

AUTHENTIC EXCELLENCE™ PRODUCT AND ACCESSORY GUIDE



WILSON  
AUDIO

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# Floor-standing Loudspeakers



# Sabrina™

*The Sabrina caught me off guard. I expected a level of excellence commensurate with Wilson's reputation; yet, on paper at least, the very idea of greatness seemed like a stretch. Turns out it wasn't. The Sabrina provided some of the finest listening sessions I've ever had...*

Neil Gader, *The Absolute Sound*

*...I can honestly imagine audiophiles planning to spend multiples of [Sabrina's] price choosing it over much more expensive competition, such is the magnificence of its scale, its coherence, its expressiveness, its musical completeness. Pound for pound and dollar for dollar, the Sabrina is Wilson Audio's best speaker, ever—the one that gives the biggest slice of the company's considerable sonic cake for the least amount of money.*

Marc Mickelson, *The Audio Beat*

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## Flagship DNA

The objective for Sabrina was to take the wealth of knowledge and experience contained in the XLF and distill it down to its essence. To create a loudspeaker that, like the first WATT/Puppy before it, could stand alongside much larger systems, and, like its flagship sibling, offer the kind of dynamic contrast and harmonic expression that is the defining character of Wilson Audio loudspeakers.

When the drivers in a loudspeaker array are aligned so that the leading edge of transients from each driver arrive at the listener's ear at precisely the same time, the result is a profound improvement in dynamics, harmonic detail, transparency—to name just a few. In short, all the things that characterize what the brain interprets as “real” in music reproduction. Sabrina's driver array has been time optimized for the typical listening room (hence the sloping front baffle of the loudspeaker).

The clarity and lack of distortion achieved by precision in the time domain is also a function of a well-designed crossover. Each hand-built Sabrina crossover is mandated to match the reference crossover specifications to within  $\pm 0.2\%$ —a value much lower than the industry standard. Wilson believes the owners of its products should hear precisely what Dave, Daryl, and the engineers heard when they signed off on the final prototype.

Fitting a reference quality crossover into a compact cabinet without severely restricting internal volume required a clean-slate approach to circuit design and topology. And Sabrina's remarkable bass performance, is due, in part, to some innovative work on the low-pass portion of Sabrina's crossover.







## Driver Technology

The Wilson Convergent Synergy Tweeter, introduced in Alexandria XLF, is a unique soft-dome design renowned for its uncanny balance of wide bandwidth and effortless musicality. Sabrina features a simplified version of this tweeter, which is crossed over considerably higher than in other Wilson designs, allowing it to perform with even greater power-handling capacity and low distortion.

The 5.75 inch midrange driver is remarkably smooth throughout its bandwidth (which extends flat to 3.5 kHz, facilitating the elevated crossover point to the tweeter). Midrange beauty and alacrity are well-known hallmarks of Wilson designs, and Sabrina's midrange is no exception. The crossover points allow the driver to perform optimally within the "sweet spot" of its range.

Sabrina's woofer is derived from the 8 inch driver in Alexia. In typical small cabinet loudspeakers, the bass will either sound lean, or, in an effort to compensate for the lack of cabinet volume, it will sound "fat" and ill-defined.

The bass performance Wilson owners have come to expect is neither of those; rather it is fast, with huge dynamic contrast, and no "smearing" or overhang. Sabrina's bass exhibits all of these qualities. And even though it can't go as low as our larger loudspeakers (because the laws of physics are, after all, laws), its articulation and speed and optimized extension will demolish any preconceptions about how much powerful bass can come from such a small loudspeaker.







## Specifications

**Enclosure Type:** Rear Ported

**Woofers:** 8 inches (20.32 cm)

**Tweeter:** 1 inch Dome (2.54 cm)

**Midrange:** 5 3/4 inches (14.61 cm)

**Sensitivity:** 87 dB @ 1W @ 1m @ 1 kHz

**Nominal Impedance:** 4 ohms / 2.53 ohms minimum @ 139 Hz

**Minimum Amplifier Power:** 50 watts per channel

**Frequency Response:** 31 Hz – 21 kHz: +/- 3 dB: Room Average Response [RAR]

**Overall Dimensions:** Height: 38 inches (96.48 cm)

Height with spikes: 39 5/16 inches (99.80 cm)

Width: 12 inches (30.48 cm)

Depth: 15 3/16 inches (38.55 cm)

**System Weight Per Channel:** 94 lbs (42.64 kg)

**System Shipping Weight (approx.):** 222 lbs (100.70 kg)



# YVETTE™

*For me, the organic design of the Yvette makes it the Wilson product that comes closest to the magic of an Apple design—and the one most pleasing to my eye. That beauty in the eye of this beholder, combined with its rich tonal palette, its facility to re-create a large lifelike soundstage and its flair for sounding larger than it is, make the Yvette my new reference—a speaker that fits my space and fulfills my requirements for engaging, dynamic, rich sound...*

**Dennis Davis, *The Audio Beat***

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## The Most Advanced Single-enclosure Loudspeaker

It is natural to view the Yvette within the context of Wilson's past models. Early on in Wilson's history, Dave Wilson's WATT/Puppy literally transformed the high-end loudspeaker market. In an arena dominated by towering, multi-box behemoths, the WATT/Puppy was positively diminutive. But there was nothing small about its sound. Indeed, the WATT/Puppy redefined what audiophiles thought was possible in the areas of dynamic contrast, resolution, and soundstaging—all this from a domestically friendly form barely taller than a yardstick. The WATT/Puppy captured the imagination of the audiophile world, and went on to be the best selling loudspeaker in the over-\$10K category in history.

The Yvette may also invite comparison to another audiophile favorite, the Sophia. For thousands of music lovers and audiophiles, Sophia was their first hands-on experience with Wilson. Sophia was treasured for her unparalleled combination of musicality and accessibility with other traditional Wilson virtues, such as dynamic contrast and soundstaging. She was, above all else, easy-going and eminently lovable.

The new Yvette draws from this rich tradition. But, perhaps more importantly, it derives its core technology directly from the enormous research-and-development reservoir of what is perhaps Wilson's most prolific era of innovation to date. Wilson's latest Sasha Series 2, the Alexia, and the leading-edge Alexx have all influenced the Yvette project, in some cases with identical components. And like the Alexx, the Yvette was developed alongside Dave Wilson's new WAMM project.

It's no wonder, then, that the Yvette is the most advanced and musically refined single-enclosure loudspeaker in Wilson's history.



## Technology engineered to serve the music

In conjunction with the WAMM project, Wilson Audio recently completed yet another wave of research into tweeter technology and exotic driver materials. They all fell well short of the musicality, natural resolution, and coherence of Wilson's tweeter. The Yvette employs the MK III version of the Convergent Synergy Tweeter, which is also found in the Sasha Series 2 and the Alexx. The MK III features Wilson's latest thinking on rear-wave diffraction and ultra-low resonance rear chambers. It mates seamlessly with Wilson's proprietary midrange driver.

Wilson's venerable seven-inch midrange driver, the same unit in the Alexandria XLF, covers the all-important midrange. This proprietary Wilson driver has served several Wilson models, reproducing the most musically critical portion of the bandwidth with uncanny speed, resolution, and unprecedented dynamic and harmonic expression. Representing Wilson's commitment to veritable music reproduction, this seven-inch driver is destined to find a home on the list of all-time great drivers.

The ten-inch woofer chosen for the Yvette was (one of two woofers) originally developed for the Alexia, and is a cousin to the ten-inch in the Alexx and the WAMM. These newest series of bass drivers are partially responsible for Wilson's trademark blend of dynamic contrast, impact, speed, and musicality. When installed in Yvette's bass enclosure, which was optimized for this driver in terms of volume and resonance control, it pushes the boundary of musical accuracy, extension, and dynamics for such a compact loudspeaker.





### Cutting-edge composites developed by Wilson

Wilson remains at the vanguard of enclosure technology. Like all recent Wilson designs, the Yvette is the beneficiary of Wilson's state-of-the-art composites research, the heart of which is the laser vibrometer. This measurement tool allows Wilson's engineers to see minute vibrations—on the order of a billionth of a meter.

Yvette's enclosure is built primarily from two Wilson-developed composites: the third generation of X-Material, an extremely well-damped and inert composite, and S-material, which was developed for exquisite midrange performance. Bracing in this system is more ambitious and heroic than any previous single-enclosure system.



### Specifications

**Enclosure Type Woofer:** Rear Ported

**Enclosure Type Midrange:** Rear Vented

**Enclosure Type Tweeter:** Sealed

**Woofers:** 10 inches (25.4 cm)

**Midrange:** 7 inches (17.78 cm)

**Tweeter:** 1 inch (2.54 cm)

**Sensitivity:** 86 dB @ 1 watt @ 1 meter @ 1 kHz

**Nominal Impedance:** 4 ohms / minimum 2.94 ohms @ 90 Hz

**Minimum Amplifier Power:** 50 watts per channel

**Frequency Response:** 20 Hz – 25 kHz +/- 3 dB Room Average Response [RAR]

**Overall Dimensions:** Height: 41 inches (104.14 cm) w/o spikes

Width: 13 1/4 inches (33.66 cm)

Depth: 20 1/16 inches (50.92 cm)

**System Weight Per Channel:** 175 lbs (79.38 kg)

**Total System Shipping Weight (approx.):** 515 lbs (233.60 kg)





# SASHA™ DAW

*Since I designed the WATT for my own use and for my own quite specialized purposes, I was completely surprised at people's excitement surrounding the WATT, and was simply astonished when they wanted to buy it. This was the first time I truly understood the concept of Authentic Excellence. I designed the loudspeaker I wanted to own, and was delighted when others wanted to own it too.*

David A. Wilson—1944-2018

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Dave Wilson with son Daryl



WATT/Puppy, circa 1989

Sasha DAW, circa 2018



## The Man Who Started it All

The original WATT began not as a response to a perceived market need. It was not the product of focus groups. Dave never intended it to be a commercial product at all. Dave Wilson designed the WATT in 1985 as a tool for himself. He was a recording engineer who needed a loudspeaker he could take with him to on-location recording venues, a location monitor that spoke the same language as his revolutionary and revered WAMM reference monitor.

In other words, Dave was literally designing the loudspeaker he wanted to own. There was a certain freedom this approach afforded Dave. He was not governed by business-school notions of market need. Without these considerations, he was unrestricted to design and build a loudspeaker that specifically fit his desire for a loudspeaker that was completely without compromise, crass cynicism, or commercial concerns of any kind.

As a direct consequence of Dave's pure intent and his idealistic approach, a masterpiece was born.

## Two Originals

Later, the WATT was paired with a dedicated woofer module—the "Puppy." The WATT/Puppy combo became Wilson Audio's largest selling product. And the most successful loudspeaker priced over \$10,000 in the history of audio. The reason was simple: it was a truly compact, full-range loudspeaker that could fit easily in most real-world listening rooms while still offering the bass speed and extension, the dynamics, and musicality associated with much larger systems.

When Sasha W/P debuted in 2009, it heralded a name change in recognition of the comprehensive redesign of the WATT/Puppy platform. The addition of W/P to the name was meant to signify the new loudspeaker was still part of an evolutionary chain that extended back to the original introduced in 1989.

With the Sasha W/P, the platform eschewed the modular, two speaker approach of the WATT/Puppy, and instead treated the loudspeaker as a single integrated design. Without this limitation, imposed by the fact that the WATT itself was designed as a standalone monitor, the Sasha's performance established a new elevated standard for what was possible for hyper-performance, compact monitors.

When it came time to upgrade the Sasha, Daryl Wilson was sensitive to what his father accomplished. In the wake of Dave Wilson's recent passing, Daryl was all the more motivated to ensure the Sasha would honor his father's achievements, and yet look to the future for an even greater level of performance than was possible when Dave designed the original Sasha.



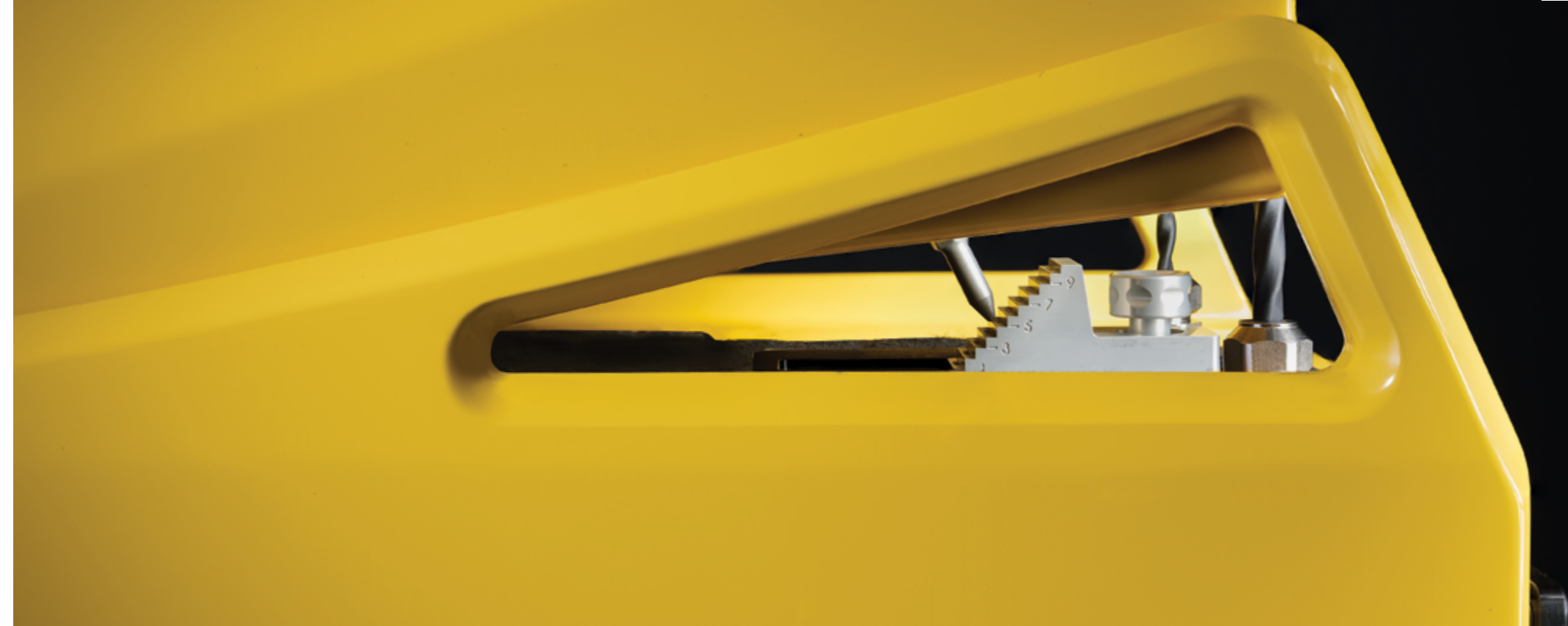


## An All new Sasha

Daryl decided a fresh look at the Sasha was in order. He approached the Sasha as if it were an all-new loudspeaker, taking the elements that very clearly worked in its design and, at the same time, applying the myriad technologies generated by Wilson's design team since the advent of the Series-2 nearly five years ago. The result is the largest upgrade in the history of the WATT/Puppy and Sasha platforms.

Led by Vern Credille, the team designed a new woofer for the Sasha. Based on the 8-inch driver found in the Alexia Series-2, the new woofer was redesigned for the specific needs of the Sasha. When Dave designed the original Puppy, speed and dynamic impact were priorities, as well as optimizing the bass extension. He found that two smaller drivers allowed him to optimize both. This strategy has been refined over the years. The latest Sasha represents the largest leap in bass performance since the platform's inception, and resets the bar in the areas of transient honesty and impact, linearity, and timbral resolution.

To further augment bass performance, Daryl and his team redesigned the Sasha's bass enclosure from the ground up. Thicker X-material panels further reduce (the already vanishing low) panel resonances. Enclosure volume was increased by 13.3%, which allows for greater bottom-octave authority and reduced distortion. The blades on the top of the module, where its companion midrange/tweeter rests, have been strategically redesigned with openings, which reduces cavity pressure in the space between the upper and lower modules. Finally, a new, ultra-low-turbulence port reduces already low unwanted wind-born noise.



For the design of the upper module, Daryl Wilson worked closely with Jarom Lance, one of Wilson mechanical engineers. Thicker panels throughout the module reduce resonance. An all-new pattern is cut into the inside of the enclosure, which mitigate internal reflections. Enclosure volume was increased by 10.2% for increased dynamic range and efficiency.

The midrange and tweeters are the same units used in the WAMM Master Chronosonic, and an all-new crossover blends the entire recipe together. Vern and Daryl worked to improve the frequency linearity of the platform. Already the industry leader in the areas of ultra-low distortion and vanishing noise

levels, the team found ways to reduce both.

In the end, the new design is the highest resolution, lowest distortion, and most linear loudspeaker in the history of the WATT/Puppy platform. It is easier to place in a wider variety of rooms than its predecessors. Most importantly, the latest Sasha provides a remarkably direct conduit to the numinous beauty of music.

In recognition for the man who started it all, the Wilson team felt it apropos to dedicate this most ambitious iteration of the Wilson compact loudspeaker in its history to the visionary who first imagined it thirty years ago. Thus, the designation "DAW," Dave Andrew Wilson's initials.







## The Best Materials

The material to which a driver is mounted provides the “launch pad” for cone excursions. Years of empirical listening trials and materials testing, most recently with Wilson’s Laser Vibrometer, have shown that different materials provide optimum baffles for different drivers. Wilson’s proprietary composite, X-Material, is the ideal material for woofers and tweeters. The research surrounding the original Sasha led to the development of S-Material, designed specifically to increase midrange accuracy and beauty.

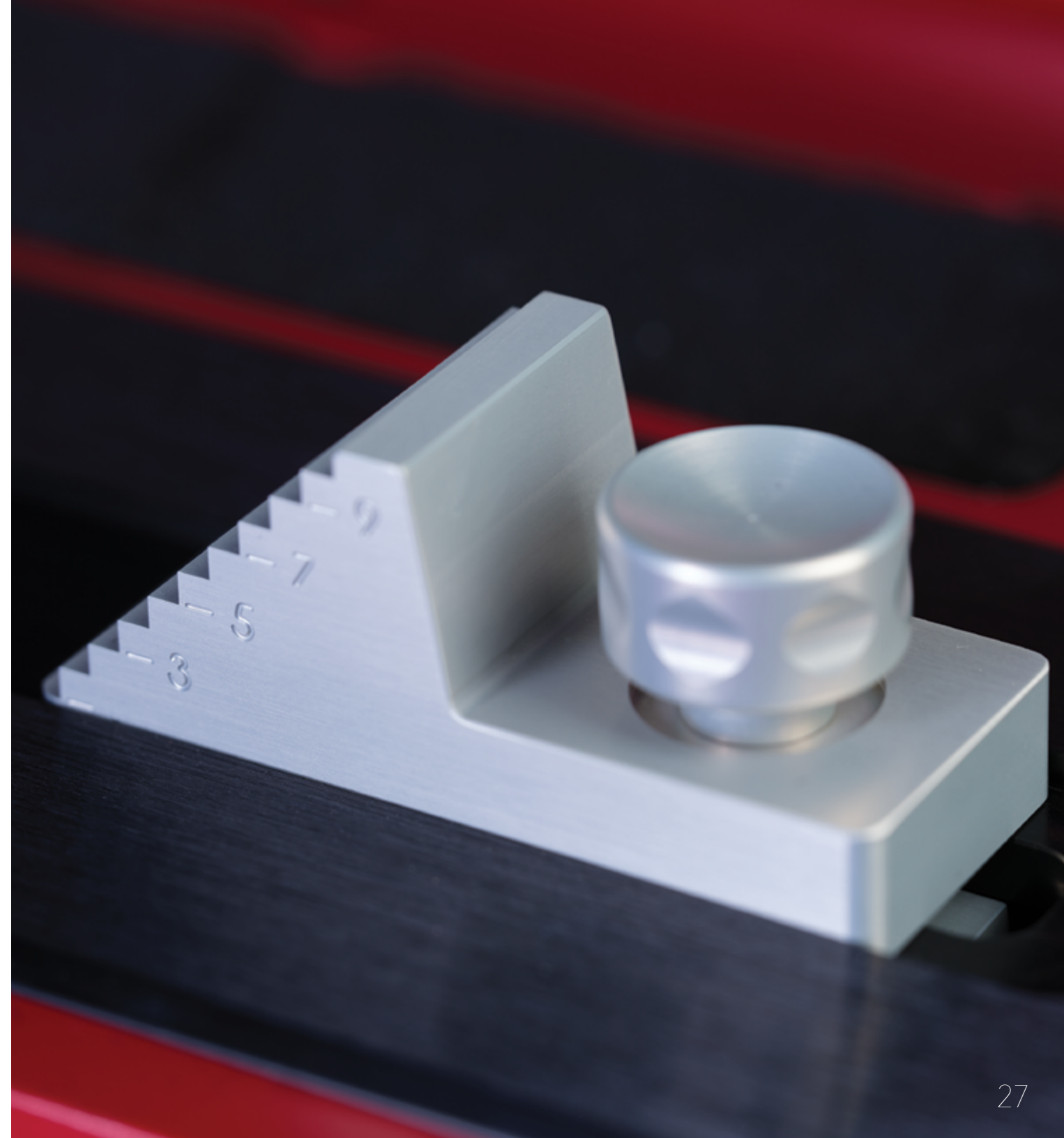
Wilson Audio remains at the cutting edge in the world of enclosure composite development. Using the most sophisticated test equipment, not least of which is the human ear, Wilson’s team have raised the bar again with the Sasha DAW. The team’s attention to detail and nuanced approach to enclosure design contributes substantially to Sasha’s unique blend of resolution, dynamic contrast, timbral accuracy, and musical beauty.

## On Time

Since the original WAMM, designed in the early 1980s, all of Wilson’s loudspeakers accurately correct the individual drivers in the time domain. Like its bigger siblings, Sasha DAW is a modular design, which allows the drivers to be specifically aligned for each installation.

In the Sasha DAW, a beautiful and functional calibrated “ladder” facilitates extremely fine adjustment within the time domain. For each installation, the mid-range/tweeter module is adjusted in relation to the woofer drivers below, such that the four drivers are precisely aligned for that particular environment.

In the DAW, Wilson has enhanced the user interface of the group-delay mechanism, which now features a knurled knob, enabling the adjustment to be facilitated without tools. Additionally, the woofer baffle is now angled back, which more correctly integrates the bass drivers with the upper module in the time domain.







## Specifications

**Enclosure Type Upper Module:** Rear Vented Midrange, X&S-Material

**Enclosure Type Woofer Module:** Rear Ported Woofer, X-Material

**Woofers:** Two – 8 inch (20.32 cm)

**Midrange** One – 7 inch (17.78 cm)

**Tweeter:** One – 1 inch, Dome (2.54 cm)

**Sensitivity:** 91 dB (one watt at one meter at 1kHz)

**Nominal Impedance:** 4 ohms / minimum 2.48 ohms @ 85 Hz

**Minimum Amplifier Power:** 25 watts per channel

**Frequency Response:** 20 Hz –30 kHz +/- 3 dB room average response [RAR]

**Overall Dimensions:** Height: 44 3/4 inches (113.67 cm)

Width: 14 1/2 inches (36.83 cm)

Depth: 22 15/16 inches (58.26 cm)

**Sasha DAW Weight Per Channel:** 236 lbs (107.05 kg)

**System Shipping Weight (approx.):** 710 lbs (322.05 kg)





## ALEXIA SERIES 2

*Most notably, the speakers deliver music in a way that invites extended listening and emotional engagement...a deeper connection with the lyrics and the music. You are inspired, moved...a smile or a tear. These experiences are what I crave for, outside of critical listening for reviewing purpose. When I listen for pleasure, I need to feel. And Alexia Series 2 douses me with a pouring of emotions as it reaches into the listening space and resolutely grasps you in her beautiful embrace. For this reason alone—never mind the individual aspects of superiority over Alexia—this is my new reference speaker. This is where technology meets art. The beauty stays; she's a songstress. Dadirri indeed....*

*Edgar Kramer, Soundstage Australia*

*The new Alexia Series 2 keeps that goal at its heart but also incorporates so many improvements that it could conceivably be considered a wholly new speaker...the size, form and configuration are nearly identical to that of the original Alexia, but the Series 2 moves much further in sonic terms to the Alexx and even the WAMM MC...*

*Marc Mickelson, The Audio Beat*

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## Gilding the Lilly

Wilson has not stood still since the original Alexia was developed. The company's technology has continued to evolve and advance in the areas of drivers, crossover analysis and design, time-alignment accuracy, and composite materials research—and even in the arcane science of wire management. The last several years have been particularly fruitful for Wilson, led primarily by the research and development for the WAMM Master Chronosonic. The Master Chronosonic dramatically advanced the art of believable music reproduction. In turn, the Alexx, which was developed alongside the Master Chronosonic by Daryl Wilson—Dave's son and current CEO—has itself profoundly advanced music reproduction in its respective category.

Daryl understood fully what his father achieved with the original Alexia. He was determined to incorporate many of Wilson's newer technologies and strategies into the Alexia platform in order to further advance its remarkable musicality and resolution, without compromising any aspect of the original's appeal. In the end, every constituent of the Alexia was scrutinized, refined, and ultimately enhanced.

Wilson's engineers have incorporated the WAMM Master Chronosonic version of Convergent Synergy tweeter, designated as the MK V, into the Alexia Series 2. The MK V features Wilson's latest thinking on rear-wave diffraction and ultra-low resonance rear chambers. It mates seamlessly with Wilson's proprietary midrange driver.

Wilson's venerable seven-inch midrange driver—the same unit in the WAMM Master Chronosonic—covers the all-important midrange. This proprietary Wilson driver remains an industry standard, and reproduces the most musically critical portion of the bandwidth with uncanny speed, resolution, and unprecedented dynamic and harmonic expression. Representing Wilson's commitment to veritable music reproduction, this seven-inch driver is destined to find a home on the list of all-time great drivers.

The eight- and ten-inch woofers were developed specifically for the Alexia. Like its larger brethren, Alexia uses two different sized woofers. The drivers were optimized over an eighteen-month period to achieve bass extension extraordinary for an enclosure of this size, without sacrificing upper midbass detail or the explosive dynamic speed and contrast that are signature traits of every Wilson loudspeaker.





## Cutting-edge composites developed by Wilson

Like all recent Wilson designs, the Alexia Series 2 is the beneficiary of Wilson's state-of-the-art composite research, the heart of which is the laser vibrometer. This measurement tool allows Wilson's engineers to see minute vibrations—on the order of a billionth of a meter.

Wilson's latest breakthrough, W-Material, called such because of its relationship to the development of the new WAMM, possesses remarkable energy dissipation (damping) characteristics heretofore unobserved in any previous composite when combined with W's extreme rigidity. Wilson's engineers found that strategically placing W-Material under the modules' spike support areas greatly reduced unwanted energy at this critical mechanical interface, without in any way compromising the cabinet's structural rigidity.

Wilson's third-generation X-Material is a composite that at first seems paradoxical, but is, in reality, the result of decades of research into those areas of loudspeaker-enclosure science that truly contribute to musical veracity. No other material possesses its (seemingly contradictory) combination of extreme rigidity, monotonicity, modulus of elasticity, and intrinsic damping. X-Material is strategically utilized throughout the Alexia's bass enclosure and tweeter module. X-material is central to Alexia's ultra-low resonance cabinet strategy.

The research surrounding the Sasha W/P led to the development of S-Material, which is used in the Alexia midrange baffle. S-Material shares with X its damping characteristics, but has been optimized for the demands of the musically critical midrange, and is a key element to the Alexia's uncanny naturalness on voice and stringed instruments. The sum total of these changes is an enclosure that is, put simply, less audible than the already state-of-the-art original Alexia. A sense of relaxed ease, tonal beauty without coloration, and a transient rightness pervade the Series 2's musical presentation.

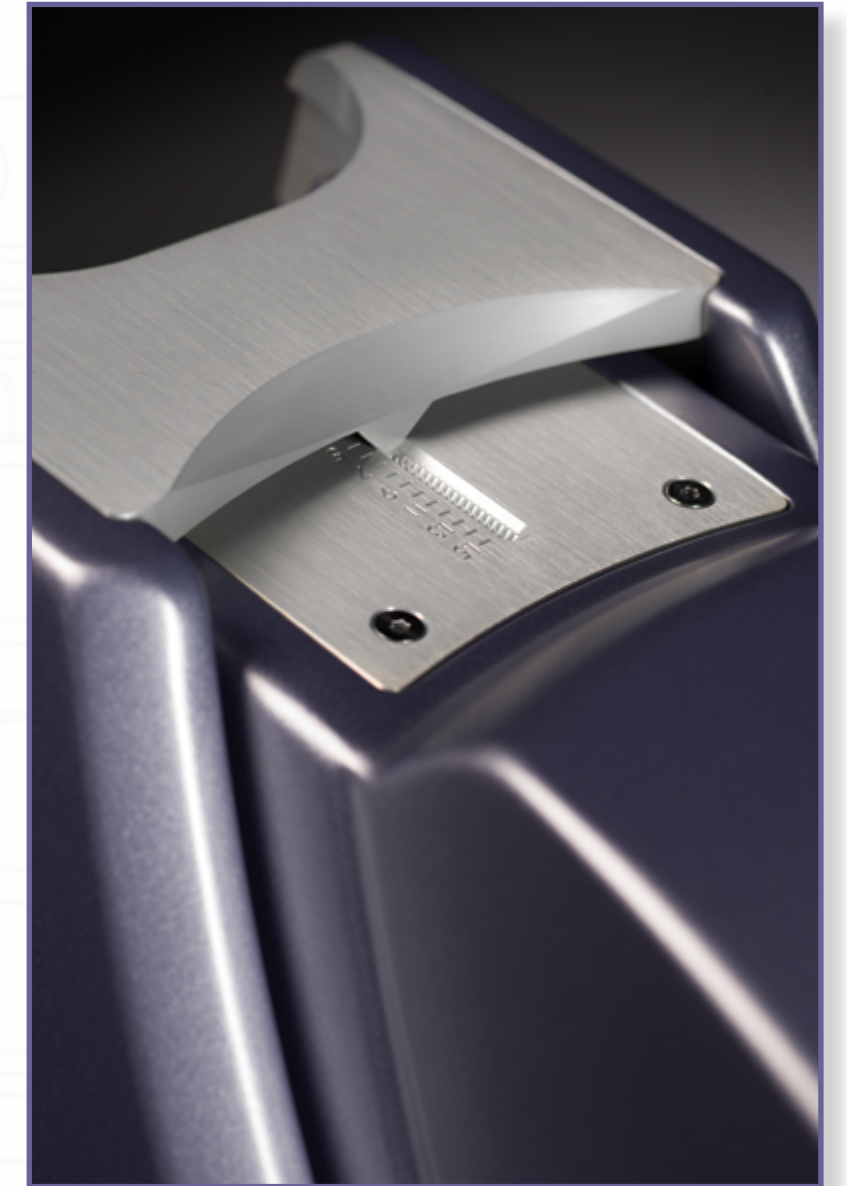


## It's About Time™

The accurate reproduction of music, especially in areas of transient accuracy, dynamic contrast, correct tonality of musical instruments, and spatial retrieval depends on the loudspeaker's ability to be precisely aligned in the time domain. Wilson continues its long tradition of designing loudspeakers with a high degree of fidelity in the critical temporal (time) domain.

Alexia's modular design, with each of the three drivers mounted in their own individual enclosure, facilitates extremely fine adjustment within the time domain. The midrange and tweeter are adjusted independently of the woofer enclosure such that the three drivers can be precisely aligned for each unique installation.

In the Series 2, Wilson has implemented a more advanced mechanism for adjustment of the tweeter module, which now features twice the number of increments, enabling a much more nuanced and correct alignment. Additionally, the woofer baffle is now angled, which more correctly integrates the bass with the upper frequencies in the time domain.







## Specifications

**Enclosure Type Woofer:** Rear Ported

**Enclosure Type Midrange:** Rear Vented

**Enclosure Type Tweeter:** Sealed

**Woofers:** 8 inches (20.32 cm)

10 inches (25.4 cm)

**Midrange:** 7 inches (17.78 cm)

**Tweeter:** 1 inch (2.54 cm)

**Sensitivity:** 89 dB @ 1 watt @ 1 meter @ 1 kHz

**Nominal Impedance:** 4 ohms / minimum 2.54 ohms @ 85 Hz

**Minimum Amplifier Power:** 20 watts per channel

**Frequency Response:** 19 Hz – 32 kHz +/- 3 dB Room Average Response [RAR]

**Overall Dimensions:** Height: 53 inches (134.68 cm) w/o spikes

Width: 15 1/4 inches (38.74 cm)

Depth: 22 7/8 inches (58 cm)

**System Weight Per Channel:** 260 lbs (117.93 kg)

**Total System Shipping Weight (approx.):** 777 lbs (352.44 kg)





# ALEXX™

*Their last few generations of models have added some things to Wilson's attractive mix of sonic characteristics: airy, open highs, as well as transparent and silky-smooth mids. The Alexx exhibited all of these desirable qualities, each of them done better, and with greater top-to-bottom coherence, than I've heard from any other Wilson speaker here... The very-limited-edition WAMM Master Chronosonic aside, the Alexx is easily the best big speaker Wilson Audio Specialties has produced.*

**Michael Fremer, *Stereophile***

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## A Radical Re-imagining of MTM

An “MTM” (Midrange/Tweeter/Midrange) geometry generally refers to a driver arrangement where two midrange drivers flank a tweeter vertically. This arrangement has several advantages, among which is greater dynamic range in the midrange portion of the spectrum.

However, Wilson’s MTM configurations have always been far more sophisticated and complex than competing designs. Rather than mounting the three drivers that make up the MTM in a flat baffle, each driver is mounted in its own module, which allows the driver to be adjusted in the time domain within the loudspeaker array. This unique approach also allows the engineers to optimize the construction of each module, with the specific combinations of composites best suited to the driver.

Wilson’s engineering team has once again re-imagined the MTM geometry. The Alexx was developed alongside the WAMM Master Chronosonic, and derives its MTM strategy directly from the WAMM. The Alexx’s midrange is divided between two different drivers, each covering a portion of the mid-band area. The seven-inch is the celebrated Wilson mid, first introduced in the Alexandria Series 2. The 5.75-inch is an eminently musical midrange driver—most recently utilized in the Sabrina. The frequencies covered by the two drivers are therefore both expanded upward and downward in frequency, the two together covering a broader portion of the midrange. Furthermore, each driver is optimized for the portion of the mid-band best suited to its unique strengths. The engineers at Wilson have blended the two drivers masterfully, ensuring that the two perform seamlessly and coherently together.

## Wilson Leads the Industry in Driver Development

The Alexx tweeter is Wilson’s Convergent Synergy Tweeter. Ongoing and recent research into tweeter technology, including those using exotic materials such as diamond and beryllium, reveals that the Convergent Synergy remains state of the current art, particularly in the areas of dynamic contrast, high power handling capacity, and the unique ability to reveal musical nuances in the source material. Extremely low distortion is another hallmark of the design. This most recent version features the latest implementation of Wilson’s proprietary rear wave chamber design.

The strategic advantage of developing Alexx alongside WAMM is perhaps best exemplified with new technology surrounding the all-important midrange. For the first time, two different midrange drivers are spec’d in the MTM array, each optimized to cover a specific portion of the midrange. Wilson’s venerable seven-inch unit, first introduced in the Alexandria Series 2, covers the lower midrange. The upper-mid driver is an exceptionally musical driver optimized for the upper portion of the midrange.

Alexx’s all-new ten- and twelve-inch woofers were originally developed in conjunction with the WAMM MC project. These two new units were designed from the ground up to complement each other, and are individually optimized for both speed and authority. Alexx’s woofers incorporate all of Wilson’s latest thinking on accurate and musical low-frequency music reproduction. Alexx’s ultra-low resonance woofer enclosure is the perfect home for these state of the art bass drivers, the holistic totality of which significantly raises the bar for bottom octave musicality and accuracy.





## Composites in Service of Music

Wilson Audio is the industry leader in the area of ultra-low resonance enclosure materials. We learned long ago that non-composite products, such as aluminum, MDF, and plywood laminates, could not provide the combination of rigidity, hardness, and intrinsic damping necessary to satisfy Wilson's demanding design goals. Furthermore, years of empirical listening trials and materials testing, most recently with Wilson's Laser Vibrometer, have shown no single material is ideally suited to all applications. Wilson's use of Laser Vibrometry Analysis, used in automotive and aerospace applications, allows the team of engineers to measure mechanical vibrations in our cabinets at the microscopic level of nanometers (billionths of a meter). Wilson's proprietary X-material, now in its third generation, is the ideal "launch pad" for woofers and tweeters. S-material has been optimized for the unique demands of the critical midrange.

Alexx's enclosure is constructed primarily from the third generation of X-material, and also uses S-material in the midrange baffles. For the first time, Alexx uses yet a third material—W-material, named for the WAMM Master Chronosonic for which it was developed. W-material features extraordinary rigidity and damping characteristics, and works extremely well at silencing unwanted energy. It is used in the midrange module transfer point in the Alexx array superstructure to optimize the upper midrange module's coupling to the cabinet. It is painted a special silver to designate its role as Wilson's latest foray into cutting-edge composites.



## Timing is Everything

When Dave Wilson was developing the original WAMM, he discovered that proper alignment of each of the drivers in relationship to the listener is critical to dynamic and harmonic expression. Since that time, extensive listening and in-depth research has confirmed that in order to reproduce Dynamic Contrast and Harmonic Expression accurately, the leading edge of waveforms produced by the woofer, midrange and tweeter must arrive at the listener's ear at precisely the same time. Propagation Delay, the process used to correctly align the drivers is, it would seem, one of the least understood concepts in loudspeaker design. Recent research has confirmed that the ear/brain mechanism is arguably more sensitive to timing errors than it is to frequency response anomalies. Most people can hear timing errors between drivers on the order of less than 20 millionths of a second.

Aspherical Propagation Delay describes the unique adjustability of Alexx's modules to precisely align all the drivers in the time domain, in conjunction with the ability to optimize driver dispersion for literally hundreds of potential listening positions. With Alexx, the upper-midrange module features its own alignment block, which, in conjunction with the Alexia-style mid/tweeter array below, provides unprecedented levels of time-domain accuracy.







## Wilson's Design Culture is Intricately Holistic

If the design goal is to believably reproduce acoustic music, each design choice, no matter how seemingly small, can enhance or detract from a loudspeaker's ability to sound real. Dave and Daryl Wilson, along with their formidable engineering team, are always looking for new technologies in all areas of loudspeaker performance—whether it is searching for the latest enclosure materials, or drivers possessing musical virtuosity, or pioneering crossover configurations and components, or wire technology, or even the way a type of solder used to connect it all together affects the sound.

It's no surprise, then, while other designers are content to use composites, or carbon fiber, or aircraft grade aluminum in the construction of their loudspeakers—the Alexx utilizes all of these materials. Or that an all new state of the art composite straight from the WAMM MC project finds its way into Alexx's enclosure, which in turn augments the strategic use of two additional enclosure composites: X-and S-material. Nor should it be surprising that a new cable technology and strategy was used in the crossover, which pushes bass performance to even higher levels. Or that the Alexx features a new MTM strategy, which it shares with the WAMM MC, and which pushes the boundaries of midrange beauty and dynamic expression to new levels. Wilson's latest technology in the area of bass drivers—the all-new, proprietary Wilson woofers which were developed for the WAMM MC project—debuts in Alexx. These are but a small sample of the factors that make up the new advancements in loudspeaker technology present in Alexx.

At Wilson, it's the music that matters. We exist for a single purpose: to design and build loudspeakers that have the unique ability to convey the ineffable sense of rightness and momentarily allows the listener to suspend disbelief. Wilson believes that as long as you follow a course that honors the music by integrating the best technologies together with the sole idea of looking at the musical result, the more profound the resulting product will be.

## Specifications

**Enclosure Type Woofer:** XLF port, adjustable rear or front firing

**Enclosure Types Midrange:** Lower: bottom-vented. Upper: Rear Vented

**Enclosure Type Tweeter:** Sealed

**Woofers:** One 10.5 inch, (26.67 cm)

One 12.5 inch, (31.75 cm)

**Midranges:** One 7 inch (17.78 cm) and One 5.75 inch (14.61 cm)

**Tweeter:** 1 inch silk dome (2.54 cm)

**Sensitivity:** 91 dB @ 1 watt @ 1 meter @1 kHz

**Nominal Impedance:** 4 ohms, 1.5 ohms minimal @ 2850 Hz

**Minimum Amplifier Power:** 50 watts per channel

**Frequency Response:** 20 Hz - 31 kHz +/- 3 dB Room Average Response [RAR]

**Overall Dimensions:** Height: 62 9/32 inches, (158.23 cm)

Width: 15 3/4 inches, (40.01 cm)

Depth: 26 25/32 inches, (68.01 cm)

**System Weight Per Channel:** 452 lbs each (205.02 kg)

**Total System Shipping Weight (approx.):** 1300 lbs pair (589.67 kg)





# Alexandria® XLF

*At the core of [Dave Wilson's] search for musical wisdom is Vienna's Musikverein, the greatest concert hall in the world. Wilson travels to it each year, soaking up the ambiance, the music, retuning his ears, so to speak. With the XLF, his efforts have paid off. Wilson has not produced a good loudspeaker. He has created a great one.*

*Jacob Heilbrunn, The Absolute Sound*

*Going lower or playing louder say a great deal about the sound but nothing about the music, and the XLFs are all about the music. And this brings me back to the question with which the review began. Sound or music: which is it for you? If it's the latter (and I suspect for most audiophiles it is), then the Alexandria XLFs are the deepest, most complete expression of it.*

*Marc Mickelson, The Audio Beat*

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## A Loudspeaker Born of the Great Concert Halls

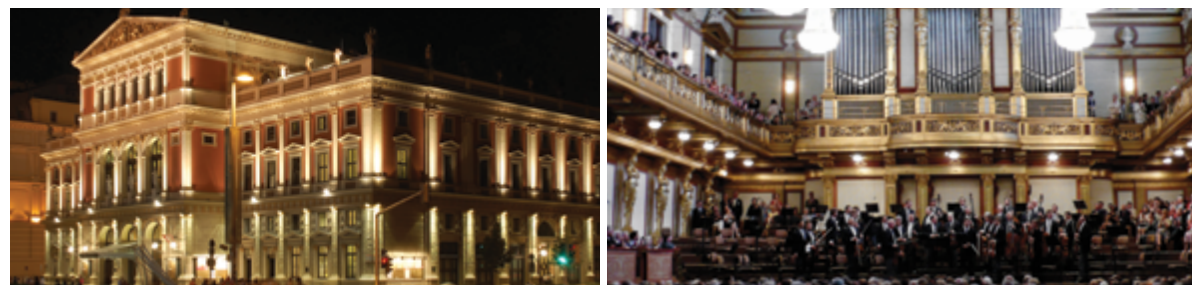
From the time he started building loudspeakers in his garage, Dave Wilson had one motivating passion: to make the reproduction of music sound as much like the real thing as possible. Although he is acutely aware of the limitations imposed on his dream by available driver technology, cabinet materials and the laws of physics, the goal remains the same. Dave is an idealist.

If one's goal is to reproduce the sound of live music, logic suggests that at some point the designer must listen to his creation in order to understand how much (or how little) it sounds like the live event. Some designers in the industry maintain that making judgments on the success of one's design through listening is subjective and unscientific. They believe that only through the application of the right theories, or the strict adherence to a certain set of measurements can one reliably approach the ideal.

Yet the history of high-end audio is littered with electronics and loudspeakers that achieve sterling performance on the test bench, and yet, to the ears of even the average listener, fail to produce life-like sound. They lack the ineffable sense of rightness that momentarily suspends disbelief.

Dave is unapologetic about using his ears as a design tool because while fidelity of the live event may be difficult to measure, it is not difficult for even the casual listener to hear. But when listening becomes rigorous and disciplined—that is to say, objective—it can bear even greater benefits.

Dave makes an annual pilgrimage to the great concert halls of Europe, particularly Vienna's Musikverein, as he puts it, "to recalibrate my ears." It is more than personal taste that justifies live classical music as the *summum bonum* of his musical reference. Besides the sophisticated interplay of tonal and harmonic color and wide dynamics typical of the orchestral repertoire, classical music performed in a hall such as the Musikverein takes on the quality of the venue itself. By luck or design, the builders of this concert hall created a space that enlivens the sound of musical instruments in a particularly beguiling manner.



Dave spent a great deal of time analyzing the Musikverein acoustics. He discovered its sonic signature was largely defined by the length of time between the orchestra's initial sound and the earliest reflections in the hall. He then set out to build a new midrange driver that was capable of resolving these subtle time-domain cues. The result was the Wilson midrange driver, first deployed in the Alexandria Series 2. Since then, a modified version has been designed into every other Wilson floorstanding loudspeaker.



Regardless of the type of music played through it, Wilson's midrange driver reveals new layers of detail and subtlety that the ear recognizes as qualities of live music. This was the direct result of meticulous scientific research and experimentation followed by comparative listening on the macro scale.

Years of design experience taught Dave Wilson that practically no detail is too trivial to examine. What about the twist ratios in the internal wiring? Or the metallurgy of the resistor heat sinks, since eddy currents in the mount can induce currents in neighboring resistors. He's meticulously tested capacitors and inductors—and even the solder used to bind all these parts together. After all these tests, the design team listens to each part in a controlled and repeatable environment.







## Developing the Convergent Synergy Tweeter

Tweeter technology evolved in the first decade of the new century, with new designs using exotic materials such as diamond and beryllium. Proponents of these designs extolled their ultra-wide bandwidth, in some cases extending to beyond 50 kHz. The engineering rationale was that pushing the tweeter's resonant frequency (or break-up mode) well above the audible spectrum would produce greater linearity within the audible range.

Dave Wilson and his engineering team began a three-year process of testing and evaluating new designs that were coming on the market. To match the demands of its standard-setting midrange, Wilson had already redesigned its titanium tweeter with great gains made in lowering the high-frequency noise floor. This was achieved primarily through enhanced control of back-wave reflections. At the same time, work on an all-new design began, borne of the desire to follow any path that would potentially lead to technologies that enhanced the consanguinity of Wilson's speakers to the live event.



Their testing quickly revealed that tweeters able to play to 50kHz frequently did so by lowering the mass of their drivers. This, in turn, imposed at least two limitations on their performance. They failed to achieve the dynamic contrast required of a Wilson loudspeaker. Second, they couldn't play low enough to cross over at the 1.2 kHz point demanded by the Wilson midrange driver. Most interestingly, none of the new exotic designs matched the dynamic contrast and harmonic expression of Wilson's existing titanium design.

Dave's frustration with off-the-shelf units led to the decision to design his own tweeter. The result of that effort is the Convergent Synergy tweeter. It maintains all the strengths of the existing Wilson driver: great dynamic contrast, harmonic expression, exceptional power handling, and low distortion. The Convergent Synergy is much flatter in its frequency response. With somewhat lower moving mass, it adds frequency extension to 37 kHz. As the name implies, these qualities converge with the advantages of the ultra-wide-bandwidth designs, with none of their sonic or technical disadvantages. It is an extremely synergistic companion to the Wilson midrange driver.

Dave said about the Alexandria XLF project: "If there was going to be any improvement, it had to come at no compromise to any other performance area." The Convergent Synergy tweeter is a tangible result of that dictum, and an important part of the XLF's audible advance towards the ideal.



## XLF Port Technology

It's relatively easy to achieve flat frequency response in an anechoic chamber. But, in the real world, the sound of loudspeakers is highly dependent on the room they're in. Room-induced bass nonlinearities are problems that have generated lots of solutions. One of the most common is active equalization, often processed in the digital domain. The downside is that insertion of an electronic equalizer into the audio signal produces deleterious audible effects in the rest of the frequency spectrum.

Wilson has always taken a purist approach to bass management, focusing on designs that inherently sound right in a wide range of rooms. Critical room placement by trained salespeople and installers has proved to be a successful and efficient way to overcome most room-induced colorations.

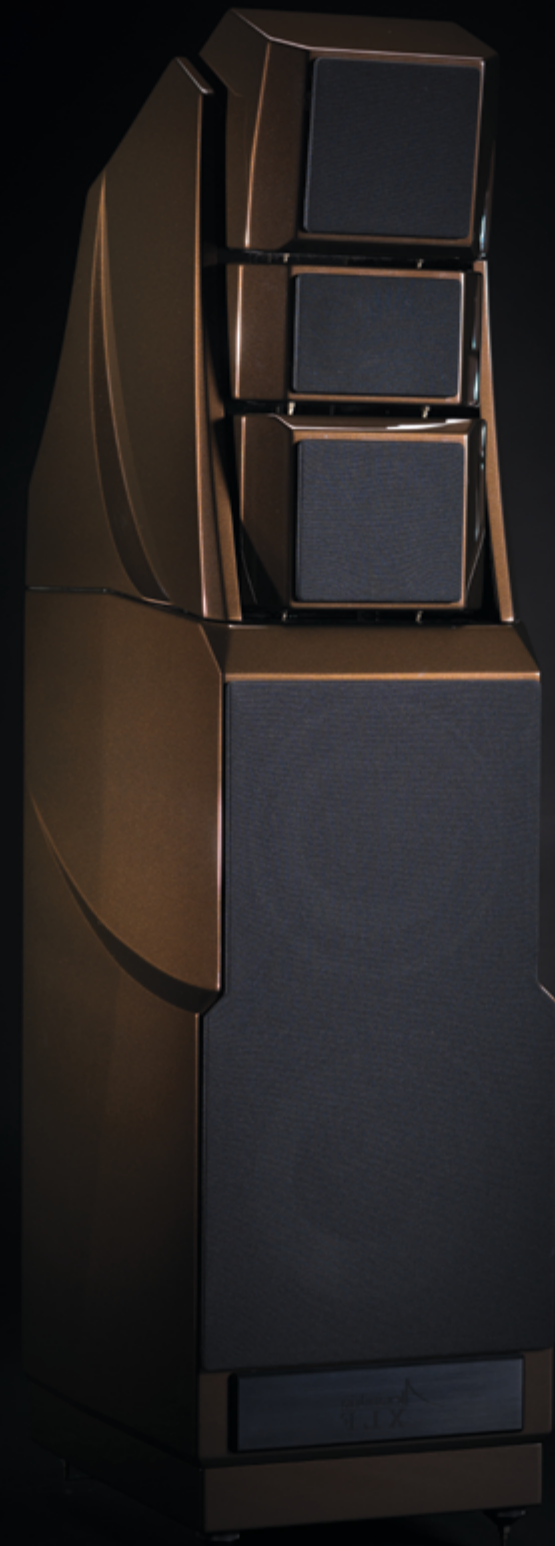
With almost one thousand Alexandrias in use around the world, Dave observed that there were certain kinds of rooms in which the Alexandria X-2 could sound lean in the deep bass. This was often apparent in rooms with a lot of glass, and where the desired listening position was close to the center of the room—where a natural null zone exists for low frequency sound waves.

Dave conceived of the Cross Load Firing Port as an effective remedy for this room artifact. An elegantly simple idea, the Cross Load system allows the user to choose either a front or rear firing port configuration.

On the front of the XLF, below the woofers, is a distinctive brushed aluminum plate with the Alexandria XLF logo. In rooms where the rear-firing option will tend to overload the bass, it is simply a matter of removing the front plate and port plug, switching those items to the rear, and attaching the low-turbulence trim to the front, moving the port exit to the front of the Alexandria XLF.







Although the Alexandria XLF retains the unmistakable form and lines of Alexandria Series 2, the architecture of the XLF has evolved to support new technology.

The Cross Load Firing port system (XLF) dictated a larger bass enclosure. It is 14% larger than the Series 2. The increased volume enabled the engineers to carefully shape the XLF's bass response to be even more linear and room-friendly.

Using the latest analysis technology, Wilson's mechanical engineers reworked the woofer cabinet, thickening the enclosure walls and redesigning the internal bracing geometry. Cabinet contribution in the bass region is extremely low in the Alexandria X-2. The Alexandria XLF is even more inert.

Wilson has a long tradition of cross populating advancements from one design to the rest of the line. This sometimes means that a more expensive model benefits from technology introduced in a less expensive loudspeaker. First introduced in Wilson's venerable WATT/Puppy replacement, the Sasha W/P, S-material is a highly rigid, critically damped, epoxy-based composite. It was developed specifically for midrange beauty and ultra-low resonance. In combination with X-material, S-material reduces measurable and audible noise and coloration in the midrange.

With the exception of the new WAMM Master Chronosonic, Alexandria XLF is the most complex loudspeaker Wilson Audio has ever produced. According to mechanical engineer, Blake Schmutz, CNC milling the pieces for an XLF requires an entire week of eight-hour shifts just to complete one channel.

But for Dave Wilson the idealist, size, weight, and manufacturing complexity are all of little consequence when the task at hand is to make a loudspeaker that outperforms the Series 2 Alexandria in every significant measure, and brings the listener an unmistakable step closer to the exhilaration of a live musical event.

## Specifications

**Enclosure Type Woofer:** XLF port, adjustable rear or front firing

**Enclosure Type Midrange:** Rear Ported

**Enclosure Type Tweeter:** Sealed

**Woofers:** One 13 inch, (33.0 cm)

One 15 inch, (38.2 cm)

**Midrange:** Two 7 inch (17.78 cm)

**Tweeter:** One 1 inch silk dome (2.54 cm)

**Rear Firing Tweeter:** One 1 inch silk dome (2.54 cm)

**Sensitivity:** 93.5 dB @ 1W @ 1 meter @1 kHz

**Nominal Impedance:** 4 ohms, 3 ohms minimal

**Minimum Amplifier Power:** 7 watts per channel

**Frequency Response:** 19.5 Hz – 33 kHz +/- 3 dB Room Average Response [RAR]

**Overall Dimensions:** Height: 70 1/4 inches, (178.44 cm)

Width: 19 13/16 inches, (50.38 cm)

Depth: 27 7/8 inches, (70.80 cm)

**System Weight Per Channel:** 655 lbs each (297 kg)

**Total System Shipping Weight (approx.):** 1910 lbs pair (866 kg)





# WAMM™ *Master* CHRONOSONIC

*"You, noble Art, in how many grey hours, when life's mad tumult wraps around me, have you kindled my heart to warm love, have you transported me into a better world, transported into a better world!" To my mind, this is what Dave Wilson has accomplished with the WAMM Master Chronosonic.*

Jacob Heilbrunn, *The Absolute Sound*

*"This was a milestone listening experience, one of those events when you can hear the paradigm shifting. Interestingly, although the new WAMM is going to raise the price of Wilson's flagship model substantially, it will still be short of being the most expensive speaker in the world. But then with performance like this, expense is secondary."*

Roy Gregory, *The Audio Beat*

*"...This was, I have to say, the most realistic reproduction of music I've heard in my life."*

Robert Harley, *The Absolute Sound*

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## Auspicious Beginnings

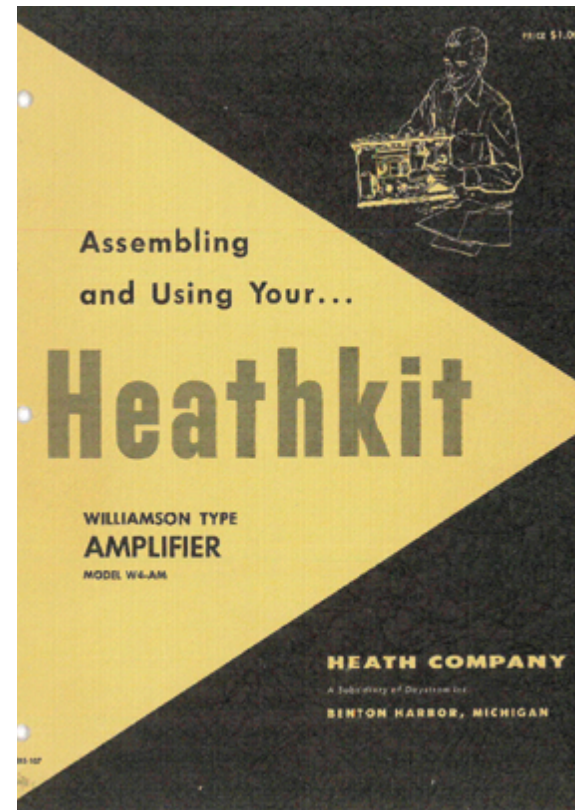
In a self-reflective moment, Dave Wilson once observed that even if he were an accountant he'd still design and build loudspeakers. It's in his DNA.

As a young teenager, Dave was obsessed with audio equipment and its relationship with music. He acquired an amplifier from Heathkit, thrilled by the prospect of building his own audio gear. His youthful enthusiasm to complete the project outran his discipline, however, and as soon as he threw the power switch on his newly finished creation, the house filled with acrid smoke. Out of disappointment came an important lesson. It was then that Dave began to understand the value of a careful and methodical scientific process, taking one step at a time, testing and recording the results. That method has been the foundation of everything he has done since.

Soon, he became transfixed by transducers, specifically microphones and loudspeakers—literally the beginning and the end of the audio chain. Over time, he observed that certain microphones more realistically captured and preserved the sound of the live event, while others markedly changed what he heard from musical instruments playing in space. Similarly, there were a small number of loudspeakers that sounded more like what he heard at live events, while the vast majority sounded, well, like loudspeakers.

He became fascinated with the idea that a collection of seemingly impersonal parts—woofers and tweeters and capacitors and inductors—could be assembled in such a way that the resulting sound would temporarily convince the listener that what he was hearing was the real thing. And, more difficult still, convey the emotional intent of the artist. He felt compelled to discover the salient factors responsible for believable music reproduction.

In the mid-seventies, Jon Dahlquist, who would later become a good friend of the Wilsons, released a new loudspeaker. Called the DQ-10, it was Jon's own innovative and unique answer to realistic music reproduction. Dave acquired a pair for himself.



In the late seventies, Dave began experimenting with adjustable modular arrays. Empirical listening combined with careful measurements revealed that the ability to adjust the loudspeaker's drivers within the time domain—specifically as it related to aligning the leading edge transients of each of the individual drivers—was critically important. He realized that even tiny errors in the alignment of the drivers in relationship to the listener caused obvious sound-quality degradation. Through the late seventies and into the dawn of the eighties, he continued to explore these ideas, as well as modify and evolve his loudspeaker prototype. During this time, Dave applied for and acquired a patent for adjustable-propagation-delay loudspeaker arrays. More importantly, he continued to develop and refine his proprietary method for the accurate measurement of time-domain deviations.

By late 1981, his hard work had culminated in the form of his first assault on the state-of-the-art of believable music reproduction. He called his new loudspeaker the Wilson Audio Modular Monitor—the WAMM. The WAMM was a multi-module loudspeaker, each module physically adjustable in relationship to the other modules in the time domain. It was the physical manifestation of Dave's theories surrounding the lifelike recreation of music.

To call the original WAMM a breakthrough is an exercise in understatement.





## Investment in Talent and Technology

Dave debuted the WAMM at Garland Audio in Northern California in November of 1981 and immediately sold two pair. Throughout the 1980s, he continued his leadership role as the primary recording engineer for their record label Wilson Audiophile Definitive Recordings. He produced, along with his wife Sheryl Lee, a series of records that are prized to this day as reference hallmarks for holographic recreation of sound stage and for their natural musicality and, above all else, their ability on the right audio system to sound breathtakingly real.

Since those auspicious nascent days, Dave and Sheryl Lee's sheer determination and passionate commitment became essential elements in their effort to not just survive the challenges and obstacles endemic to small start-ups, but to nurture and develop Wilson Audio into one of the most respected brands and companies in the audio industry. Their fledgling business grew out of their garage in Northern California into larger and larger commercial spaces, and finally settled in a state-of-the-art facility in Provo, Utah—the small town

where Dave and Sheryl Lee first met while attending Brigham Young University. Together they built a company and a brand on a foundation of authentic values—values that are as central to Wilson's success as are Dave's myriad breakthrough loudspeaker designs. He also assembled and mentored one of the deepest and most talented engineering teams in the history of loudspeaker design. With the team came expertise, technology, and design tools that were simply unimaginable during the time he designed the original WAMM.

About five years ago, Dave realized the investment he and Sheryl Lee had made over several decades—cultivating the best design team and continuous investment in a modern manufacturing infrastructure—presented a unique opportunity. What if he were to revisit the WAMM concept with these modern assets at his side? He believed it was time to push his talented and technologically savvy design team to new extremes. He began work on a new WAMM, a design that would not merely be worthy of its namesake, but would redefine (again) the idea of what is possible in music reproduction.



## It's About Time™

The measure of engineering success of any loudspeaker is its verisimilitude to acoustical (unamplified) music in a loudspeaker. There are two terms that describe the essential character of live music: Dynamic Contrast and Harmonic Expression. In order to achieve either of these, a loudspeaker must be correctly aligned in the time domain.

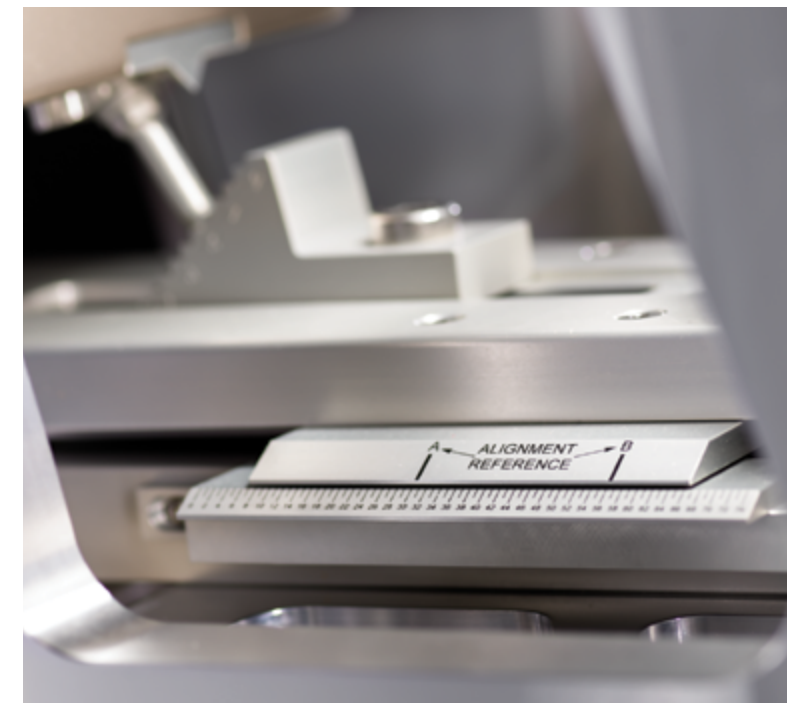
Most designers understand the importance of flat frequency response—accuracy in the spectral domain. Some also tout the importance of phase coherence, an aspect of music reproduction that blind empirical testing has shown to be less significant than accuracy in either the spectral or temporal domain. Seemingly, very few truly understand the importance of the time domain.

In addition linear frequency response, preserving tonality and the complex textures of musical instruments requires the accurate preservation of Temporal Coherence. Subtle micro-timing clues, which are created by a variety of structures and spaces, are inextricable to the true nature of an instrument. It is the relationship of these overlapping waveforms in the time domain that produces an instrument's tonal signature. If accurate reproduction is the goal, it is vital that the timing relationships between these closely

spaced contributory sounds are preserved.

Ongoing research has confirmed that the ear/brain mechanism is much more sensitive to timing coincidence errors than once believed. Indeed, timing accuracy is as important as frequency response accuracy and far more important than phase coherence. Ordinary people can hear timing coincidence errors as small as ten-millionths of a second in the five to ten kHz octave. Most multi-driver speakers with fixed, flat baffles, positioned perpendicular to the floor, are incapable of correct alignment in the time domain on purely geometrical grounds. Most loudspeakers of this type introduce timing errors on the order of hundreds of microseconds at the listener's ear.

The Master Chronosonic is capable of driver-to-driver time-domain accuracy heretofore possible only in the theoretical domain. Via the Master Chronosonic Micrometer System, module movement is refined down to a previously inconceivable two microseconds (two-millionths of a second) per adjustment increment. The hallmark of the Master Chronosonic's technical achievement, and the principal factor central to its unique ability to sound utterly lifelike, is the Master Chronosonic Adjustable Array.





## Tweeter

Daryl Wilson and Wilson's team of engineers recently concluded another round of research and development into tweeter technology. The research included tweeter domes constructed of diamond and beryllium. After exhaustive testing and listening, Wilson's engineering team concluded that the silk-dome Convergent Synergy Tweeter remains the most musically authentic and emotionally satisfying tweeter yet tested. Wilson's unique holistic approach to design was at play here—employing a combination of carefully conducted measurements and empirical listening. The Wilson-designed Convergent Synergy was further and specifically evolved and developed for the Master Chronosonic, and is designated as the Mark V version.



## Woofers

Unlike the original WAMM, which required a subwoofer to cover the bottom octaves, the Master Chronosonic is a true full-range design. In order to achieve Dave's design goals, it was decided that an all-new approach in the area of bass drivers was needed. The design imperative was to maximize transient integrity, speed, and bottom-octave extension. The all-new 10.5 and 12.5 inch woofers were designed from the ground up to complement each other, specifically addressing the challenges presented by using two woofers with different diameters in a single enclosure. These new woofers incorporate all of Wilson's latest thinking on accurate and musical low-frequency music reproduction. The Master Chronosonic's heroic bass enclosure, with its unmatched ability to control and eliminate unwanted resonances, is the ideal platform in which to mount the Master Chronosonic's bass drivers.



## Midrange

Wilson's MTM configurations, which feature time-domain adjustability, have always been far more sophisticated, complex, and musical than competing designs. Rather than mounting the three drivers that make up the MTM in a flat baffle, each driver is mounted in its own module. The modules are, in turn, adjustable relative to each other, which facilitates alignment in the critical time domain within the loudspeaker array. Another advantage to modularity is the ability to optimize the construction of each module, with the specific combinations of composites best suited to the needs of each driver.

Led by Dave, Wilson Audio's engineering team re-imagined the MTM geometry for the Master Chronosonic. The midrange is divided between two drivers, a seven-inch and four-inch for both the bottom and top portions of the MTM array. Each of the two drivers cover a portion of the midband area. The seven-inch is a bespoke modified version of the celebrated Wilson mid, first introduced in the Alexandria Series 2. The four-inch is an eminently musical driver that covers the important upper-midrange area up to the point where it crosses over to the Convergent Synergy Tweeter. The frequencies covered by the two drivers are therefore both expanded upward and downward in frequency when compared to previous Wilson designs—the two together covering a broader portion of the midrange. Furthermore, each driver is optimized for the portion of the midband best suited to its unique strength. Dave masterfully blended the two sets of mid drivers, ensuring that they perform seamlessly and coherently together.





## Enclosure Materials

Most loudspeaker manufacturers are content with building enclosures from medium-density fiberboard—a material originally used in the construction of tract-home sub floors. In contrast, Wilson has spent the last several decades researching and developing cutting-edge composites. It's not unfair to suggest that Wilson's success in addressing the deleterious effects of inadequate enclosure materials has started a marketing fad. It's become *de rigueur* for high-end loudspeaker manufacturers to tout their latest material of choice. However, the clear majority of these market-driven efforts are intrinsically one-dimensional. Most loudspeaker designers typically focus on a single material, whether it is some pet grade of aluminum or the latest trend in carbon fiber. Materials research into the actual factors that improve musicality has been a key focus of Wilson's ongoing efforts to push the envelope of loudspeaker performance for decades. Wilson's materials-research facility is equipped with cutting-edge tools, including the latest technology in the area of Laser Doppler Vibrometry. This aerospace testing tool allows Wilson's engineers to observe and correct cabinet vibrations at the level of nanometers (one-billionth of a meter).



## X-Material

The third generation of X-Material has its roots in its namesake: The X-1 Grand SLAMM. But this latest version is also a beneficiary of Wilson's ongoing materials research. "X" is a material that at first seems paradoxical, but is in reality the result of decades of research into those areas of loudspeaker-enclosure science that truly contribute to musical veracity. No other material possesses its (seemingly contradictory) combination of extreme rigidity, monotonicity, modulus of elasticity, and intrinsic damping. X-Material is strategically utilized throughout the Master Chronosonic enclosure, and is central to an unprecedented effort to reduce enclosure-born colorations to historical lows.

Wilson learned long ago that no enclosure material is ideal for all applications. This understanding—seemingly unique to Wilson Audio—has led to the development of other materials optimized for the areas for which X-Material is less than absolutely ideal.

## S-Material

The research surrounding the Sasha W/P led to the development of S-Material, which is used in all of the midrange baffles. S is similar to X in its damping characteristics, but has been engineered for the unique demands of the musically critical midrange drivers.

## W-Material

Wilson Audio's latest breakthrough in composite technology—W-material—was previewed in the Alexx, and is now also featured in the Alexia Series 2. Named for the WAMM Master Chronosonic for which it was developed, W-Material's combination of damping characteristics (it turns vibrations into heat with unprecedented rapidity), modulus of elasticity, and extreme rigidity breaks new ground. "W" works extremely well at silencing unwanted energy. The material is positioned in the sub-plate of the Master Chronosonic adjustment truck bed—the module transfer point in the array superstructure—to optimize the upper modules' coupling to the cabinet.







## Aerospace-Grade Aluminum

The infrastructural gantry supporting the time-domain adjustability—the Master Chronosonic Micrometer—is constructed from aerospace-grade aluminum. One of aluminum's virtues is modulus of elasticity. This quality, combined with relatively low mass, resistance to corrosion, and low toxicity, make it an excellent material to form the adjustable support structure for the modules, ensuring that the overall rigidity of the module launch points is maintained. Because even the best aluminum is not well suited for driver interface or module damping, the Master Chronosonic employs Wilson's composites, X-, W-, and S-Materials in these locations.

The aluminum is finished in a beautiful prismatic machined pattern, calling to mind the Guilloché finish of the finest Swiss watches.

## Architectural Details

The woofer baffle is angled toward the upper array at 6.5 degrees, which improves the time alignment of the woofers in relationship to the listener's position. The open architecture of the Master Chronosonic's upper gantry minimizes stored sonic energy behind the upper modules. The resistor-access panel features a new approach with improved access. The resistor heatsinks are custom built for the Master Chronosonic, each chosen for its combination of sonic and thermal performance.

Even the fabric grilles that optionally cover each of the module's drivers are hand-built using ultra-low-acoustical-impedance material.

The rear-firing module is optimized for ceiling heights normally found in domestic environments and increases

spatial retrieval and overall resolution. The tweeter was specifically designed for this application. It utilizes the rear wave chamber from the Mark 5 version of the Convergent Synergy Tweeter. The 5" midrange was also specifically developed for this application.

A new system of cable dressing, which features rotary cable tensioners, makes its debut in the Master Chronosonic. While the new system is beautiful, the design was engineered to reduce the deleterious effects of magnetostriction. Similarly, custom-made enclosure-breach-point hardware, which terminates each corresponding cable into the rear of its respective enclosure, minimizes wire connection points throughout the loudspeaker system, and reduces degradation throughout the wired signal path.







## Unquenchable Curiosity

Dave Wilson is animated by an unquenchable curiosity, which, in turn, fuels his boundless yearning for discovery. He has spent the better part of his adult life engaged in the difficult and demanding work of turning his intensely ambitious dreams into remarkable physical creations. Since he can remember, he has been obsessed with the sound of live music. Even now, he continues to ask this simple question: Why do certain transducers sound more like the live musical event? What is it about certain combinations of cabinet materials, crossover elements, and drivers—and even the geometric arrangement of those drivers—that produces an intellectually convincing and emotionally satisfying facsimile of live music?

Somewhat unique in the high-end loudspeaker world, Dave is a natural scientist. He is dedicated to the rigorous application of the scientific method. Much of his success has come from his ability to design scientific testing protocols to best answer these questions. Dave understands that the veracity of any given theory is inextricably tied to the result it produces. Put simply, if it sounds real, the science is real.

## Specifications

**Enclosure Type Woofer:** XLF port, adjustable rear or front firing

**Enclosure Type Midranges:** Bottom vent, X-material, S-material baffle

**Enclosure Type Tweeter:** Sealed X-Material

**Gantry:** Aerospace Aluminum, W-Material Module Interface, X-Material damping

**Woofers:** One – 10.5 inches (26.67 cm)

One – 12.5 inches (31.75 cm)

**Lower Midrange:** Two – 7 inch (17.78 cm)

**Upper Midrange:** Two – 4 inch (10.16 cm)

**Main Tweeter:** One – 1 inch silk dome (2.54 cm)

**Rear-Firing Tweeter:** One – 1 inch silk dome (2.54 cm)

**Sensitivity:** 93.5 dB @ 1W @ 1 meter @1 kHz

**Nominal Impedance:** 3 ohms / minimum 1.77 ohms @ 310 Hz

**Minimum Amplifier Power:** 100 watts per channel

**Frequency Response:** 20 Hz – 33 kHz +/- 2 dB Room Average Response [RAR]

**Overall Dimensions:** Height: 84.375 inches (214.31 cm) w/o spikes

Width: 21 inches (53.34 cm)

Depth: 37.375 inches (94.93 cm)

**System Weight Per Channel:** 900 lbs (408.23 kg)

**Total System Shipping Weight (approx.):** 2620 lbs (1188.41 kg)









TUNETOT™

*"Music gives a soul to the universe, wings to the mind, flight to the imagination, and life to everything."*

Plato

AUTHENTIC EXCELLENCE™





## The Smallest Wilson

Special Applications Engineering is a part of the founding DNA of Wilson Audio. The first product to fit that definition was the Wilson Audio Tiny Tot, or WATT®. Long before it became the upper module of the venerable WATT/Puppy® combo (the best-selling over \$10k loudspeaker in audio history), Dave Wilson utilized the WATT as a portable location monitor for the series of audiophile-quality records he engineered in the '80s and '90s. Recordings revered to this day, and currently available on the Wilson Audiophile label. Scan the QR Code to see the catalogue.



TuneTot is the latest product from the Wilson Special Applications Engineering™ (WSAE) team. While its name pays homage to the first WSAE product, it is a modern technical *tour de force* designed to offer the timbral beauty, dynamic nuance, soundstage resolution, and transparency—all the hallmarks of Wilson loudspeakers design culture—but do so in environments which are hostile to all of those qualities.

TuneTot is the smallest and least expensive Wilson, but it would be a mistake to see it as an “entry-level” offering. TuneTots are lovingly fabricated and assembled by the same group of talented craftsmen who build the WAMM Master Chronosonic, using exactly the same processes and techniques. Its cabinet and driver technology are derived directly from Alexx and Sabrina. Finally, each TuneTot that emerges from Wilson is held to the same rigorous, industry-leading manufacturing tolerances as its larger siblings, ensuring each TuneTot is as technically and musically accurate as the reference prototype. You hear precisely what Daryl Wilson heard in the final design.

## TuneTot and Time

From the inception of the first Wilson loudspeaker, it always has been understood that the time domain is a critical factor—if musical authenticity is the goal. With TuneTot, the challenge was twofold: Isolating the active loudspeaker from its environment and providing adjustable correction in the time domain. Wilson's engineers cleverly combined both needs into a single solution. Wilson provides precise yet simple installation setup instructions that allow TuneTot to be corrected in the time domain for each installation.



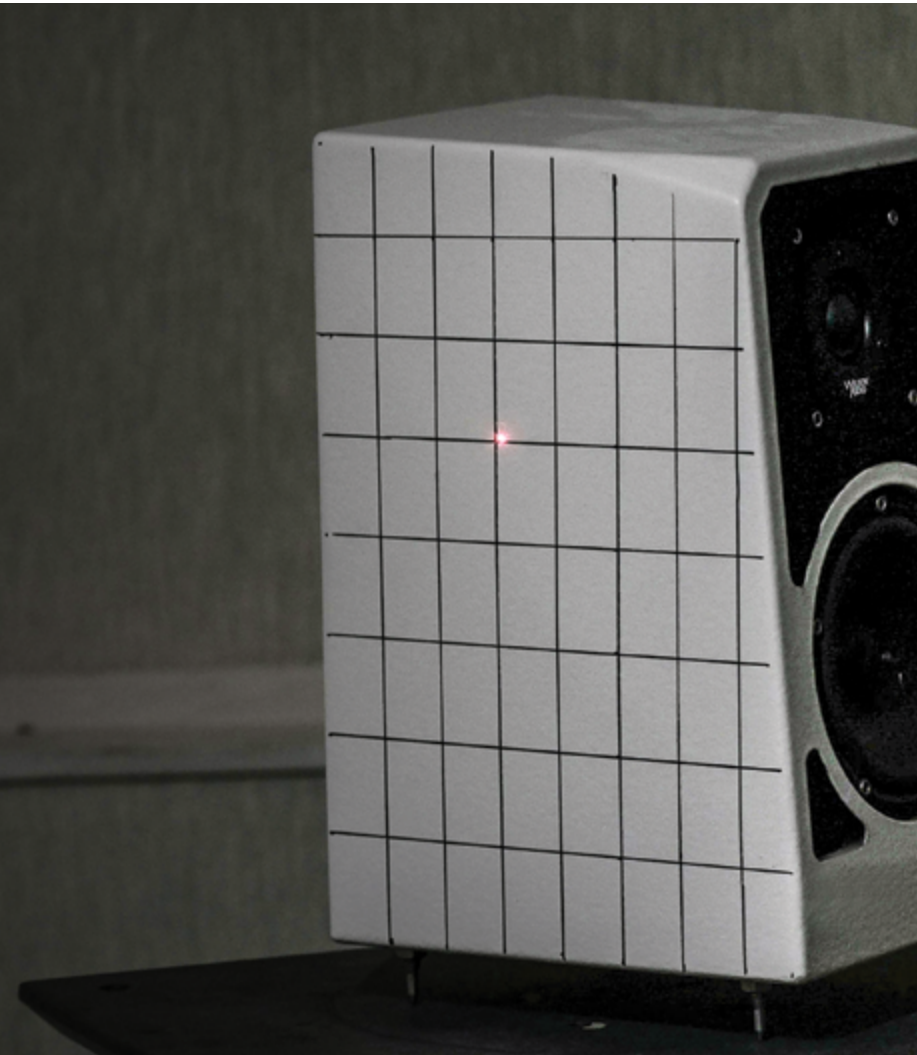


## An Enclosure Only Wilson Could Engineer

Composites have the advantage of being made up of several different constituencies, each of which can be uniquely optimized for a variety of design characteristics—such as acoustical damping and rigidity—performance factors that are mutually exclusive in single-element materials such as Aluminum or MDF. Just as is true for all Wilson's, TuneTot's enclosure was analyzed and reanalyzed using its state-of-the-art Laser Vibrometry system in order to optimize enclosure-wall thicknesses and the strategic implementation of the proprietary composites. With this precision instrument, WSAE engineers readily detect even the tiniest enclosure vibrations—at the level of billionths

of a meter, which, in turn, reveals the ideal combination and geometry of the composites for the cabinet. TuneTot is constructed from two Wilson proprietary composites—the proven combination of Wilson's X- and S-material.

Wilson's engineers didn't stop there. Perfectly rectangular enclosures are inexpensive and easy to build but suffer from music-destroying internal reflections generated by parallel walls. TuneTot's enclosure is asymmetrical, ensuring no internal surface is parallel. Inspired by technology from the Alexia Series 2 and the WAMM, TuneTot's cabinet additionally features a complex internal reflection management system.



## Strategic by Design

Environmental music systems are increasingly part of contemporary lifestyles. Another ground-breaking Special Applications product, the Wilson Audio Duette, successfully addressed the challenges caused by near boundary placement.

Placing a loudspeaker on a desktop, bookshelf, counter top, or a credenza has meant accepting serious sonic compromises. Interactions and resonances from the furniture or shelf on which the loudspeaker rests are a source of audible distortion and colorations—deleterious factors most loudspeaker designers simply accept. The Wilson Way™ demanded a new look at the problem.

The Special Applications Engineering team spent months researching the interactions between TuneTot and the surface upon which it is installed. It quickly became clear that assumptions surrounding environmental resonance control needed to be re-examined. For these installations, the challenges presented are very different from what exists for a typical floor-standing loudspeaker spiked to the floor—problems that require a different strategy. A series of accessories were developed specifically to address furniture-born resonances endemic to these types of installations.

TuneTot is shipped with a set of leveling spikes. These devices allow the installer to obtain an optimal, time-domain-correct baffle angle in relation to the listener, but are also designed to provide some isolation between TuneTot and the surface below. One significant step further is the TuneTot ISOBase™, an interim isolation platform which is placed between the loudspeaker and the surface below. The ISOBase offers unprecedented levels of decoupling and isolation between TuneTot and the structure upon which it rests.







## A New Ecosystem

More than just a loudspeaker, TuneTot is instead one element within an ecosystem populated with custom tools and accessories (purchased separately) designed to maximize its performance and cosmetic beauty in a wide variety of applications. The aforementioned ISOBase is the ideal solution for bookshelf, desktop, counter top, or credenza installations. Many Wilson owners prefer to listen without the grille attached. For these installations, Wilson designed an optional aluminum ring, which covers the mounting hardware securing the woofers. The ring is individually milled and is beautifully finished in a choice of four anodized colors. For those listeners who prefer a grille, one is available for TuneTot. Its low diffraction frame is individually milled from solid billets of ultra-low-resonance X-material. Acoustically transparent fabric (available in six colors) is meticulously hand stretched onto each composite frame.

As a part of the TuneTot Ecosystem, Wilson is introducing five new paint colors and two new hardware anodized colors (for a total of four). TuneTot owners are able to custom configure their loudspeakers with just the right combination of performance options, paint color choice, and hardware and grille colors based on their individual aesthetic desire and installation needs.







## Specifications

**Enclosure Type Woofer:** Rear Vented

**Enclosure Type Tweeter:** Sealed

**Woofers:** 5.75 inches (14.61 cm) Doped Paper Pulp

**Tweeter:** 1 inch (2.54 cm) Doped Silk Fabric

**Sensitivity:** 86 dB @ 1W @ 1m @ 1k

**Nominal Impedance:** 8 ohms / minimum 6.61 ohms @ 172 Hz

**Minimum Amplifier Power:** 25 Watts per channel

**Frequency Response:** 65 Hz—23 kHz +/- 3 dB Room Average Response [RAR]

**Overall Dimensions:** Height—14.83 inches (37.67 cm) w/o spikes

Width—8.61 inches (21.87 cm)

Depth—10.19 inches (25.88 cm)

**System Weight Per Channel:** 29 lbs (13.15 kg)

**Total System Shipping Weight (approx.):** 70 lbs (31.75 kg)





Wilson Audio  
**DUETTE**  
Series 2

*Loudspeakers designed for near-wall placement have come and gone over the years, offering different combinations of strengths. That the Duette Series 2 handily beats every one I've heard in terms of spatial performance will be germane to some; as far as I'm concerned, the more important consideration is the Duette 2's overall musicality—their color, their clarity, their balance, and their ability to involve me as a listener, very much regardless of where they stand in the room. Space is valuable indeed, but musical pleasure is even more so—and on that count, the newest Duette looms large. Highly recommended.*

*Art Dudley, Stereophile*

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## Two configurations—one great standard of performance

Based on feedback from how our customers were actually using Duette, with Series 2 we decided to forgo the original's freestanding option and focus on a speaker designed solely for near-boundary installations. Conventional audiophile wisdom holds that placing a loudspeaker near-wall or in a bookshelf inevitably compromises performance. Our determination, however, was to demonstrate that near-boundary placement need not engender sonic compromise. Duette Series 2 is engineered to provide similar levels of soundstage depth and detail, harmonic expression, and dynamic contrast as our floorstanding speakers. Indeed, Duette will outperform so-called "super mini monitors"—even when these speakers are advantageously placed out in the room. So if room design or size dictates near-wall placement, you now have access to the musical realism that has made Wilson loudspeakers legendary.

Duette Series 2 benefits from the myriad technical innovations introduced at Wilson Audio since the introduction of the original Duette over six years ago. For instance, the new tweeter utilizes the rear wave damping technology developed for the Wilson Convergent Synergy tweeter first employed in Alexandria XLF and subsequently in Alexia.

The slanted baffle on the new Duette represents our commitment to precise time alignment, making Duette even more musically satisfying. The front baffle uses S-Material proven for its midrange beauty and harmonic richness.

Another technical innovation introduced at Wilson Audio after the original Duette is the use of laser vibrometry to study minute panel resonances in new enclosure designs. The resultant data has led to enclosure designs with vanishingly low levels of cabinet-induced colorations. With Duette Series 2, laser vibrometry measurements inspired new internal bracing schemes as well as the look of the new cabinet with its varied wall thickness. It also led to the decision to bolt Duette securely to its new dedicated stand, providing even greater resonance control as excess vibrational energy is guided into the floor.

Duette has always featured an external crossover in order to minimize the size of the enclosure, while giving the 8 inch woofer plenty of room to breathe. Now, however, if you choose the stand mount version of Duette, the crossover is built into the stand, mechanically isolating it in its own compartment, just as it is in Wilson's larger floorstanding loudspeakers.







The Duette Series 2 features improved time-alignment, a new tweeter, and a completely redesigned enclosure. So it not only looks more beautiful, but offers significantly greater resonance control, transient speed, and soundstage resolution. Duette was conceived as a solution for the audiophile faced with an installation that presented a "hostile sonic environment"—where either space or aesthetics precludes the use of a free-standing loudspeaker. The design objective for the Series 2 Duette wasn't merely to improve its performance as a near-boundary loudspeaker, but to offer the listener the best musical performance of any compact loudspeaker. Period.



## Specifications

**Enclosure Type:** Rear Ported, X- and S-Material

**Woofer:** 8 inches (20.32 cm)

**Tweeter:** 1 inch (2.54 cm)

**Sensitivity:** 92 dB @ 1W @ 1 meter @1 kHz

**Nominal Impedance:** 4 ohms/minimum 4.35 ohms @ 160 Hz

**Minimum Amplifier Power:** 20 watts per channel

**Frequency Response:** 33 Hz—21 kHz +/- 3 dB Room Average Response [RAR]

**Overall Dimensions: Duette:**

**(Without Spikes)** Height: 18 1/2 inches (46.99 cm)

Width: 10 1/2 inches (26.66 cm)

Depth: 16 1/16 inches (40.82 cm)

**Novel:**

Height: 11 1/2 inches (29.21 cm)

Width: 4 15/16 inches (12.54 cm)

Depth: 9 3/16 inches (23.28 cm)

**Stand:**

Height: 21 7/8 inches (55.56 cm)

Width: 11 7/8 inches (30.16 cm)

Depth: 18 3/4 inches (47.63 cm)

**Duette Weight Per Channel:** 45 lbs (20.41 kg)

**Novel Weight Per Channel:** 24 lbs (10.89 kg)

**Dedicated Stand Weight Per Unit:** 65 lbs (29.48 kg)





ALIDA™  
CONVERGENT SYNERGY

*Music is well said to be the speech of angels: in fact, nothing among the utterances allowed to man is felt to be so divine. It brings us near to the infinite.*

Thomas Carlyle

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## The Evolution of a Surround Speaker Into the Definitive Wall-mount

Wilson Audio's first wall-mount loudspeaker was designed as part of the WATCH Home Theater system. Its sole purpose was to serve as the surround sound component of a 5.1 installation while nonetheless offering the measure of frequency response and dynamic contrast that would complement Wilson's large floorstanding main speakers.

Over time, however, it became apparent that the performance of the WATCH Surround Speaker was so good that people were using it as wall-mounted speakers in two channel music systems. In bedrooms, offices, or other locations where space or architecture precluded the use of floor-standing loudspeakers. It was in recognition of this need that Alida was born.

Although Alida bears a passing resemblance to the WATCH Surround Speaker, it is, not so much an upgrade, but a thoroughly re-imagined product. The Alida was designed primarily to function as a high quality wall-mounted loudspeaker for music reproduction, while still maintaining its ability to excel in multi-channel surround installations.





## The Primary Impediment to the Performance

Walls and ceilings wreak havoc on frequency linearity and dispersion due to their proximity to the transducer. And because most walls are drywall over studs, energy transferred to the wall from the loudspeaker can create unwanted resonance and ringing.

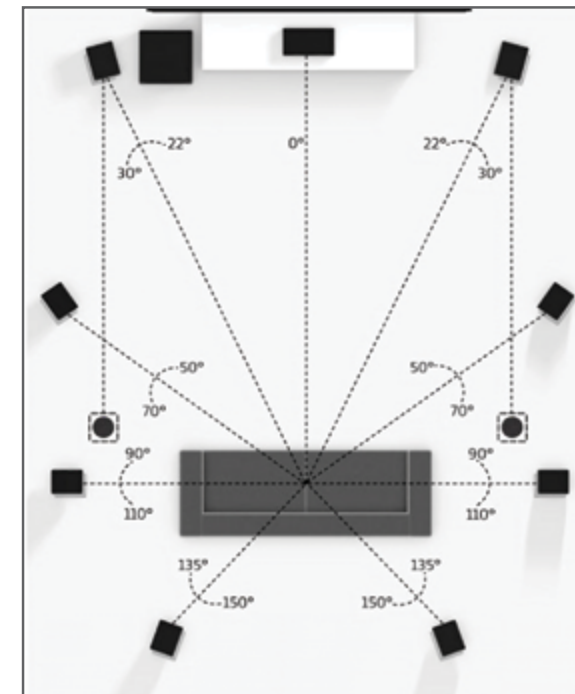
Alida overcomes these challenges in a variety of ways. First, the cross-over design benefits from everything learned in the creation of Du-ette™, Wilson's loudspeaker designed to be used against walls and other boundaries. Second, the wall mount itself, machined from X-Material, isolates the speaker from the wall, effectively damping resonance from the mounting surface.

Finally, the new mounting system, re-engineered for Alida from aircraft grade aluminum, provides 30 degrees of rotation so the speaker can be more perfectly aligned in both the time domain and for the dispersion pattern to the listening position.

Alida's cabinet is constructed from the same proprietary materials found in products like Alexandria XLF and Sasha. The enclosure design was refined using Wilson's latest laser vibrometry analysis, which further reduced internal resonant artifacts to near zero.

In addition, a rear-wave diffuser, similar to the technology found in Wilson's larger speakers, helps reduce time-domain distortion inside the cabinet.

New cinematic experiences await those who choose the latest Dolby® systems. Alida is ready. Surround Sound has come a long way from the original 3.1 systems. Dolby Atmos™ systems allows for configurations like 7.1.4 or 9.1.2 (the last number refers to the number of ceiling mounted speakers).



Because Alida remains the uncompromising choice for state-of-the-art cinema surround, we naturally had to stay current with the newest technology, and so we developed the Alida Ceiling Mount.







## Specifications

**Woofers:** 5 3/4 inches (14.61 cm)

**Tweeter:** 1 inch, Dome (2.54 cm)

**Frequency Response:** 32 Hz—27 kHz +/- 3dB Room Average Response [RAR]

**Nominal Impedance:** 4 ohms, minimum 5.35 ohms @ 268 Hz

**Sensitivity:** 84 dB @ 1W @ 1 meter @ 1 kHz

**Overall Dimensions:** Height: 25 inches (63.50 cm)

Width: 11 3/8 inches (28.89 cm)

Depth 2 13/16 inches (32.50 cm)

**Weight Per Channel Unboxed (w/mount):** 58 lbs (26.31 kg)

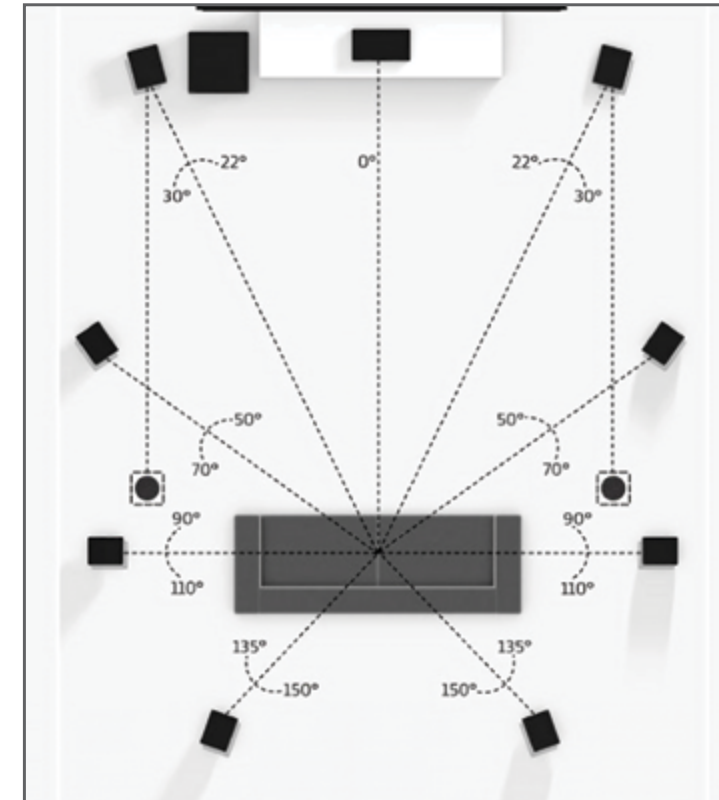
**Approximate Shipping Weight:** 220 lbs (99.79kg)





WATCH<sup>®</sup>

Wilson Audio Theater Comes Home



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## A Totally Involving Theater Experience

For most people, the intuitive starting point would be picture size and video quality. The rapidly evolving technologies of home video reproduction offer today's home theater owner a degree of visual realism unattainable even a few years ago.

Unfortunately, the human penchant for the visual (when was the last time anyone asked you: "heard any good movies lately?") perpetuates system choices that are biased toward video. It's all too common for the audio portion of the typical home theater to come up short.

Some interesting trials validate a counter-intuitive thesis: when viewers were asked to rate the impact of two different home theater systems—one with a larger, better quality screen, but with a middling sound system, and the second with a smaller screen but a state-of-the-art audio system—they invariably chose the system with better sound as the more emotionally involving.

The WATCH® system (Wilson Audio Theater Comes Home) was born out of this recognition. Bringing home the emotional impact of live music through two-channel reproduction has been the organizing passion of Wilson Audio since its inception nearly four decades ago. Applying the same focus and expertise to multi-channel theater systems was simply the natural extension of that passion.

With this generation of WATCH components, watching movies at home will never be the same.







## WATCH® CENTER Convergent Synergy

The real magic of any loudspeaker happens in the midrange. Utilizing two of the legendary Wilson midrange drivers from Sophia Series 3, the third generation Wilson Center Channel offers levels of midrange dynamic speed and alacrity that are hallmarks of Wilson's floor-standing loudspeakers.

Wilson center-channel loudspeakers have always been modular and adjustable in the time domain. The adjustable tweeter module facilitates precise time alignment between the center channel and the front stereo speakers, creating a completely coherent and three-dimensional sound field. Now, as a result of enhancements to the tweeter-module mounting hardware, these adjustments are achieved with greater precision and ease.

The WATCH Convergent Synergy's front baffle is angled upward, directing the sound more correctly at the listener's ears, especially important when the Center is mounted low, beneath a screen. The WATCH Convergent Synergy utilizes X-Material in both tweeter and woofer enclosures. S-Material, Wilson's latest composite first used in the Sasha, now finds its place in the WATCH Convergent Synergy's mid-woofer baffle. The new cabinet minimizes enclosure resonances and enhances the Center's settling characteristics, allowing for better micro dynamics and deeper shades of black.



## Mezzo® Convergent Synergy

Like all WATCH products, Mezzo was developed by the Wilson Special Applications Engineering™ team. Wilson has a long and storied history of developing products for specific applications. The first product to fit that definition was the Wilson Audio Tiny Tot, or WATT®. Long before it became the mid and upper range part of the venerable WATT/Puppy® combo (the best selling over \$10k loudspeaker in audio history), it was originally designed by Dave Wilson as a portable location monitor. The WATT played a significant role in the series of audiophile-quality records Dave engineered in the mid-nineteen-eighties.

The Mezzo™ was also formulated and engineered with a specific function in mind: a loudspeaker endowed with a nearly identical sonic signature to Wilson's Sasha W/P Series 2®, but in a low-profile form. When used as a center channel, Mezzo seamlessly matches the acoustic signature of Wilson's remarkable Sasha. Indeed, the Mezzo features a driver complement nearly identical to the Sasha's. Whether it is used as a center channel in conjunction with Sasha, Alexia, or Alexx, Mezzo matches the tonal beauty, dynamic speed, tonal sophistication, resolution, and sense of "there-ness" that are hallmarks of Sasha W/P.





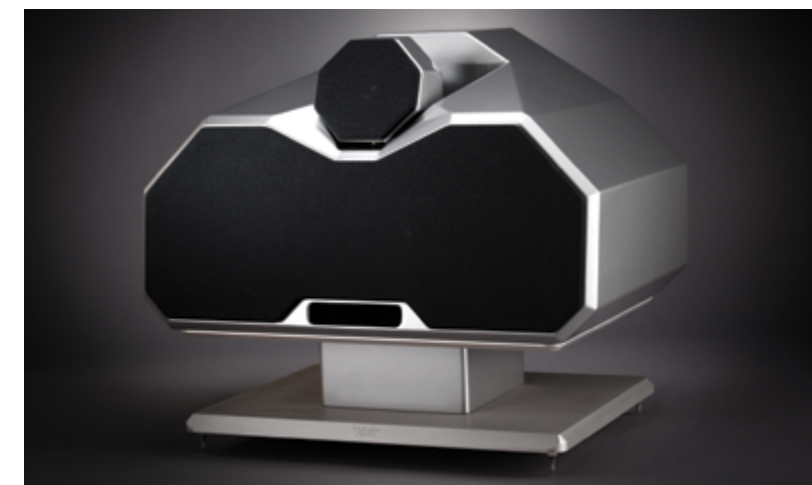


An adjustable tweeter module design allows for optimization of Mezzo's geometry specifically addressing the challenges of a low-profile loudspeaker. Achieving near perfect driver-alignment at the listening position requires the adjustment of the tweeter by changing its relative position in relation to the midrange and woofer drivers, such that all of the drivers' acoustic centers are equidistant from the listener. The tweeter module is adjustable via a provided chart according to ear height and listening distance—and for a variety of Mezzo installation strategies. Whether the Mezzo Convergent Synergy is installed directly on the floor, on one-of-two custom designed stands, or in custom cabinets, the Mezzo's drivers can be properly aligned to accommodate each of these scenarios.

The Mezzo crossover features technology adapted from the Sasha W/P Series 2. The goal was to reduce propagation-delay "jitter"—noise generated as a result of interactions between the different crossovers. As a result, Mezzo's overall resolution, intertransient silence, dynamic speed and nuance are nearly identical to the Sasha W/P.

S-material is Wilson's enclosure composite designed in conjunction with the Sasha W/P. The Mezzo's S-material front midrange baffle reduces measurable and audible noise and coloration in the critical midband. Wilson's proprietary X-material is used in the balance of the enclosure walls, continuing Wilson's practice of building ultra-low resonance cabinets.

The Mezzo is available with two stands. The Hourglass Stand features a solid front plinth, which allows for  $2\pi$  Steradian support of the midrange and woofer drivers, resulting in more linear and impactful performance in the upper bass and lower midrange. The second optional stand features a pedestal that can be customized for different heights.



## POLARIS® Convergent Synergy

With Polaris, the goal was, to create a loudspeaker in a low-profile cabinet that would integrate seamlessly with Alexandria XLF or Alexx in the most demanding home theater installations, and, alternately, achieve a similar measure of performance as those two high-end icons in installations demanding a low-profile presence.

This meant several specific challenges had to be met: Polaris had to incorporate the excellence of Wilson's flagship loudspeakers in the arena of harmonic expression and coherence. It had to meet the same standards of dynamic contrast and speed, and it had to achieve the level of transparency, detail, and spatial resolution that set Alexandria and Alexx at the pinnacle of audio art.

In short, the same synergy of drivers, cabinet materials, crossovers and Aspherical Propagation Delay geometry that distinguish Wilson's state-of-the-art loudspeakers had to work in a radically new form factor—a reference quality center channel and low-profile loudspeaker.





The distinctive form factor of Polaris presented the obvious challenge of making a low profile loudspeaker create an acoustic image of the appropriate height for either a home theater or a music system.

In addition, it had to maintain spectral linearity and transient speed in typical installations, where it would be placed against the wall below a movie screen.

The large Wilson loudspeakers achieve their remarkable transparency and tonal cohesion in part through the vertical geometry of the upper-range drivers in an MTM (midrange - tweeter- midrange) array. It quickly became apparent in designing Polaris, however, that an MTM driver arrangement, with the woofers straddling the midrange, created undesirable comb filter effects, in addition to problems with linearity.

By combining the two midrange drivers in the center module, flanked by the dual woofers and topped by the separate tweeter module, it was possible to eliminate deleterious comb filter effects and make Polaris act like an acoustic point source.

Polaris features Wilson's time-domain adjustability specially designed for Polaris's unique form. Proper adjustment in the time domain allows Polaris to project a sound image above its physical height. Using these same adjustments, Polaris can be optimized for any installation, including either stadium or traditional seating arrangements.

The front-firing port, using technology developed for Alexandria, minimizes interaction with rear boundaries and enhances the transient speed, dynamic contrast, and tonal linearity of the custom-designed woofers.



## WATCH Center Specifications

**Midrange/woofer:** Two 7 inches (17.78 cm)

**Tweeter:** 1 inch silk dome (2.54 cm)

**Sensitivity:** 95 dB @ 1 watt @ 1m @ 1 kHz

**Nominal Impedance:** 4 ohms, minimum 2.4 ohms @ 610 Hz

**Minimum Amplifier Power:** 50 watts

**Frequency Response:** 40 Hz – 25 kHz +/- 3dB Room Average Response [RAR]

**Overall Dimensions:** Height: 14 inches, (35.14 cm) w/o spikes

Width: 20 inches, (50.8 cm)

Depth: 17.75 inches, (44.96 cm))

**Stand Height: (without spikes)** 14 inches (35.56 cm)

**Center Weight:** 66 lbs (29.94 kg)

**Center Stand Weight:** 42 lbs (19.05 kg)

**Approximate Shipping Weight:** 141 lbs (63.95 kg)

## Mezzo Specifications

**Woofers:** Two 8 inches (20.32 cm)

**Midrange:** 7 inches (17.78 cm) Cellulose/Paper Pulp

**Tweeter:** 1 inch (2.54 cm) silk dome

**Sensitivity:** 96 dB @ 1 watt @ 1 m @ 1 kHz

**Nominal Impedance:** 4 ohms, minimum 2.8 ohms @ 98 Hz

**Minimum Amplifier Power:** 25 watts

**Frequency Response:** 20 Hz – 22.5 kHz +/- 3 dB  
Room Average Response [RAR]

**Overall Dimensions:** Height: 17 3/8 inches (44.13 cm)

Width: 29 1/2 inches (74.93 cm)

Depth: 20 7/8 inches (53.06 cm)

**Weight (Uncrated):** 159 lbs. (71.21 kg)

**Approximate Shipping Weight:** 250 lbs. (113.40 kg)

## Polaris Specifications

**Woofer:** Two 9.5 inches (24.13 cm)

**Midrange:** Two 7 inches (17.78 cm)

**Tweeter:** 1 inch (2.54 cm)

**Sensitivity:** 94db @ 1w @ 1m @ 1 kHz

**Nominal Impedance:** 4 ohms, minimum 2.2 ohms @ 49Hz

**Minimum Amplifier Power:** 20 watts

**Frequency Response:** 20Hz – 21 kHz +/- 3db  
Room Average Response [RAR]

**Overall Dimensions:** Height: 30 3/4 inches (78.11 cm) with spikes

Width: 38 inches (96.52 cm)

Depth: 24 15/16 inches (63.33 cm)

**Weight (Uncrated):** 294 lbs (133.36 kg)

**Approximate Shipping Weight:** 485 lbs (219.99 kg)





## Subwoofers





**WATCH DOG**  
Passive

*“Since the arrival of the Sasha 2/WATCH Dog system, there hasn’t been a visitor from within the industry or reviewing community—or more tellingly, one with no audiophile pretensions at all—who hasn’t been instantly sucked into the musical performance on offer. Everybody gets this system. They get what it’s doing and why what it’s doing is special and worthwhile. It’s an object lesson in just what an audio system—especially a high-end audio system—should do. It’s musically coherent and capable of intimacy and delicacy, real power and scale. It is both honest and communicative. But above and beyond all that, it’s fun and engaging—and occasionally frightening, shocking and not a little scary. It’s all the things that real music is...”*

Roy Gregory, *The Audio Beat*

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## Deep Bass The Wilson Way™

The WATCH Dog is an ultra-high-performance, compact, passive subwoofer. There's a widespread myth that since subwoofers operate in the low to subsonic frequency range, the sonic quality of the amplifier used to drive them is not critical. Couple that with the fact that FTC-mandated criteria for power amplifier specifications don't apply to active subwoofers—a loophole which allows manufacturers to wildly inflate performance claims for what are, in many cases (no pun intended) the severely sub-standard amplifiers built into their subwoofers.

When designing the WATCH Dog, special attention was paid to the driver itself. This proprietary twelve-inch woofer was specifically optimized for the two bottom octaves of the audible bandwidth. The driver features a dual spider design, triangulating its geometry (the third variable being the cone's surround) such that the high-excursion cone can only move pistonically. An often-ignored area addressed in the Dog subwoofer driver is reducing out-of-band distortions and colorations. The Dog simply does what it was designed to do: Extend the main speaker's range deep into the bottom two octaves without the deleterious colorations and transient distortion exhibited by almost all competing designs.

The new passive WATCH Dog is a relatively compact and flexible solution for state-of-the-art subwoofer performance, whether in a single unit or a multiple unit configuration. Key to this flexibility is the external WATCH Controller.

A true subwoofer, capable of clean, distortion-free sub-frequency response, has to be sufficiently large to move the volume of air which visceral frequencies require. As hard as some manufacturers may try, there's no getting around the laws of physics on this one. The key is proper internal volume. Since there are no electronics to house, the WATCH Dog remains small for its extreme performance, making placement in your listening environment easy with no sacrifice in performance.

## Specifications—WATCH Dog

**Woofer:** 12 inch Dual Spider (30.48 cm)

**Sensitivity:** 83 dB @ 1 watt @ 1m @ 100 Hz

**Nominal Impedance:** 8 ohms, minimum 5.6 ohms @ 1 kHz

**Minimum Amplifier Power:** 200 watts (for theater applications)

**Frequency Response:** 15Hz - 300Hz Room Average Response [RAR]

**Overall Dimensions:** Height w/spikes: 26.875 inches, (68.26 cm)

Width: 18 inches (45.72 cm)

Depth: 25.125 inches (63.82 cm)

**Weight:** 211 lbs (95.7 kg)

**Total Shipping Weight (approx):** 281 lbs (127.5 kg)





## THOR'S™ HAMMER

*"At their price, plus the cost of the crossover and a driving amplifier, the Thor's Hammer can hardly be described as cost-effective—until you've lived with it. Then it starts to make a horribly compelling sort of sense, especially in the context of a system that already contains amplification and speakers that have breached the five-figure price barrier. I'm fortunate enough to breathe a heady and rarefied audio oxygen, one in which frighteningly expensive components come and go on an almost daily basis. But since living with first the WATCH Dogs and now the Hammers, there really is no going back. Bandwidth, real bandwidth, has an addictive quality, an ability to satisfy and convince that underpins the very promise and proposition of high-end audio."*

Roy Gregory, *The Audio Beat*

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## The Norse God of Thunder

Thor is often depicted carrying a short-handled hammer named Mjollnir, a symbol of his awesome power. Thunder is a fitting symbol to associate with Wilson Audio's state-of-the-art subwoofer. Truth be told, our product might conceivably give Thor an inferiority complex. Thunder, you see, primarily occupies the frequency spectrum from 20-120 hertz. Thor's Hammer (the subwoofer) is capable of reproducing—at full volume—the lowest pipe organ note at 16 Hz.

Subwoofers are nowadays *de rigueur* in home theater systems, but their history at Wilson Audio long predates soundtrack audio. Dave Wilson's first commercial product, the multi-cabinet WAMM®, represented his effort to build a loudspeaker truly capable of reproducing the full range of music, including the lowest organ notes. Dave understood from the beginning that—when it comes to reproducing the lowest frequencies with dynamic realism and without distortion—there is no substitute for moving large volumes of air. The seven-foot tall XS®, designed for the X-1 Grand SLAMM®, carried this uncompromising approach forward.

The Thor's Hammer is the lineal descendant of all these subwoofers. But most significantly, it's the first subwoofer that utilizes the new driver and crossover technology developed for the WATCH Dog® to equal and surpass the performance of the XS in a cabinet that won't overwhelm most rooms. The result is flat bass extension below the limit of human hearing—into the frequency range where the word "visceral" becomes literally descriptive.







## A Subwoofer for Music Lovers

Audiophiles have regarded subwoofers as anathema to perfectionist music systems. Sure, they provide one thing: deep bass. But they typically do so at the cost of degrading performance in a whole host of other areas. The—not unreasonable—argument holds that since very little musical information occupies the ultra-deep bass region, not much is compromised by reducing output in the bottom octave.

In reality, though, the ideal subwoofer can reproduce more than the lowest pipe organ note. There is a wealth of ambient music cues in the deep-bass region. The ideal subwoofer opens up the soundstage to an extraordinary degree.

The benchmark in designing Thor's Hammer was simple: create a subwoofer that would be, in every measure, a worthy addition to a music system built around Wilson's flagship loudspeaker, the Alexandria XLF or Alexx—no easy task since both loudspeakers extend comfortably below 20 Hz.

That meant primarily two things: First, the subwoofer had to perform with the same alacrity and dynamic range as the Alexandria and Alexx. Secondly, it was critical that the Hammer not create out-of-band distortions and colorations (both typify almost all consumer subs) that would rob the bigger Wilsons of their singular glory, which is, natural, revelatory, and seductive midrange.

It goes without saying, having built a subwoofer that integrates seamlessly with Alexandria XLF (Thor extends a loudspeaker's bandwidth down to 10 Hz), in turn, we've created a subwoofer that will enhance systems built around Alexias, Sashas—or even, if you're into physical extremes, Wilson Audio Duettes™.

## Revolutionary Dual-spider Drivers

"Dual spider" might sound like something from a creature movie, but it describes the long-throw driver technology developed for the WATCH Dog and now employed in its larger sibling.

Long-throw woofers allow Thor's Hammer to achieve its 10Hz response in a relatively compact enclosure. However, the longer the cone excursion, the greater its tendency to generate vectors of movement beyond the piston-like single plane, which is the theoretical ideal. These extraneous cone vectors produce distortion.

The dual-spider driver, which was first developed in a 12.5" design for the WATCH Dog, solves the issue by restricting woofer excursions to a single plane of motion.

Thor's Hammer uses two custom-designed 15" dual-spider drivers in a dual-ported cabinet. The resulting distortion measurements are of the order one associates more with the finest quality amplifiers rather than with loudspeakers!

The cabinet itself is constructed primarily from Wilson Audio's proprietary X-Material, an extremely dense and hard composite that achieves the seemingly contradictory attributes of high rigidity and high damping. Reducing cabinet resonance to irrelevancy is the sine qua non of accurate and grain-free music reproduction.

Thor's Hammer is finished in the exclusive 12 step Wilson-Gloss™ paint process that gives all our loudspeakers their distinctive automotive quality luster. Aside from the four standard colors available, the customer can choose from a wide palette of upgrade colors available at a slight surcharge, or, by providing the factory with the desired paint sample, from a nearly limitless palette of custom colors.







## Specifications

**Enclosure Type:** Dual Ported

**Woofers:** Two 15 inch dual-spider

**Efficiency:** 93 dB (2.0 Volts @ 1 meter)

**Nominal Impedance:** 4 ohms

**Frequency Range:** 10 to 150 Hz. +0, - 3dB

Room Average Response [RAR]

**Height:** 59 inches (149.86 cm) w/o spike

**Width:** 20 inches (50.80 cm)

**Depth:** 25 1/2 inches (65.25 cm)

**Weight:** 412 lbs. (186.88 kg)

**Shipping:** 545 lbs. (247.20 kg)





WILSON AUDIO  
SUBSONIC™

AUTHENTIC EXCELLENCE™





## Wilson Audio Subsonic

The Wilson Audio Subsonic is the fraternal twin of the WAMM Master Subsonic. It features the same subwoofer drivers and the same internal volume. The differences lie in the finish details. The metal work in the WAMM Master Subsonic features the prismatic finish that mirrors (no pun intended) the WAMM's main array gantry. On the Wilson Audio Subsonic, the metal work is from Wilson's main line finish process—the same level of metal finish that has adorned Wilson products throughout the line.

The internal bracing material in the Wilson Audio Subsonic is the Wilson's proprietary HDF, the same material that is found in the Thor's Hammer.

The Wilson Audio Subsonic bridges the gap between the Thor's Hammer, a subwoofer that before the WAMM Master Subsonic, had no rival in the industry, and the WAMM Master Subsonic.

The Subsonic is the perfect addition to Alexx or Alexias, either configured as a single mono unit, or as a two-channel stereo pair. In either configuration, it offers performance in the 10-30hz range that is only exceeded by the WAMM Master Subsonic itself.

## Specifications

**Enclosure Type:** Front Ported

**Woofers:** (3) 12 inch inches, dual spider

**Frequency Response:** 10 to 150 Hz. +0, - 3dB

Room Average Response [RAR]

**Nominal Impedance:** 4 ohms

**Sensitivity:** 87 dB @ 1 watt (2.83v at one meter)

**Overall Dimensions:** Height: 65 1/16 inches (165.25 cm) with spike

Depth: 27 3/16 inches (69.09 cm)

Width: 18 1/16 inches (45.87 cm)

**Weight:** 612 lbs (277.60 Kg)





WAMM™  
*Master*  
SUBSONIC

AUTHENTIC EXCELLENCE™





## Wilson Audio Master Subsonic

From its inception, the WAMM Master Chronosonic was designed to cover the entire audible spectral bandwidth with an unprecedented time-domain fidelity, ultra-low distortion, and exceptionally well controlled enclosure resonance. It is a laboratory grade instrument on the one hand and an unalloyed conduit to a numinous connection to music on the other.

The Master Chronosonic is a full range loudspeaker, capable of reproducing the bottom octaves of music with extreme speed and authority, but Wilson's design team also recognizes the advantages presented by fully active bass management and a dedicated subwoofer.

While most manufacturers of subwoofers attempt to bend the immutable laws of physics with undersized enclosures and drivers, Wilson's approach to the bottom octave is uncompromising and pure. The WATCH Dog and the state-of-the-art Thor's Hammer are designed to reproduce the region between 10 and 40hz without the aid of distortion-producing equalization or other Band-Aids to poor or compromised designs.

The WAMM Master Subsonic subwoofer builds on the strengths of the Thor's Hammer. The Subsonic employs three dual-spider woofers in an enclosure tuned to reproduce the infra-sonic range below 10 Hz, and, at the same time, seamlessly and coherently mesh with the Master Chronosonic in the lower midbass region. Extreme transient speed is not a intuitive characteristic associated with subs; the Subsonic was designed to cover the bottom octaves at the same level of transient fidelity that characterizes the WAMM MC.

## Specifications

**Enclosure Type:** Front Ported

**Woofers:** (3)12 inch inches, dual spider

**Frequency Response:** 10 to 150 Hz. +0, - 3dB

Room Average Response [RAR]

**Nominal Impedance:** 4 ohms

**Sensitivity:** 87 dB @ 1 watt (2.83v at one meter)

**Overall Dimensions:** Height: 65 1/16 inches (165.25 cm) with spike

Depth: 27 3/16 inches (69.09 cm)

Width: 18 1/16 inches (45.87 cm)

**Weight:** 612 lbs (277.60 Kg)



## The Controller

The first thing to know about the WATCH Controller is this: you may not need one. If your intended use with any of Wilson's passive Subwoofers, and the subwoofer is solely as an LFE (low frequency effects) driver in a 7.1 or 5.1 Home Theater system, all you need to do is connect the subwoofer directly to the LFE output of your amplifier(s) and be prepared for seat-of-the-pants excitement in your home movie experience.

If you desire to use the WATCH Dog or Thor's Hammer in a hybrid or multiple configuration system, then the external controller becomes the brains behind that flexibility, whether you're using one subwoofer or several. In Movie Mode, the low frequency effects output from your processor goes directly through the controller to the Wilson Subwoofer's amplifier.

Switching to Music Mode (accomplished either with a front panel toggle or a 12 volt trigger), the controller becomes a feature-rich crossover and equalizer. You can control both crossover frequency and slope. A continuously variable phase control and EQ functions complete all the needed features to seamlessly integrate a Wilson subwoofer with any pair of Wilson loudspeakers. The bass equalization control allows you to further minimize room-induced colorations and standing waves where necessary.

The controller accepts both single-ended and balanced inputs, and can output to multiple subwoofers for the most demanding applications.



## Specifications

**Input Impedance:** 56k ohms single-ended, 4k ohms bal.

**Inputs:** Balanced and single-ended

**Outputs:** Processor High-pass, balanced and single-ended,  
2 stereo Low-pass, balanced and single-ended,  
2 mono Level & Frequency (30 to 150 Hz)

**Low Pass Filter:** Adjustable, 12 dB or 18 dB/Octave  
Level & Frequency (30 to 150 Hz)

**High Pass Filter:** Adjustable, 6 dB or 12 dB/Octave

**Phase:** 0 - 180 degrees, Continuously variable

**EQ:** Variable Frequency (30 to 150 Hz)  
Level (+/- 10 dB), and Q (.2 to 2)

**Dimensions:** Width: 19 inches (482mm)

Height: 4 1/2 inches (144mm) - Includes feet

Depth: 11 1/2 inches (292mm) - Includes knobs

**Weight:** Net - 16.75 lbs (7.6 kg)

Approx. Shipping - 18.95 lbs. (8.6kg)





X-1 Grand SLAMM, circa 1999



MAXX Series 2, circa 2004



Sophia Series 2, circa 2001



WATT/Puppy System 6, circa 1998





## Generations of Audiophiles and Music Lovers

Wilson Audio's commitment to those who make an investment in our products extends well beyond the warranty period, and even beyond the original owner. From the beginning, it was Dave's vision that there would not be a "best by" date that would end his commitment to the products his company built. Motivated by this ideal, he set out to build the best customer service department in the industry, a key part of which is a stocking program that includes all the parts necessary to service any Wilson loudspeaker, regardless of vintage.

Wilson loudspeakers are enjoyed over time by generations of music lovers and enthusiasts. Certified Authentic guarantees to the purchaser of a previously owned Wilson Loudspeaker that the performance will be the same as when it was first sold as new.

See your Wilson dealer for further information and details, as well as current available stock.



Sophia Series 3, circa 2010



WATT on Gibraltar Stand, circa 1987





**WILSON<sup>®</sup>  
AUDIO** PARTS  
& *Authentic*  
ACCESSORIES

- Replacement Resistors
- Signature Loudspeaker Covers
- Installation Tools and Accessories
- Replacement Grills and Diffraction Blankets
- WilsonGloss Care Products and Kits
- Wilson Signature Apparel
- ... And More







## Authentic Excellence™

Dave Wilson founded Wilson Audio over forty years ago for a single reason: To bring to market loudspeakers he would like to own. His life work has been centered on designing and building products that are congruent with his aesthetic sensibilities in terms of musical enjoyment, physical beauty, and Olympian execution.

Now, his son Daryl carries on this tradition of Authentic Excellence. Like his father, Daryl believes that if he is true to his own values, he is, in turn, true to those kindred spirits who invest in Wilson's loudspeakers. He is surrounded by talented professionals who share his passion for music, good science, empirical open-mindedness, and by his desire to build loudspeakers that believably reproduce the music played through them. Above all, he believes in teamwork—and so empowers a guild of craftsmen motivated by their personal stake in meaningful work, expertly done.

Every company has a core culture. In most cases, it can readily be deduced from the values and goals of its leaders. Authentic Excellence is not merely a catchy slogan—it is how we at Wilson define our company culture. A culture organized around the central belief that building extraordinary loudspeakers is a combination of art and science. A heritage that is a direct reflection of our core values, the motivational epicenter of which is at the heart of all we do. Mandating the most exacting quality standards is an exercise in wishful thinking without experienced craftspeople dedicated to achieving that level of perfection day in and day out.

You can't dictate a passion for quality. It must come from within. Paychecks and perquisites, while nice, are poor incentives when compared to the inner reward of satisfaction of a job done well by a group of people who love what they do.