



Terry Olson's Focused Arrays are on the inside, Jerry Pomeroy's Exodus Audio stand mounted kit speakers in the middle and Gary Gesellchen's 3-Way "Best of Show" on the outside.

January 13th Meeting Recap by Terry Olson

For the January meeting we had invited last Summer's contestants of "The Puget Sound! DIY Speaker Contest" to give a demonstration of their entries. We had quite a large turnout for this meeting and the speakers were sounding great.

Before the meeting started, we had my Focused Arrays playing. These are a strictly use-specific design that can accommodate, at best, no more than two or three listener's at a time, and this also contingent on the listeners being

about the same seated height. If seated too high, or too low, you're outside the "zone" or, as I like to put it: "The Tone Cone!" If, on the other hand, you are in the sweet spot it all comes together much like headphones, without the discomfort and image in the middle of the head. These took first place in the two-way speaker competition.

The first speaker featured after the start of the meeting were Jerry Pomeroy's Exodus Audio 6.1 kit speakers. Jerry had done a great job of putting these together. They were certainly one the best looking speakers at the

meeting and sounded just great. Cherry cabinets with a Piano Gloss Black front baffle on the outside mounting an Usher tweeter and Adire Audio Extremis 6.5 woofer. All this was connected together with a 4th Order Linkwitz-Riley crossover designed by Kevin Haskins. Jerry chose to play Nickel Creek's **Reason Why** and it was immediately clear why his entry took first place in the kit division. Very, very nice indeed!

Next up was Gary Gesellchen's Three-way entry. He had designed this speaker using a nice cabinet that had formerly housed a time-worn set of



Terry Olson explaining his design theories.

drivers from, I believe, the late 60's. Gary chose some Parts Express "Dayton" 8 inch woofers, Vifa 4 inch midrange and Seas 3/4 inch tweeters used with Linkwitz-Riley 2nd order crossovers (250 & 3500 Hz). If the cabinets were a bit old, the sound certainly wasn't and Gary took first place in the three-way division as well as the coveted "Best of Show". He demo'd his speakers with Nils Loftgren's "**Acoustic Live.**" As one might expect, they sounded great.

Dave Rosgaard brought his 3-way speakers in their "new" form. At the Contest, they had Particle Board enclosure, surface mounted drivers and a pretty nice Series Crossover. All of that had been transformed by evening of the Demo. They now featured very attractive cabinet's, drivers were flush mounted and the crossover had even been tweaked a bit more by Dave. Dave had come in at a "very" close second place to Gary Gesellchen for the 3-way class and Best of Show awards. I've heard Dave's speakers a number of times and I thought his latest incarnation was even better sounding than at the Contest.

Dave's well known for his ability to design and construct Series crossovers. There are only three or four people in the World that do these well, and Dave is certainly one of the very best.

He used a Silver Flute 6.5 inch wool cone woofer, Seas 4 inch treated paper cone midrange and a Peerless 1 inch textile dome tweeter. Dave's crossover was a series 3rd order (electrical) @

900 & 3500 Hz. Dave played **The Moor's Cell Waltz** (Stravinsky) and **Come on, Come on** by Mary Chapin Carpenter during his demo.

Dave also played his famous DR 2 design for the group (Vifa/JBL 4.5 inch mid-woofer and 1 inch Audax tweeter) with, naturally, a series crossover. These also sounded quite nice playing **Tree Top Flyer** by Stephen Stills. Note: Terry Olson had on display his pair of Rosgaard DR-1's with their fabulous finish. The audience was so stunned by the visual appearance of these, that it was felt that playing them might have resulted in Intense Synaptic Overload (ISO) for those without a robust constitution. These speakers quite simply "reeked" of money!

Will Jennings, a 16 year old Audiophile/Restoration Guru brought his absolutely wonderful pair of modified Speakerlab Super Sevens. I've seen pictures of what he started with, they looked like they had been at the bottom of Puget Sound for a couple of decades. Will spent months working on the cabinets and brought them to the point of



Will Jennings with his modified Speakerlab Super Sevens.



Howard Grim with his Fostex single driver horns.

from Laurie Anderson's **Big Science Album**. At the end of the evening Will received a request to play his speakers again, only this time playing some Classical Music... namely Pink Floyd. This really gave us a chance to hear the prodigious bass that the Seven's are famous for and we certainly weren't disappointed.

Finally, Howard Grim brought in his single driver horns. The pair he had at the contest evidently experienced a problem and couldn't be fixed in time. However, he had also brought his winning entry from the 2008 contest and he demo'd those. Howard explained to the audience how he had figured out a method to scale a horn's 1/4 wave expansion rate to fit any size driver. I've read about and studied horns quite a bit over the years and consider myself fairly adept at Geometry, but I'm afraid his explanation went right over my head. He certainly must know what he's doing, as the little 4.5 inch driver's (Fostex 126) really delivered the goods. Howard played Vera Jones sings Haggard: **Kickin' Over the Footlights Again**.

Once again, just as Jerry Pomeroy opined a few years back at the Contest, "There were no bad sounding speakers!"

Only personal taste could dictate a preference of any one of these over the other's...but what a enviable selection to choose from.

being, without a doubt, "The" nicest looking Sevens I've ever seen. The Zebra Wood veneer was extremely well matched and finished...just beautiful work. Will had also tended to the work-

ings of the speakers as well. He had the woofers re-coned, substituted Bob Crites' tweeters for the original Electro Voice units and upgraded the crossover significantly. Will played a selection



Joe Pittman brought two servers,. The Olive O4HD server on the left is a plug-n-play design and the KOSMIC Server/Weiss FireWire DAC 202 combo requiring a degree in computer science on the right.

President's Message by John Stone

Our January meeting showcased some very talented local and regional DIY speaker builders and their creations. I'm continually amazed that so many different speaker architectures can all sound good. You would think that one or two designs would be "the best" but this does not seem to be the case. In the hands of a talented designer/ builder, folded horns, high efficiency, low efficiency, single driver, high tech crossover, no-crossover, all can be made to generate great music. Thanks to Terry Olson for coordinating the event.

The club has made the decision to continue to meet at our current location in the church on Mercer Island. As most of you know, we have had some recent acoustic difficulties caused by

the church's decision to renovate and remove the room's carpet. We considered a change of venue, but have now demonstrated in the last two meetings that use of large area rugs and free-standing acoustic panels have largely restored the room acoustics to acceptable levels.

As described elsewhere in this issue, February's meeting focuses on a way for analog and digital to peacefully coexist in a high end audio system. While digital provides convenience and the promise of better sound as new technology is brought to bear, some of the best music, in terms of source material and sound quality, is still only accessible by spinning vinyl. February's meeting will hopefully demonstrate that you can have it all. Bring your vinyl.

As some of you know, several months ago, a few club members, with the invaluable assistance of Gary, built dedicated music servers. I'm now in the process of loading my CD collection onto the server. Between ripping time, approximately 4 minutes per CD, and adding/ correcting track information, another 5 minutes per CD, this conversion can only be done a few CDs at a time. I've also compared the server's sound to my CD player at Redbook resolution and unfortunately found the CD player to be superior. I suspect that my several years old budget DAC needs to be upgraded to achieve the better sound that others have obtained with the same server. The saga continues.

TECH NEWS by Jerry Pomeroy

OPPO

The video community no longer awaits the Oppo BDP-93 the long sought replacement to their first Blu-ray player BDP-83. One of the really cool things about this player is it has two HDMI outputs, the unit is Netflix ready so you can do digital movie downloads directly into the unit. One feature that audiophiles loved about Oppo players was the dedicated 2 channel analog outputs on the back, these are gone from the new model. According to Oppo Digital website the -95 player should be available in March and will have dedicated stereo output jacks, improved DAC and upgraded power supply. The BDP-93 is \$500, the BDP-95 is \$1K.

OUTLAW

Outlaw Model 978 due date at the end of the second quarter of this year. My last home theater audio processor

was the Outlaw 900 anticipating the release of the model 977 I sold it. Almost three years later the 977 has been scrapped and now I am awaiting the model 978: according to the company's web site I am looking forward to a March release date.

Pioneer/Sharp Elite TV

Pioneer claimed they lost money and they probably did when manufacturing the Pioneer Elite Kuro Plasma TVs in the USA and were out of the TV business at the end of 2009. Pioneer has licensed Sharp Corporation of USA to jointly market LCD TVs under the Elite name. The TVs will be made by Sharp: FYI there is no mention of Plasma only LCD. Not sure of the current percentage but Sharp used to own 15% of Pioneer stock.

MUSIC MATTERS 6

Feb 9th: 6th Music Matters at Definitive

Audio, Seattle Showroom, Meet John Atkinson from Stereophile. See their web site to RSVP.

PNWAS FEBRUARY MEETING

Feb 10th Meeting: I just want to put in a plug for the Feb meeting. I just got back from Genesis and heard the equipment and what Gary is planning for the upcoming meeting. For years I have said that digital sourcing will catch up with analogue but I wasn't expecting this so fast. You will be able to hear music from an excellent Turntable and compare it to digital. I don't want to spoil the show so all I can say is get ready to be blown away

February Meeting Notice by Gary Koh

Is Digital Ready for Prime Time?

The phonograph has been available to consumers since the 1950's; digital since the 1980's. It is now more than 60 years after the introduction of "analog" and more than 30 years after the introduction of "digital". Is digital reproduction of music in the home mature? Since so many members of the club already have a music server, and so many members are dedicated vinyl-philes, it may be the time to have a dialog on whether the state of digital reproduction is ready to approach analog reproduction.

In an attempt to answer this question, we will set up a system that is equally optimized for both playback of vinyl and digital. This system will not be "dumbed down" in any one format, but club member Gary L Koh has tried his best to optimize an LP-playing system, and at the same time a digital system that will be able to play back CDs and high-rez files from a music server, AND we will be able to digitize the LP

and play it back through the system. Level-matched to less than +/- 0.1dB.

We will play various genre of music (jazz, classical, rock, whatever LP Jerry brings in) and listen in real time to the direct analog output of the phono stage, and the digitized output of the phono stage that is then converted back to analog using the chosen DAC. We will also have the opportunity to record

the digitized output of the phono stage (in up to 24bit/192kHz PCM or 5.6MHz DSD!!!) and compare the files to the original.

While this may not be exhaustive, it will give attending members food for thought.... and whether it is now worth ripping your vinyl to digital not lose anything.

The System

- ◆ Roksan Xereses 20+ record player
- ◆ Roksan Artemiz arm
- ◆ MicroMagic Virus cartridge (with Soundsmith ruby cantilever and optimized contour stylus)
- ◆ Burmester Top Line Ph100 phono stage with built-in 24bit/192hz ADC
- ◆ Weiss Minerva DAC
- ◆ Genesis SMc-1 Preamp
- ◆ Genesis GR360+ amplifier
- ◆ Genesis 7.1f loudspeakers
- ◆ All cables by Absolute Fidelity
- ◆ Korg MR2000 2-Channel Recorder (from Bruce Brown, not shown)



Local Music

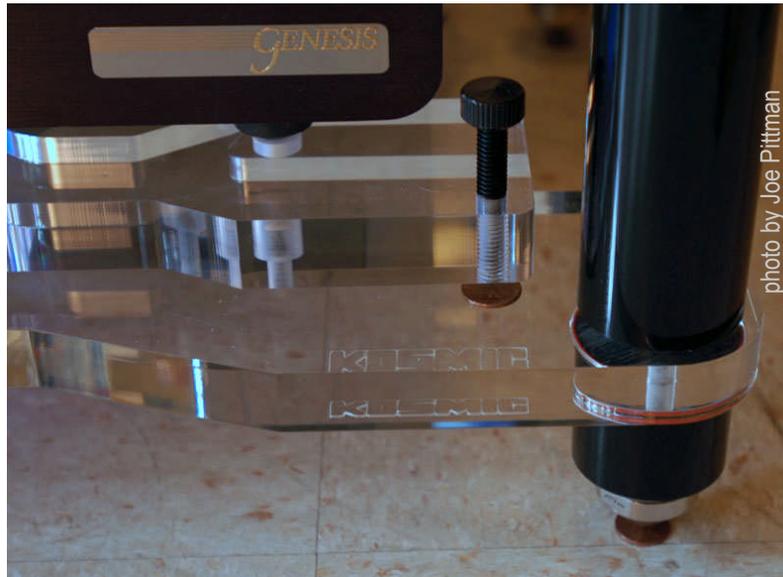


Tuesday February 8th 2011 7.30pm. Sherman Clay Bellevue. Fabulous Songstress **Trish Hatley** and her Trio.

Tuesday March 8th 2011 7.30pm Sherman Clay - Swinging Pianist and Vocalist **Ariel Po-cock** and her Trio

Bring your CD's for exchange, or buy from the box @\$5. Enquiries 425 828 9104, Tickets \$13 Adults, Students 18 and under \$8. For more information, contact **Cooksie Kramer** 425 828 9104 www.eastsidejazzclub.com
Please tell your friends "For the Love of Jazz".

Pennies From Heaven by Joe Pittman



I have been aware of the use of a copper penny as a spike disk for many years. I'd first heard about it from the Brits using Linn and Naim loudspeakers back in the 80's. In recent years, I found that Gary Koh recommends using them with his loudspeakers on hardwood floors. When I discussed this with Gary and Darin Forkenbrock, Darin pointed out that pennies minted after 1981 are actually made from zinc and not copper. Gary had always thought the older pennies sounded better, so this explains that (1982 pennies are copper and zinc).

I Google'd the web and found that you can tell the difference between a real copper penny and zinc penny by us-

ing a drop test on a hard surface like Formica. The copper penny rings like a bell and the zinc penny makes a dull thud. In addition, the copper penny is slightly heavier at 3.11 grams and the zinc at 2.5 grams

I like mechanical grounding for vibration dissipation in my racks and want to provide a path for energy to flow into the floor. A true copper penny provides an efficient energy path without damping. Give them a try, they literally only cost a few pennies.

Coming Attractions

February 9 Music Matters 6
See Below

February 10 PNWAS Meeting
Is Digital Ready for Prime Time?

March 10 PNWAS Meeting
Elections and Ted Smith's amazing new DAC design.

April 14 PNWAS Meeting
Guest speaker Jules Bloomenthal will talk about Telarc's early digital recordings with the Soundstream recorder.

May 12 PNWAS Meeting
Dan Schmalle (aka Doc Bottlehead) is the guest speaker and will dem-

onstrate his gear and Tape Project source.

June 9 PNWAS Meeting
Guest Speaker.

July 14 PNWAS Meeting
The Equipment Committee report and High Efficiency Loudspeakers.

August 11 PNWAS Meeting
Road Trip to Mike Lavigne's.

August 27 DIY MEET
Our semi-annual DIY meet on Saturday. Everyone is welcome!

September 8 PNWAS Meeting
TBD

October 13 PNWAS Meeting
It's dark outside, time for Jerry's annual HD Concert Video Fest.



October 14-16 RMAF 2011
Hi Ho Hi Ho it's off to Denver we go!

November 10 PNWAS Meeting
TBD

December 15 PNWAS Meeting
Annual Christmas music competition.

This is your invitation to Music Matters 6, our sixth annual free event devoted to the reproduction of music. Regardless of your favorite artists, your music library or the way you listen to music, if it's a big part of your life, you need to attend Music Matters 6.

During one listening-packed evening, you will see and hear the absolute finest 2-channel systems available, presented by the manufacturers, in 8 calibrated sound rooms.

- Wednesday, February 9th, 5-10pm
- Definitive Seattle - 6206 Roosevelt Way NE
- Each presentation will run 30-minutes
- Complimentary light food & refreshments

Classified Ads

For sale - bits and pieces from my secondary home theater. This system was built before I started Genesis, and hence I had used it as a benchmark in my design. Now, I don't need them any more, so selling the speakers and amplifiers to other club members cheap:

1. Revel F30 loudspeakers in Cherry - \$1,000
2. Revel C30 center channel in Black - \$500
3. Revel B15 subwoofer - \$800
4. Proceed HPA 2 stereo amp - \$600
5. Sunfire Cinema Grand 5-ch amp - \$600

6. Music Fidelity Nuvista M3 Integrated Amp - \$1,500
I have some of original boxes but prefer local pick-up (especially for the heavier stuff). Contact Gary Koh email:
gary@genesisloudspeakers.com or call 206-355-3903

Visitors Welcome!

Meetings are held on the second Thursday of every month at 7:30pm at 4545 Island Crest Way, Mercer Island, WA 98040.

PNWAS Mission Statement

- ◆ To bring people with a common interest in music reproduced at its best, for their mutual edification and pleasure.
- ◆ To facilitate the exchange and dissemination of accurate data concerning audio equipment and musical recordings.
- ◆ To promote, sponsor, and cultivate the highest quality reproduction of music in the home.
- ◆ To encourage maintenance of high standards in the performance, recording and transmission of music.

PNWAS Objectives

1. Provide a forum for meeting other audio-philes and exchanging information on musical recordings and audio equipment.
2. Demonstrate and compare equipment and recordings.
3. Give members opportunities to become familiar with the techniques of audio manufacturing, testing, repair, recording, broadcasting, etc.
4. Explore related avenues as the member-

ship deems appropriate.

Club Website

www.audiosociety.org

E-mail

info@audiosociety.org

US Mail

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Annual Dues

\$60 due each January. New members pay a prorated \$5 per month for remainder of year.

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Music: Vacant– Volunteers?

Refreshment: Vacant– Volunteers?

Editorial

Editorial submissions are welcome.

Content must be audio-related or of general interest to the club in plain text or Word document format without automation (macros and scripts). We reserve the right to edit for style, content, and length.

Editorial Deadline: two weeks before meeting date.

Publishing any editorial material is contingent upon the approval of the Executive Committee.

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