# MAPLE BEDROCK
# OWNER'S MANUAL

## PERFORMANCE AND DESIGN

Low, on-the-floor mounting can make small stand-mounted speakers sound much larger, warmer and more transparent. Optimized tiltback positioning, combined with a massive maple base and heavy vibration-draining brass feet, yields much-improved sound stage focus, transients and details. Sound stage depth is at least doubled and surprisingly, the image floats well above the floor.

Here's the physics:

- A highly rigid maple/brass floor mounting drains sound-muddying vibrations out of the cabinet far more effectively and cleanly than any conventional tall stand. The improvement in warmth and midrange detail over hollow metal stands (which are less rigid and more resonant) is striking.

- Woofers mounted high off the floor results in a sound thinning mid and upper bass cancellation, the well-known Allison effect. Mounting the woofer close to the floor eliminates this bass cancellation. Woofer proximity to the floor also provides a 3-db acoustic boundary reinforcement from the lowest bass upwards.

- A direct, rigid coupling to the floor lets the speaker drive the floor at bottom octave frequencies, thereby increasing the bass radiating area.

- Lastly, the adjustable tiltback makes it possible to time align perfectly the leading edge attacks of the tweeter and woofer by ear, allowing much more precise time alignment than provided by the speaker manufacturer.

The design is simple and straightforward: our Maple Bedrock consists of a thick maple base directly coupled to the floor by three massive brass feet. Two

machined brass corner posts are mounted at the rear of the maple base to support the rear bottom of the speaker by means of sharp point contact to provide clean, efficient draining of vibration. A Triplepoint footer (or threaded screw-in Heavyfoot) supports the speaker front, drains vibration and adjusts tiltback.

## INSTALLATION TIPS

1. Set each Bedrock in place and, if on carpet, step on the platform to make sure the footers penetrate the carpet and contact the floor below. Without solid contact, sound will be severely degraded. Make sure the brass footers are tightened only slightly more than finger tight. DO NOT TIGHTEN HARD.

   Room placement for Bedrocks is not, in principle, different than for any conventional stand. As per our Handbook's free audio upgrade advice for speakers, we recommend: a) if possible, an ear-to-speaker distance of 5 feet, with 7 feet between speakers (and then keep on increasing the 7 feet until the center image falls apart); b) if possible, sit with the listening chair/sofa up against the center of the room's long wall with speakers directly to the front of the listening position using the 5/7 foot geometry; c) if the wall listening position is impractical, then place the speakers at least 15 inches away from the wall behind them (increasing this 6 inches at a time until you find the best sounding wall distance) while preserving the 5/7 foot geometry, if possible.

2. Place the speakers firmly on the rear corner posts and put the Triplepoint footer under the front bottom of the speaker. Move the Triplepoint back to raise the tilt of the speaker. For speakers with the tweeter above the midrange, start with the tweeter axis pointed just below your ear height. Make sure that all three points on the top of the Triplepoint are firmly in contact with the speaker bottom and that the rear corner posts are firmly gripping the speaker.

   If you are concerned about dings on the speaker due to the corner posts or the Triplepoints, use standard 2 inch wide clear packaging tape on the

speaker cabinet, just enough to cover the contact area of the corner posts or the Triplepoint.

3. To adjust tiltback for optimum time alignment, use one minute of a really well recorded acoustic guitar or upright bass solo (suggestions: Mapleshade #10452 Flamenco or #09832 Spirit and Samba) as a test track. Listen, then increase tiltback slightly from the initial tweeter axis pointing just below your ear and listen again. If the "pluck" of the guitar or bass gets cleaner and crisper, increase tiltback again and listen. Keep on doing this until the "pluck" starts getting slightly muddier, and then just go back one step.

   For speakers with the tweeter below the midrange, start with the tweeter axis pointing slightly above your ear and then listen to increments of decreasing tiltback.

   When you reach the best-sounding tiltback—that is, the optimum time alignment—it will sound like the guitarist or bassist just removed cotton gloves from their fingers.

   As you increase tiltback, you will also note that the image floats higher and higher above the floor.

4. Start with speaker toe-in nearly parallel, and then increase toe-in 10 degrees to 15 degrees at a time, listening always to the same one-minute test track. Toe-in works like a tone control: parallel speakers give more spaciousness and less presence; speakers strongly toed-in to point straight at your ear give less spaciousness but yield maximum presence. It also pays to try even more toe-in with speaker tweeter axes converging in front of your nose; this usually gives the widest sweet spot for multiple listeners.

5. For perfectionists, it is worth running through the cycle of the above adjustments—distance from wall, toe-in, and tiltback—twice because each adjustment slightly affects the optimum for the next adjustment.

If your floor structure is concrete slab, tile, stone or modern plywood/“engineered” wood construction, then we strongly recommend the 4 inch Bedrocks. With these floors, if you wish to extract the absolute maximum performance out of your speakers, then adding a pair of Maple Speaker Plinths under the Bedrocks as a second layer of isolation from the sound-ruining effects of the concrete—is a further and clearly audible sonic improvement.

6. Two or three weeks after first setting up the Bedrocks, check the tightness of the footers; maple compresses slightly over time, particularly in the first few weeks. Thereafter check tightness every three months or so.