



INSTRUCTION MANUAL

Congratulations:

You are now the owner of one of the best speakers ever made by Ohm Acoustics.

Enclosed are the simple instructions for installation. It will take some experimenting with room placement and control settings to optimize their performance in your home. Do this at your leisure with a variety of music. No one setting is best for all rooms or all music.

I would personally like to thank you for choosing the Ohm Walsh 3 and wish you many years of good listening.

Enjoy!

A handwritten signature in black ink that reads "John Strohbeen". The signature is fluid and cursive, with a large initial "J".

John Strohbeen
President

Take Note Before Proceeding

Lift the Ohm Walsh 3 by holding onto its cabinet. Save all packing material in case the loudspeakers have to be transported in the future.

The grill cloth frame is packed separately from the main unit. For ease of installation and to avoid damage, wait until the loudspeakers have been connected and placed before putting the grill cloth on. The grill cloth frame rests snugly in a channel on top of the cabinet.

Connecting the Loudspeakers

The Ohm Walsh 3 is a floor standing loudspeaker equipped with pushbutton terminals located on the bottom of the cabinet.

To get to these terminals remove the grill cloth frame and rest the loudspeaker on its side on a soft surface such as a rug.

Before connecting the loudspeakers unplug your receiver/amplifier and make sure you have the right kind of wire. We strongly recommend No. 16 gauge zip cord (also called "lamp cord"). If your Ohm dealer does not provide you with zip cord, you can pick some up at your local hardware store. Note that one side of the zip cord has a ridge (or multiple ridges) running the entire length, while the other is smooth.

The pushbutton terminals

of the Ohm Walsh 3 accept bare wire or banana plugs.

Strip back no more than 1/2" of insulation at both ends of the zip cord with wire strippers, scissors or a sharp knife. Now twirl each of the exposed ends between your thumb and forefinger in a clockwise manner. This simple procedure helps prevent stray strands of wire from shorting out the terminals.

Leave lots of slack in the loudspeaker wire until after you decide where the loudspeakers should be placed, so the components can be moved around a little without straining the connections.

To assure "in-phase" operation of your loudspeakers, so that both move up and down simultaneously, use the ribbed side of the zip cord to connect the terminal marked "+" or "POS" on the

receiver to the red connection on your Ohm Walsh 3 loudspeaker. Then connect the negative (or ground) terminal on the receiver to the black connection on the loudspeaker with the smooth side of the zip cord. Repeat this procedure identically for the other loudspeaker.

Before you plug in your amplifier (or receiver) be certain the power is turned off and the volume control is turned all the way down. After plugging in the amplifier and turning it on, slowly increase the volume until the desired volume is achieved. This will prevent any sudden power surges from damaging your new loudspeakers.

Placing the Loudspeakers in Your Listening Room

The Ohm Walsh 3 is designed asymmetrically, so that when the logos are oriented as shown in Figure 1, the pair forms sonic mirror images. Remember, no matter where you choose to place the loudspeakers, the position of the logos should appear as shown in Figure 1.

That is, the left loudspeaker should have the Ohm logo facing forward in

the upper right hand corner (the Walsh 3 logo on the inside corner). The right loudspeaker should have the Walsh 3 logo facing forward in the upper left hand corner (the Ohm logo on inside corner).

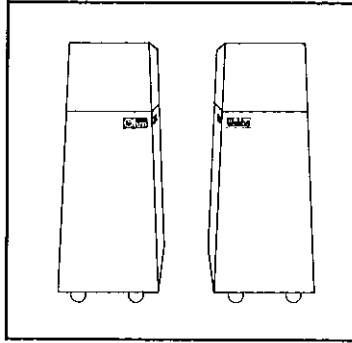


Figure 1

The Ohm Walsh 3's wide dispersion and special method of sound reproduction produce excellent results when the speakers are placed from 6 to 11 feet apart. As a general rule, the distance between the two loudspeakers will determine the apparent width of the sound stage. Individual experimentation will determine just how wide you would like the spread of stereo images in your listening room.

Placement of the loudspeakers in relation to wall surfaces affects bass performance. The closer the loudspeaker is to a wall corner, the louder the out-

put will be in the range below 150 cycles.

Sub Bass Activator

The Ohm Walsh 3 is equipped with a special switchable low frequency circuit called a Sub Bass Activator™, which compensates for these low frequency effects. As a general rule, the position marked "average" on the "low" switch will probably sound best for loudspeakers that are placed 1 to 2 feet from the rear wall. For loudspeakers that are placed less than 1 foot from the rear wall the "decrease" position will probably sound best, and for loudspeakers that are placed more than 2 feet from the wall, the "increase" position will probably sound best.

High Frequency Balance

The Ohm Walsh 3 is also equipped with a high frequency balance switch.

The "average" position is just right for rooms that are acoustically average with good balance between soft and hard furnishings. The "increase" position is appropriate in relatively dead (non-reflective) listening rooms with very heavy

curtains, thick carpeting, overstuffed furniture and other sound absorbing furnishings. The "decrease" position provides a decrease in treble output to prevent the loudspeakers from sounding overly bright in acoustically live listening rooms (highly reflective rooms with many hard sound reflecting surfaces—bare floors, undraped windows, plastered walls and ceilings, etc.). Some experimentation may be necessary to find the appropriate setting in both the low and high frequency balance controls to obtain the sound that is best in your room. Naturally, the bass and treble controls of your receiver provide additional variation of the recorded material fed to your loudspeakers.

The Perspective Control

The Perspective Control allows you to change your "seat" in the concert hall.

When you sit up front at a live concert you hear each instrument with a sharp clarity. You hear the mechanical sounds of the piano as well as the music the piano creates. The location of each instrument is obvious, the audio scene stretching from far left to far

right. From the upper balconies the stereo image is much narrower, no wider than a hand's width at end on an outstretched hand. Still, you can locate the major instrument sections from violins to horns to basses. The sound from far away is smoother and more blended. The sound of the concert hall is more dominant—the individual instruments more mixed into an ensemble. Since many locations can sound very good and each sounds different in an excellent concert hall, which location is best? This is pretty much a personal preference for the listener. The record producers and recording engineers also choose the sonic location with their microphones and recording techniques.

Speakers can also be designed to have a sonic character similar to different listening locations. Which "seat" the designer chooses to build into the speaker is his personal choice. At Ohm, we have traditionally aimed for about the 15th row. Independent reviews have confirmed that this is a good choice. Some audiophiles have argued for sharper sound while others have favored a more blended sound. The Perspective

Control eliminates these conflicting demands.

With the Perspective Control you have a choice of sonic locations. In the front position, the listener is "seated" in the 5th to 10th rows. The mid position places the listener in the 15th to 20th rows. In the rear—the listener is "seated" in the first rows of the first balcony. You can select your own "seat."

There is a simple test to select your preferred "seat." Take an orchestral record with a cut featuring a solo vocalist. Play through this cut three times, changing the Perspective Control between playings. Although the change in the orchestra will seem very small, the shift in the position of the soloist will be obvious. In the front position, the soloist will appear to be much closer to you than in the other positions. Choose the setting you prefer. Double check the choice with a couple of other recordings. You should do this double check because the recording engineers may have forced an unnatural position on your first selection. Consumers have told us they are marking on their records which position gives the best sound. I feel this is a little extreme, but it shows the

flexibility the Perspective Control gives you.

The Real Wood of Your Ohm Walsh 3

Your Ohm Walsh 3 has been beautifully finished in real wood veneer. Unlike imitation wood, the natural appearance of real wood has a grain and color which vary from unit to unit. Your Ohm Walsh 3's handrubbed real wood veneer should be polished or oiled every so often to prevent the finish from drying out. If white streaks or opaque white spots appear on the finish, it's a sure sign that the veneer is dry and the cabinets should be polished or oiled immediately. Any good furniture polish is fine. Several coats of clear mineral oil provide excellent results as well. For optimum furniture care, Ohm offers a special Lemon Grass Oil conveniently packaged in premoistened towelettes. Ohm Lemon Grass Oil is available from your Ohm Walsh 3 dealer or by writing Ohm Acoustics.

If the doubleknit grill covers become dusty or linty you should remove them and vacuum them carefully with an ordinary household vacuum cleaner.

CAUTION:

Following these simple rules will ensure you of many years of enjoyment from your Ohm Walsh 3 loudspeakers.

The power handling capacity of your loudspeaker has been conservatively rated. Ferro Fluid cooling as well as thermal overload devices are built into the drivers to absorb momentary overloads.

In addition, the Ohm Walsh 3's inverted conical surface has a special mechanical lockgate which protects its coil from mechanical overloads. This device makes a popping noise. To prevent damage, the volume should be reduced until the popping noise goes away.

Although your Ohm Walsh 3 is rated to be used with amplifiers of up to 200 watts per channel, it is possible to damage your loudspeakers with smaller units. Disco, heavy rock, crescendos in classical music, accidental dropping of the tonearm on your record or rapid changing of FM stations can drive an amplifier to produce an inordinate amount of distorted power (as much as 10 times the rated amount) which is fed to the loudspeaker—possibly damaging it.

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Also please be aware that your bass and treble controls are simply frequency localized volume controls and should not be boosted when the volume control is in the 1/2 to 2/3 danger zone.

WARNING:

Do not remove circular metal grill. The Ohm Walsh 3 incorporates several critically placed tufflex transmission blocks. This acoustically transparent metal grill has been permanently bonded to its housing in order to protect precise alignment and performance by these blocks. Removal or damage of the grill will seriously impair performance and void warranty.

ATTENTION:

This speaker has been equipped with an extra Thermo-Guard™ protection device, at no extra cost. If the speaker approaches thermal overload (usually the result of clipping a low-power amplifier) its output will be drastically reduced. Turn the amplifier power down, and the circuit will reset in two minutes or less. Your speaker will play at normal volume levels once again.

SPECIFICATIONS

Frequency Response

(Minimum Specs)

39 Hz to 16 kHz \pm 4dB

Efficiency

1 watt (2.83 volts)

input will produce

87dB SPL at 1 meter

with all controls at maximum

Amplifier Recommended

Power on Music

Min 35 watts (rms)

Max 200 watts (rms)

Impedance (IEEE)

Nominal 8 ohms

Connection to Amp

Press terminals—

accepts banana plugs or

bare wire up to 12 gauge

Enclosure

Optimally vented (4th

Order Butterworth)

Grillcloth

Doubleknit

Size

36"H \times 13 1/2" \times 13 1/2" at

bottom tapering to

11 1/4" \times 11 1/4" at top

Weight

48lbs

Controls

3—low, high and

perspective each with

3 positions

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We make loudspeakers correctly