tweeter occupies its own environment and is mounted at the top of the bass cabinet allowing it to occupy the same general dispersion space as the *Music Center*. Given the extreme extension this unit adds to overall performance, it is not necessary for it to be mounted in the same cabinet as the conventional tweeter. For this reason we are able to minimize the overall baffle area of the *Music Center* itself thus eliminate cabinet diffraction.

With a complete speaker system of such mass, it was also necessary to develop special hardware that not only would allow for the fine adjustment in final setup but one that is substantial enough to physically support it. Each individual spiked foot features an oversized threaded center core with a large specially formed head allowing for easy adjustment. Additionally, there are four lock ring nuts that allow for the final locking of each spiked foot after proper setup has been completed. In the event these speakers are installed on fine wood or stone floors, specially created floor protectors are also supplied.

**Caution:** *Under no circumstances should The Music be installed without the base hardware installed.*

### 1.4 Construction Details – *The Kiss*

The bass cabinet in *The Kiss* is a bass reflex design. This allows the full advantage of our new proprietary X3P Spider-Cone™ woofer to be taken advantage of. In this configuration we are both able to extend the lower extremes of bass response while also maintaining an overall system that can be matched to the largest selection of high quality amplifiers.

In addition to the special care given to the complete speaker design, we also believed that it was necessary to design a stand that is not only beautiful, but more importantly offers the requisite stability necessary to take full advantage of the speaker's capabilities. The most obvious design element of this new dedicated speaker platform is its side pillar. As is immediately obvious, this pillar runs the entire depth of the loudspeaker offering the greatest front to rear stability possible. In addition to the mechanical form of the stand, the materials were specially selected to offer a silent environment for the speaker to operate in. The final construction of the stand is a combination of high density fiber with steel reinforcements working much like the finest architectural structures.

**Caution:** *Because the dedicated stands have been designed as mirror images of one another, it is possible to install the speakers with the pillars towards either the inside or the outside of the soundstage with no compromise in performance. How they are installed is of personal preference. For absolute stability, installation of the spikes with or without the floor protectors is recommended.*

## 1.5 Construction Details - *Poetry*

The bass cabinet of *Poetry* is a pair of two individual bass reflex cabinets on either side of the *Music Center*. This design allows us to take advantage of our proprietary X3P Spider-Cone™ woofers offering un-paralleled dynamic output and speed coherency in a center channel loudspeaker.

As with the other speakers in the Klimt Series™, with a speaker of such size and capability, it was necessary to develop a special stand that offers significant stability specifically designed for center channel applications. In the event a custom installation is necessary, included with the *Poetry* is a table top base that allows for installing on any strong, flat surface.

**Caution:** *If using the dedicated floor stand, do not use the supplied table top base.*

## Connection Instructions

### 2.1 Amplification

The most common question asked of a speaker manufacturer is whether valve amplification or solid state amplification is preferred. The simple answer to this question is that we require good electronics. There are many fine examples of both amplifier technologies that will work perfectly with this loudspeaker system. We as designers and manufacturers have done all we can to insure the greatest flexibility in amplifier selection.

There are a couple primary considerations that should be kept in mind when selecting a proper paired amplifier for this loudspeaker system. First, what are your listening habits? Do you listen to extremely dynamic material at high volume levels? If so, you should consider a more powerful amplifier. Second, do you have an unusually large space that these speakers are being installed in? If so, again you should consider a higher powered amplifier. Otherwise, our recommendation is to select the finest sounding quality amplifier in the fifty and above wattage range (see specifications). This can be either valve or solid state. The sonic differences in these designs are of personal preference. The most critical part of selecting an amplifier aside from its sonic properties is its ability to deliver stable current.

### 2.2 Cable Selection

Cable selection is a difficult area of discussion. So many aspects of cable design and sonic signature exists that careful and thorough investigation with your audio retailer is recommended. We have worked extremely hard with a variety of cable manufacturers selecting the internal wiring used. Aside from this, we must refer you back to your dealer and suggest taking the greatest care in listening. Remember, the goal of this speaker system is to produce music. The cable selection is one area where you can have a significant impact on the overall musical presentation.

### 2.3 Connections

As mentioned in the technology section of this manual, we prefer simple single-wire connections. You will notice that our terminals are quite large. For this reason, if selecting spade lugs, you will have to specify large connectors. Otherwise, standard banana plugs will work perfectly.

*Note: If using large gauge bare speaker wire, termination of the wire to large spade, pin or banana plugs is required.*

## Setup Instructions

### 3.1 Break-In

While there has been exhaustive testing performed on all parts of this speaker system throughout the manufacturing process, proper break-in is necessary. This process does not take particularly long, but special care during this process is particularly important.

The most critical time in the overall break-in process is the first fifty hours. During this time it is important that you not play the speaker system at exceptionally high volume levels. While completing the initial break-in period the speakers should only be played at comfortable listening levels. The easiest way to complete this process is to place a CD on repeat and play the speakers for a few days. The speakers will sound fine during this period. However, you will experience a blending of all the drivers into a more coherent single sounding speaker as the process is completed.

The second stage is much more gradual and one that may not be noticed immediately. This is the fifty to approximately three-hundred hour period. During this final period of break-in, there is a further refinement in the micro-dynamics or inner detail that will become more defined. In other words, the presence of the musicians becomes more intimate. It is during this period that final setup should be completed.

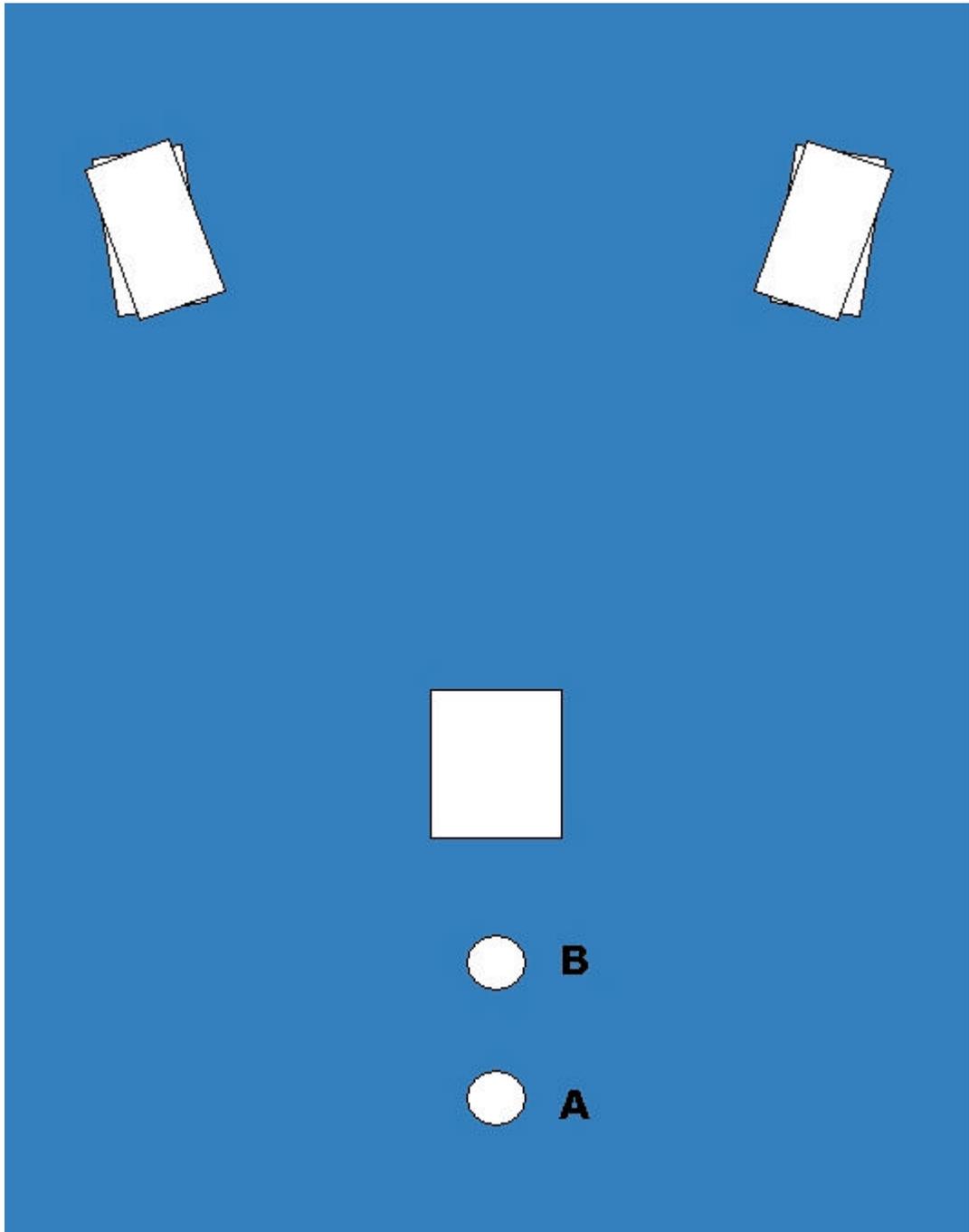
### 3.2 Positioning *The Music* and *The Kiss*

While there are several recommended methods used in proper speaker setup, the only process that we believe in is one that includes listening. If you are not listening to the speakers, it will be impossible for you to know whether you are making the correct adjustments.

The first area of consideration when setting up a large scale, sophisticated speaker system such as either *The Music* or *The Kiss* is the distance between the speakers. Unfortunately, it is our experience that people leave their speakers positioned far too close together to take full advantage of the scale and size of presentation that a modern reference speaker system is capable of. The basic rule to follow is to position the speakers with at least an equal distance between the left and right channels as you are from them. For example, if you are three meters away from the speakers, the speakers should be at least three meters apart.

The second area of setup is commonly referred to as toe-in. With a two-piece speaker design, this process requires more care than the typical single cabinet design. The simple starting rule is to have the bass or lower cabinets aimed approximately one to two meters behind the center or listening position (A) while the top or *Music Center* is aimed approximately one-half this distance (B). See the following image:

**Caution:** *Before attempting any movement of the Music Center, be sure that the locking bolt on the rear of the speaker is loosened. It is possible to force the movement of the Music Center when it is locked down. Doing so will permanently damage the pivoting hardware.*



Following the positioning or toeing-in, attention needs to be turned to the distance of the speakers with respect to the back and side walls of your listening room. While it is possible to achieve positive results positioning the speakers close to the rear wall, this position typically gives up some potential bass extension as well as some soundstage depth. Ideally, the best starting place is approximately one meter from the rear wall. This distance is also a recommended starting point from the side walls. However, because of the driver selection and their dispersion characteristics, it is possible to get quite close to the side walls with care. In the event that the room does not allow

anything else, distance apart will be far more critical than the actual distance from the side walls.

With *The Music*, before moving the speakers into the room it is necessary to have the spiked foot kit installed. We suggest starting with each spike set with approximately one centimeter of thread between the top of the foot bracket and the bottom of the lock rings. This will allow for the greatest amount of adjustment when doing the final fine adjustments. With the speakers playing something with extended pulsing bass, something like a full double bass instrument, carefully pull the speakers further into the room until a natural, fully resolved and extended bass line can be heard. What you are listening for is full resolution without a boominess or slowness. Typically you will find this location within one to two meters from the back wall. It may be necessary to use furniture slides given the weight of each speaker in order to complete this step. Remember to never move the complete speaker by handling the *Music Center*. All movements must be done by gripping the bass cabinet only.

After achieving ideal bass performance, carefully ensure that the cabinets are level and stable. This should provide for a noticeable improvement in the clarity and definition in bass performance. At this point, final adjustments to the *Music Center* should be done.

Before trying to move the shoe, be sure the lock down screw at the rear of the cabinet is loose. Then, carefully make small adjustments both angling in the *Music Center* both in and out on either side until the desired sonic image is achieved. The basic rule is that movements towards the listening position (in) will result in a slightly warmer sound while movements away from the listening position (out) will offer greater clarity and speed. As with all experiences, too much of a good thing is no longer good. Too much warmth results in a dullness, while too much clarity and speed will result in a harshness. After finding the ideal balance, please lock the horizontal rotation lock screw snugly; over tightening is not necessary.

The last step of setup is the image height. Because of the dispersion characteristics and phase or timing correctness of the *Music Center*, adjustments in height will mostly affect image height. If you use a piece of music with a single central focused vocal, adjust the height of both speakers until there is a solidity and consistency across the entire sound stage.

*Note: The height grid located on the rear of the Music Center will typically be located between 0 and 3 and not higher after final setup and is also only a guide.*

As mentioned from the beginning, this setup guide is just that, a guide. Nothing can replace careful listening within the given room of installation. If you find that an adjustment in your system, which is contrary to these recommendations, yields better sound and more musical results, trust that first. Ultimately your ears are the most important tool in proper speaker setup.

### **3.3 Positioning Poetry**

As with other sophisticated center channel loudspeakers, specific setup instructions from your processor should be read and followed before continuing. There are still a couple specific recommendations that should be followed in conjunction with the processor's instructions. First, this is a full range speaker system capable of great dynamic output. This means that it is absolutely necessary to have an amplifier that is capable of producing adequate power for the proper matching to the front main left and right channel loudspeakers without compression or worse, clipping. Ideally, three high power identical amplifiers would be selected for the front three channels in a theater. Second, careful listening should still be done for the fine tuning of *Poetry*. Even with the most

sophisticated measuring devices, human ears are more sensitive. Thus, always trust your ears first.

Final setup of *Poetry* should follow these basic rules. Whether *Poetry* is mounted on its supplied table base or on its optional floor stand, the angling of the overall cabinet should be done such that the two bass drivers are aiming towards the listening environment. This means that if *Poetry* is lower than the listening position, careful adjustments angling the complete speaker up should be done. This also means that in the event *Poetry* is mounted above the listening environment, an angling down should be done. The proper adjustment of the overall cabinet will have profound effects on overall bass resolution and total clarity. While listening to rich bass content through the center channel, try angling the overall cabinet as described and listen to bass content and definition. The correct angle is the position where you have the greatest bass extension and definition. Following the angling the overall cabinet, using some dialogue rich material, adjust the angle of the Music Center so that the greatest vocal clarity can be heard. Given that the center channel is mounted in the center position, the physical setup is quite a bit easier than main stereo pairs of loudspeakers.

### **3.4 Fine Adjustments for *The Music* and *The Kiss***

Before attempting to work with any of the following fine tuning recommendations, please be sure you have exhausted all prior recommendations.

Careful adjustment of *The Music*'s main bass cabinet has the potential of improving both detail as well as overall bass extension. By carefully listening to something with a pronounced and rhythmic bass, like that of the double bass instrument recommended earlier, listen to each speaker and determine where in height off of the floor the bass line has the greatest detail and coherence. If this location is lower than the listening position, carefully extend the front spikes until this clearer position is aimed at the seated location. Be aware that adjustments as small as an 1/8°-turn can have dramatic results. As earlier, pay special attention to the stability of the speaker. In the event that greater clarity was higher than the listening position, do the reverse. After making this adjustment, be sure that the image height is also adjusted. Typically raking back the bass cabinet will result in the need to aim the *Music Center* down while a raking of the bass cabinet down will require an angling up of the *Music Center*.

Toe-in of the overall cabinet as well as distance between the speakers can also result in improvements in overall clarity and resolution. If there appears to be a doubling or sluggishness to the center of the sound stage, try pulling the speakers slightly further apart or aim the overall cabinet further away from the listening position. If there is a vagueness to the soundstage or a lack of central focus, it is possible that you will need to either move the speakers closer together or angle-in the overall cabinet slightly more. As with rake, any adjustments to the overall cabinet position will most likely result in having to make further compensating adjustments to the *Music Center*.

### **3.5 Controls – *The Music***

The final step in proper setup of *The Music* is the adjustment of the three small switches located above the speaker connection terminals at the rear of the speaker. These three switches are labeled: M, UB, LB. These represent: Midrange, Upper-Bass and Low-Bass. The flat or normal position for these switches is in the lower position. These switches were designed to add a small amount of correction specifically for addressing room acoustics. Since all rooms have certain sonic properties, it is possible that the physical placement cannot resolve all audible problems.

In order to add a small amount of additional upper-frequency energy, place the M-switch to the upper position. This is particularly useful in an well-damped listening rooms. In order to increase bass warmth, try moving the UB-switch to the upper position. This can be quite helpful in larger listening rooms where the speakers are unusually far from the rear wall. The final switch is the LB-switch. The upper setting of the LB-switch allows for the greater bass content. In rooms where the full extension and power of overall bass does not overpower the room this position will result in the greatest power as well as resolution of extended or lower bass. A secondary advantage to this position is the possibility of greater air and focus around the upper frequencies and vocals.

While each of the switches has minimal effect, if special care has been taken in the overall physical setup of the complete loudspeaker system, the results can be profound. As with all of our other recommendations, always listen and trust what you are hearing.

### **3.6 Controls – *The Kiss and Poetry***

The final step in proper setup of *The Kiss and Poetry* is the adjusting of the two small switches located above the speaker connection terminals at the rear of the speaker. These three switches are labeled: T and B. These represent Treble and Bass. The flat or normal position for these switches is in the lower position. The addition of these switches was intended to add a small amount of correction specifically for addressing room acoustics. Since all rooms have certain sonic properties, it is possible that the physical placement cannot resolve all audible problems.

In order to add a small amount of additional upper-frequency energy, place the T-switch to the upper position. This is particularly useful in well-damped listening rooms. The second switch is the B-switch. The upper setting of the B-switch allows for the greater bass content. The advantage of this setting is that it results in the greatest power as well as resolution of extended or low bass. A secondary advantage of this position is the possibility of greater air and focus around the upper frequencies and vocals.

While each of the switches has minimal effect, if special care has been taken in the overall physical setup of the complete loudspeaker system, the results can be profound. As with all of our other recommendations, always listen and trust what you are hearing.

## **Listening**

After having completed a thorough break-in and then completing a full and comprehensive setup, listening can and should begin in full earnestness. As with the city we live, design, work and ultimately build this product in, Vienna is about music, music, music. While most acclaimed for our classical music halls and performances, Vienna also has one of the most vibrant jazz scenes as well as rock and everything in between. Music comes in all colors and forms. We are not here to tell you what to listen to. We have done all we can to produce a product that is capable of reproducing the music that all of us at Vienna Acoustics listens to. What does that mean? Simply put, all music! Just listen and enjoy.

## Technical Information

### *The Music*

System Type	3-way loudspeaker system, employing integrated sub-woofers plus Super-Tweeter
Frequency Response	22Hz – 100kHz
Bass Driver	3 x 23cm Patented Vienna Acoustics Spider-Cone
Midrange – Tweeter Coincident	18cm Patented Vienna Acoustics Flat-Spider-Cone midrange with 2.5cm hand crafted neodymium center vented silk dome tweeter
Super-Tweeter	1.3cm
Sensitivity	91db
Impedance	40
Recommended Power	50 – 500 watts
Speaker Weight	82kg / 180lbs each
Speaker Dimensions (WxHxD)	273mm/10.75" x 1295mm/51" x 630mm/24.80" each

### *The Kiss*

System Type	3-way stand-mounted system, employing integrated sub-woofer
Frequency Response	36Hz – 20kHz
Bass Driver	23cm Patented Vienna Acoustics Spider-Cone
Midrange – Tweeter Coincident	18cm Patented Vienna Acoustics Flat-Spider-Cone midrange with 2.5cm hand crafted neodymium center vented silk dome tweeter
Sensitivity	89db
Impedance	40
Recommended Power	50 – 180 watts
Speaker Weight	43kg / 95lbs each
Speaker Dimensions (WxHxD)	273mm/10.75" x 540mm/21.3" x 540mm/21.3" each
Stand Weight	23kg / 50lbs each
Stand Dimensions (WxHxD)	273mm/10.75" x 730mm/29" x 530mm/21" (including spikes) each

### *Poetry*

System Type	3-way system, employing integrated sub-woofer
Frequency Response	32Hz – 20kHz
Bass Drivers	2 x 23cm Patented Vienna Acoustics Spider-Cone
Midrange – Tweeter Coincident	18cm Patented Vienna Acoustics Flat-Spider-Cone midrange with 2.5cm hand crafted neodymium center vented silk dome tweeter
Sensitivity	90db
Impedance	80
Recommended Power	50 – 300 watts
Speaker Weight	50kg / 110lbs
Speaker Dimensions (WxHxD)	920mm/36.25" x 270mm/10.75" x 550mm/21.75"
Stand Weight	40kg / 90lbs
Stand Dimensions (WxHxD)	920mm/36.25" x 580mm/17.75" x 580mm/23" (including spikes)