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SECTION 1—WASP SETUP

WILSON AUDIO SPECIALTIES

SECTION 1.1—WASP

An instructional video outlining the Wilson Audio Setup Procedure (WASP) can be found here: wilsonaudio.com/WASP. The proper positioning of your new Alexia Series 2 within your room is critical in order to extract its formidable performance envelope. When carefully followed, the WASP has proven to be the most effective method for setting up Wilson loudspeakers. Your authorized Wilson dealer is trained in this process, and is the best resource for you to ensure your loudspeakers are set up properly.

Viewing the video is the best way to learn how to properly employ WASP, but we have also included an outline of it here.

Zone of Neutrality: Left and Right Channel

The “Zone of Neutrality” is an area in your room where the speakers will sound most natural. This location is where the speakers interact the least with adjacent room boundaries. It is important to have a clear working space while determining the Zone of Neutrality.

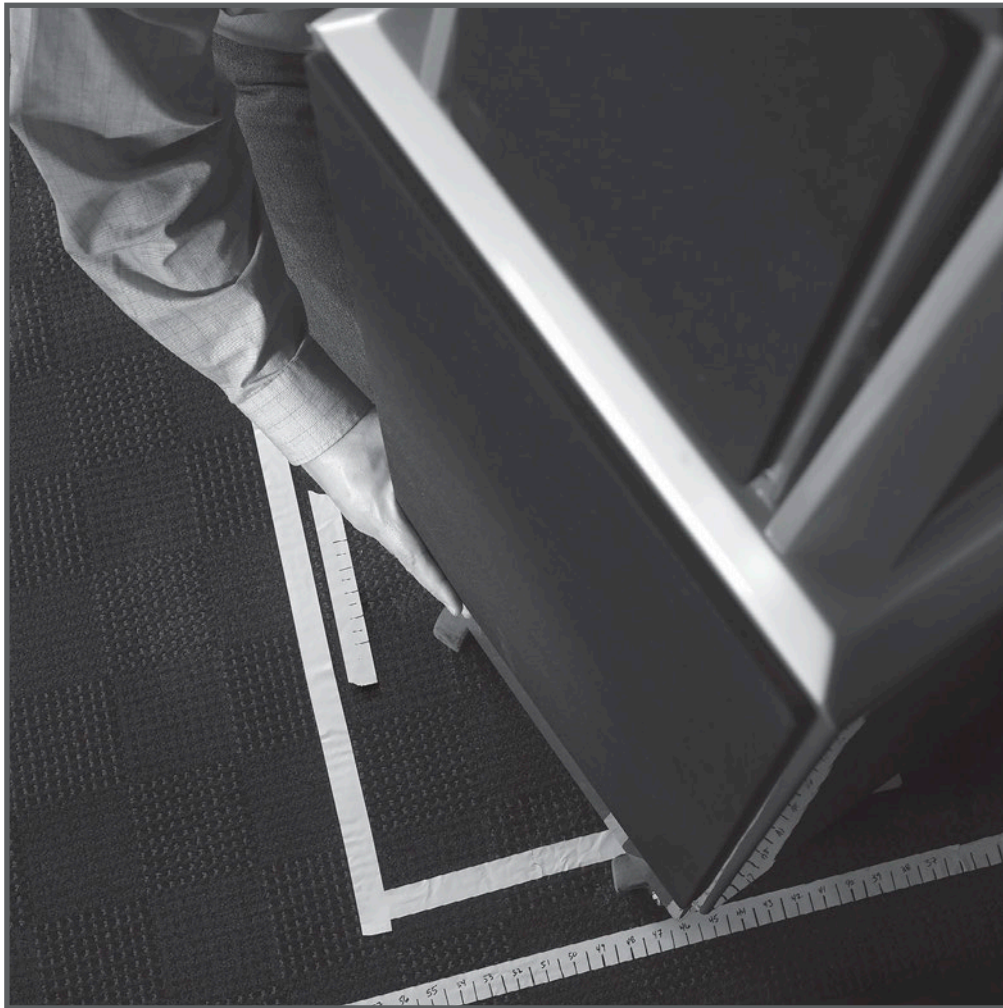
The following is a simple method to locate the Zone of Neutrality within your listening environment:

1. Stand against the wall **BEHIND** the location where you intend to position your loudspeakers. Speaking in a moderately loud voice and at a constant volume, project your voice out into

the room. Your voice will have an overly heavy, “chesty” quality because of your proximity to the rear wall.

2. While speaking, slowly move out into the room, progressing in a direction parallel to the sidewall. It is helpful to have another listener seated in the listening position to assist you during this process. Listen to how your voice “frees up” from the added bass energy imparted by the rear wall boundary. Also notice that your voice is quite spatially diffuse (to your assistant, your voice will sound spatially large and difficult to localize) as you begin to ease away from the rear wall.
3. At some point during your progression forward into the room, you will observe a sonic transition in your voice; it will sound more tonally correct and less spatially diffuse (your assistant can now precisely localize the exact origin of your voice). When you hear this transition, you have entered the inner edge of the Zone of Neutrality. Place a piece of tape on the floor to mark this location. Although it will vary from room to room, in most rooms the zone begins between two and a half to three feet from the rear wall.
4. Continue to walk slowly away from the rear wall. After some distance, usually one to two feet past the first piece of tape, you will begin to hear your voice lose focus and appear to

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When carefully followed, the WASP has proven to be the most effective method for setting up Wilson loudspeakers.

reflect (echo) in front of you. This is caused by the return of the room's boundary contribution; your voice is now interacting with the opposite wall. At the point where you begin to hear the reflected sound of your voice, you have reached the outer edge of the Zone of Neutrality. Place a piece of tape on the floor and mark this location. The distance between the "inner" and "outer" edge tape marks is usually between eight inches (for small, interactive rooms) and three feet (for large, more neutral rooms).

5. Now position yourself against the side wall perpendicular to the intended speaker location. Stand between the two tape marks. Using the same procedure as above, begin moving into the room toward the opposite sidewall, progressing between the two pieces of tape. As above, listen for the point in the room where your voice transitions from bass-heavy and diffuse to neutral. Mark this point with tape. Continue your progression until there is an obvious interaction with the opposite wall in front of you and mark this point with tape. The four pieces of tape now form a rectangle that establishes the Zone of Neutrality for the loudspeaker to be installed on that side of the room. Using the four marks as your guide, tape an outline to define the boundaries of the rectangle.

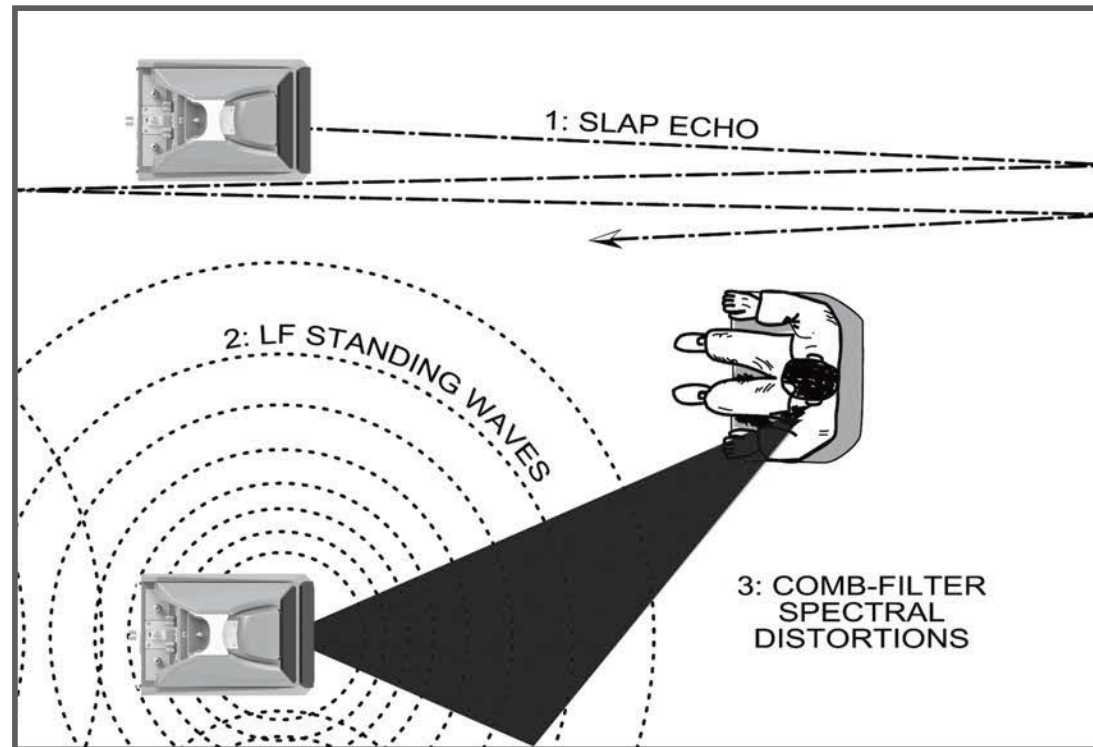
6. Repeat this process for each speaker location individually.
These are your Zones of Neutrality, one for each channel.

Theoretically, the Zone of Neutrality for any room runs like a path, parallel to the walls all around the room. Adjacent to very large windows and open doors, the outer edge of the Zone of Neutrality moves closer to the wall and becomes wider. If you were to extend the inner and outer boundaries of the Zone for the sidewalls and the front wall (behind the speakers), they would intersect.

Speaker Placement Versus Listening Position

The location of your listening position is as important as the careful setup of your Wilson Audio loudspeakers. The listening position should ideally be no more than 1.1 to 1.25 times the distance between the tweeters on each speaker. Therefore, in a long, rectangular room of 12' x 18', if the speaker tweeters are going to be 9' apart, you should be sitting 9'11" to 11'3" from the speaker. This would be more than halfway down the long axis of the room.

Many people place the speakers on one end and sit at the other end of the room. This approach will not yield the finest sound. Carefully consider your listening position. Our experience has shown that any listening position that places your head closer than 14" from a wall will diminish the sonic results of your listening due to the deleterious effects of boundary interaction.

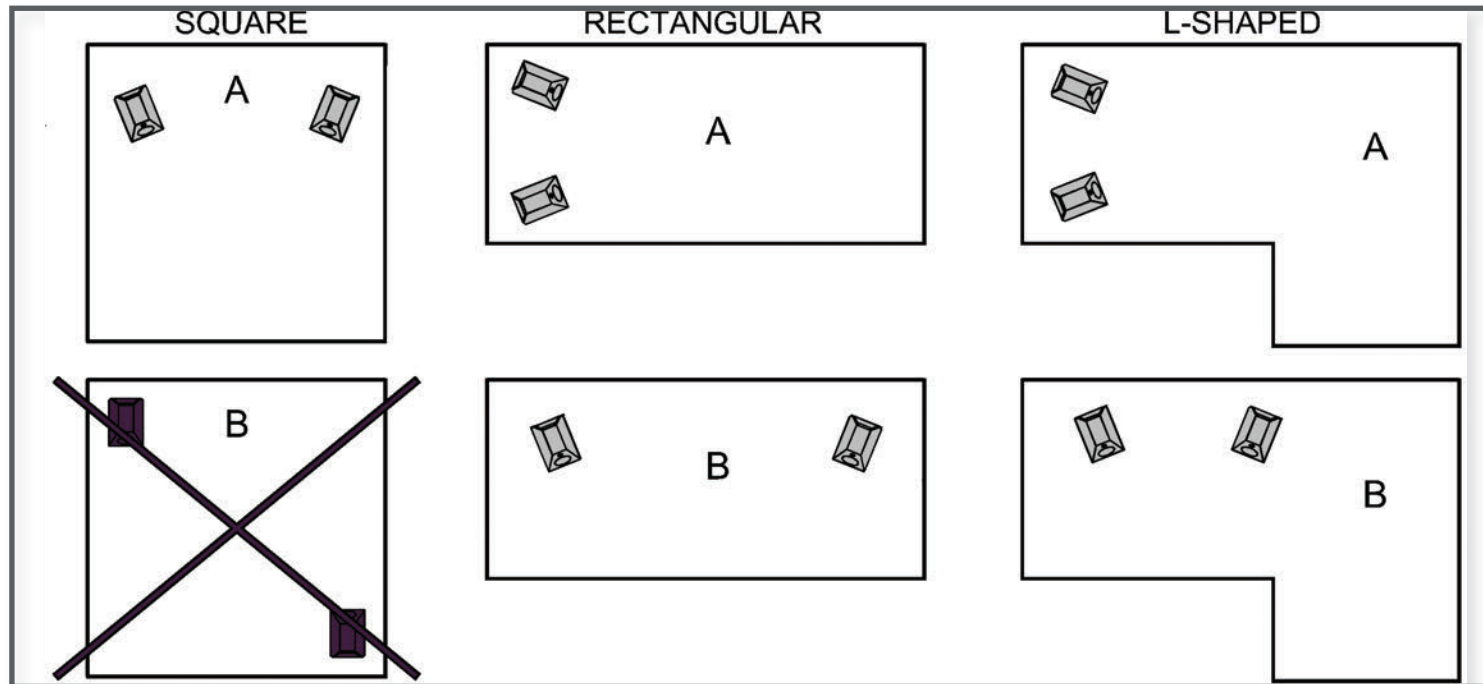


Speaker Orientation

Speaker placement and orientation are two of the most important considerations in obtaining superior sound. The first thing you need to do is eliminate the sidewalls as a sonic influence in your system. Speakers placed too close to the sidewalls will suffer from a strong primary reflection. This can cause out-of-phase cancellations, or comb filtering, which will cancel some frequencies and change the tonal balance of the music. Adhering to the Wilson Audio Setup Procedure outlined in the previous section is the best method with which to position your loudspeakers.

A very important aspect of speaker placement is how far from the back wall to place the

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speakers. The closer a loudspeaker is to the back wall, the more pronounced the low bass energy and centering of the image will be. However, this comes at a definite reduction in stage size and bloom as well as a deterioration of upper bass quality. You must find the proper balance of these two factors, but remember, if you are partial to bass response or air and bloom, do not overcompensate your adjustments to maximize these effects. Overcompensated systems are sometimes pleasing in the short-term, but long-term satisfaction is always achieved through proper balance.

To make correct in-home set up of the Alexia Series 2 possible without test equipment, Wilson Audio has measured the correct geometric time domain alignment for different distance/ear height

combinations. By measuring the distance from the speaker to your ear (measured from the bottom/front of the woofer to directly below the ear canal) when seated in the listening position, as well as height of the listener's ear (the distance from the floor to the center of the ear canal), you will be able to align the system for your listening position.



SECTION 2—UNCRATING THE ALEXIA

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Note: You will have two Upper Array enclosures as well as two Woofer Module enclosures to unpack. The two modules for each of the channels will need to be separated into right and left channels. Clear out two spaces, one for your left and one for your right channels. Place the ODD numbered modules in the LEFT channel section and the EVEN in the RIGHT channel position.

SECTION 2.1—UNCRATING THE ALEXIA SERIES 2

Initial Check

The Alexia Series 2 is shipped in three wooden crates. Upon receiving these crates, please check their condition. If any of the crates are damaged, please report it to the shipping company immediately for insurance verification.

The following items are recommended for this procedure:

- Electric Screwdriver
- Phillips head drive bit
- Masking tape (for use in speaker setup)

Uncrating the Woofer Module

A minimum of two strong adults is required to set up the Alexia Series 2. Locate the two largest crates labeled “Alexia Lower.” These contain the woofer enclosures and are the first components of the system to unpack.

1. With the crate lid facing up, unscrew the wood screws securing the lid. Remove the lid.

2. Carefully rotate the crate upright so that the Woofer Module is now vertical. With the Woofer Module's bottom toward the floor, reach in and gently roll the Woofer Module out of the crate, carefully, so as not to hit the Woofer Module on the crate and scratch the paint.
3. Place the Woofer Module with an odd serial number on the left side of the room and the Woofer Module with an even serial number on the right side of the room.

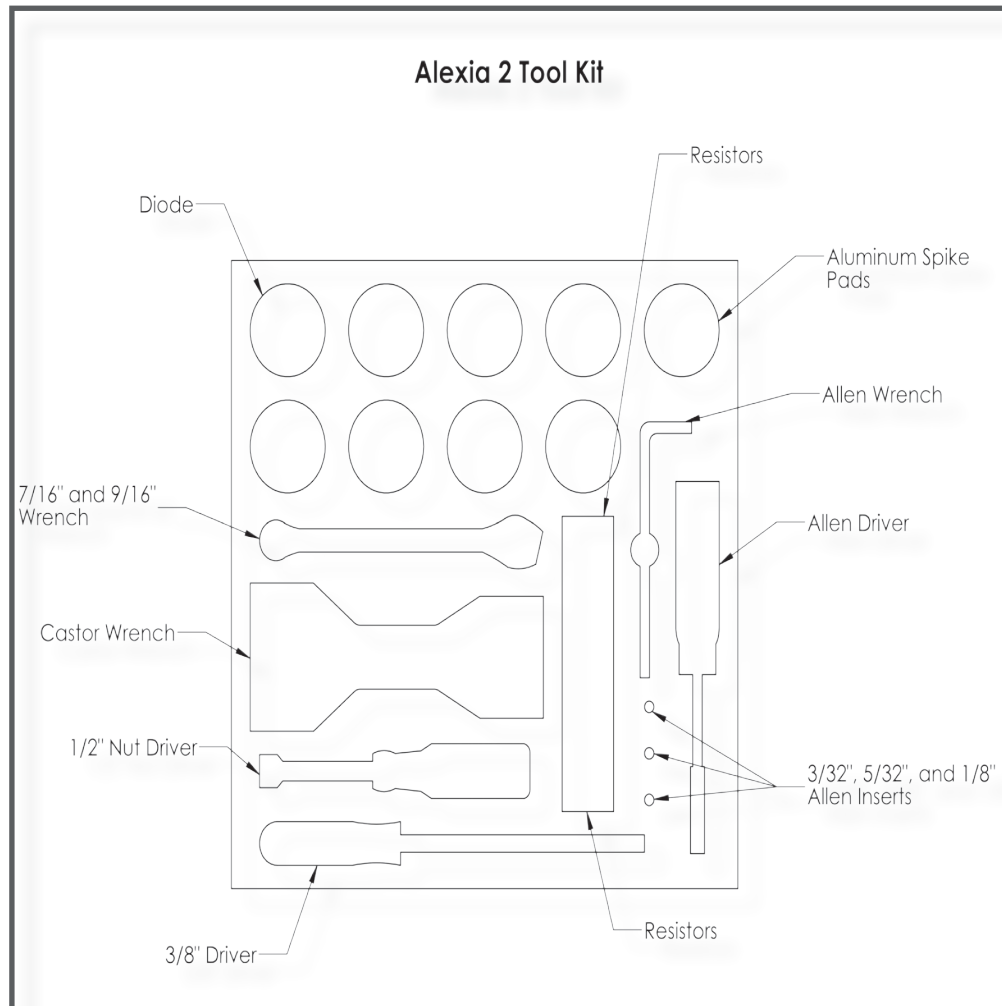
Note: These two woofer enclosures are very heavy and care should be taken to prevent injury. Roll the Woofer Module with drivers facing forward for the best stability.

Uncrating the Upper Array

The Upper Arrays are contained in a single crate. Unpack the modules using the following procedure:

4. With the crate lid facing up, unscrew the wood screws securing the lid. Remove the lid.
5. The Upper Array crate contains this Installation and Care Guide, the toolkit, and the spike kit. Remove these.
6. Make sure the thumb bolt that secures the Tweeter is tight before moving.

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You will be using tools and parts in this kit throughout the installation process. Keep the Alexia Series 2 toolkit at hand.

7. When removing the Upper Arrays, take care so as not to hit the modules on the crate and scratch the paint. Using the small shelf on the rear of the module, tilt it so there is access to the bottom side. Slide the other hand under the Upper Array for support, and carefully lift the enclosure out of the crate.
8. The cloth grilles are attached to the modules. Detach the grilles from the module and remove the protective plastic covering the grill.
9. Place the Upper Array with an odd serial number on the left side of the room and the Upper Array with an even serial number on the right side of the room.

SECTION 2.2—CRATE CONTENT CHECKLIST

Now that you have unpacked your Alexia Series 2s, you can inventory all the additional items in the crates.

Owners Manual

Product Brochure

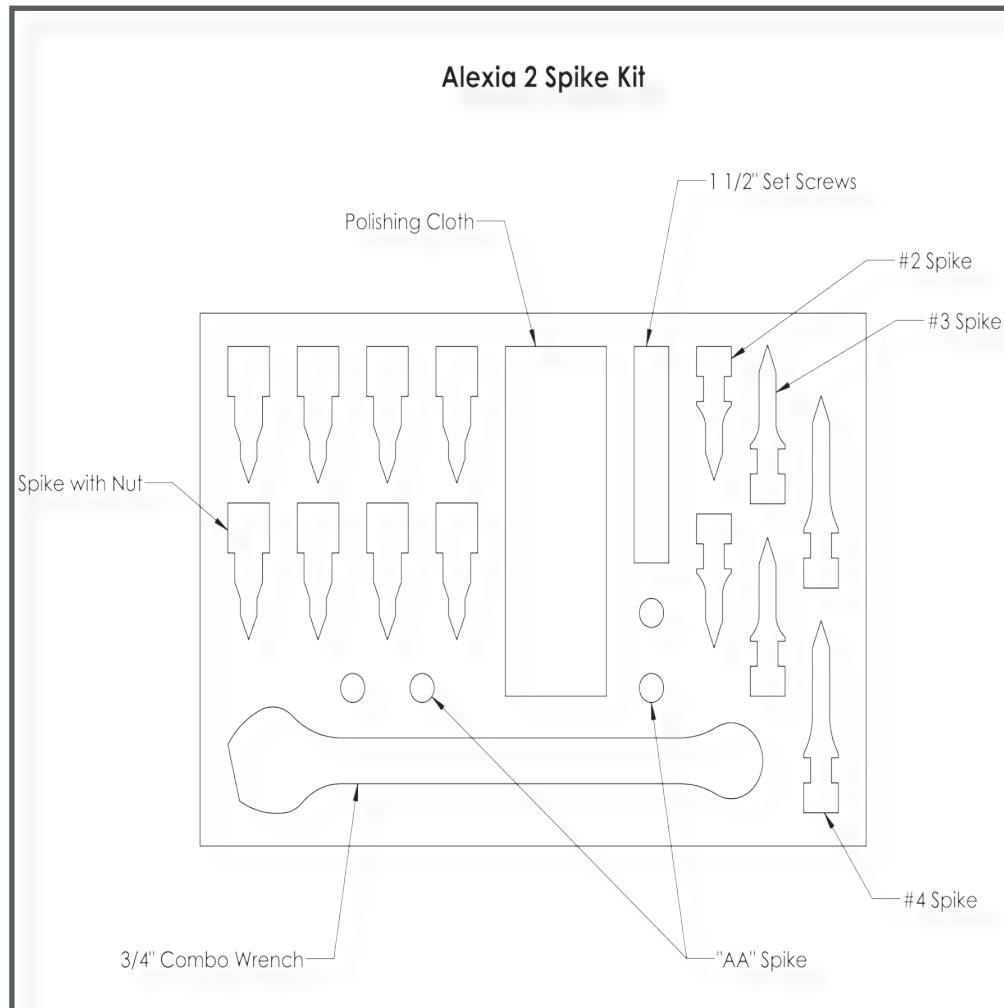
Warranty Registration Form

Polishing Cloth

(8x) ½"-13 Spike with Nut

(8x) LG ½"-13 Mechanical Diode

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Stage the Alexia Series 2 Spike kit in a convenient location for use during the final installation.

- (8x) ½"-13 [1 ½"] Set-Screw
- (8x) Large Aluminum Spike Pad
- (4x) "AA" Spike
- (2x) #2 Spike
- (2x) #3 Spike
- (2x) #4 Spike
- 1/2" Nut Driver (binding posts)
- 3/4" Combo Wrench (spike nuts)
- 2" Caster Wrench
- 7/16" Ratchet Wrench (alignment spikes)
- Universal Allen Driver
- 3/32" Allen Bit (resistor screws)
- 1/8" Allen Bit (woofer resistor panel screw)
- 5/32" Allen Bit (driver screws)
- 1/4" Allen Elbow (diode set-screws)
- 3/8" Allen Driver (alignment block bolt)
- Toolkit "Map" Line Drawing
- Resistors:
 - (4x) 4.8 ohm (Tweeter)
 - (4x) 6.3 ohm (Mid-Range)

Note: After set up of the system, keep the shipping crates in case of future shipping needs.



SECTION 3—ASSEMBLING ALEXIA

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Note: Before setting up the Alexia Series 2, study carefully Section 1, “In Your Room.” It provides valuable information on determining the ideal room location for your speakers.

SECTION 3.1—INITIAL ASSEMBLY

Preparation

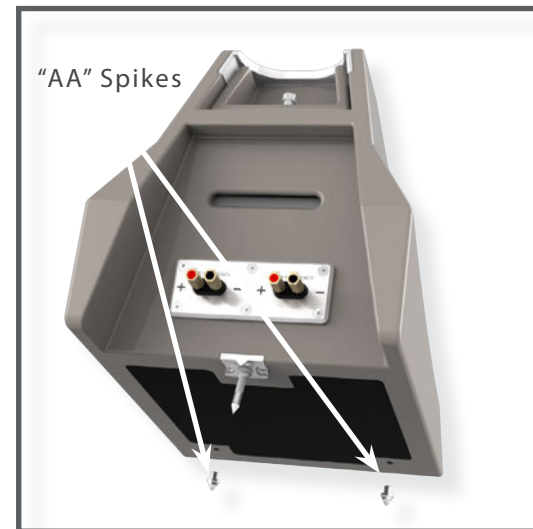
You will need the following items:

- Supplied hardware kit
- Tape measure
- Propagation Delay Correction Tables (Section 6)
- Known listening position
- Masking Tape

Take a moment to familiarize yourself with the top of the Woofer Module. A complete set of Propagation Delay Correction Tables is located in Section 6.

Upper Array Assembly

The Upper Array uses the combination of a captive spike or the addition of one of three different length accessory spikes installed into the rear of the bottom of its enclosure. The spikes rotate the Upper Array to a scribed position as a part of the Alexia Series 2’s propagation delay adjustment. The spike also provides proper coupling of the Upper Array to the Woofer Module. Shorter



“AA” spikes are always installed in the front two positions (the threaded holes located near the bottom front of the enclosure). The spike-type is stamped in the round top of the spike. The two “AA” spikes screw into the Upper Array. The spikes should be screwed in all the way, until they are hand tight. Do not over tighten spikes.

SECTION 3.2—ALEXIA PROPAGATION DELAY ADJUSTMENT

Room Setup

The Alexia Series 2 system time alignment system accounts for different listening distances (away from the speakers) and listening ear heights (measured distances from the floor to your ear). For each distance/ear height combination there is a unique alignment geometry.

To make correct in-home set up of the Alexia Series 2 possible without test equipment, Wilson Audio has provided the correct geometric time domain alignment for different distance/ear height combinations. This information can be found in the Time Alignment Charts in Section 6. By measuring the distance from the speaker to your ear when seated in the listening position (measured from the bottom/front of the woofer to directly below the ear canal), as well as height of the listener’s ear (the distance from the floor to the center of the ear canal), you will be able to align the Alexia Series 2 so that it is extremely accu-

rate in the time domain for your installation.

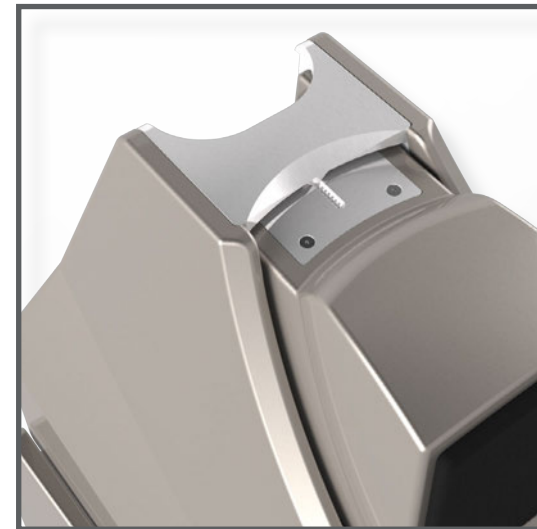
Alignment Procedure

Locate the Time Alignment Charts in Section 6. These tables contain critical information that will guide you to position the Upper Arrays for optimized propagation delay adjustment.

The rear of the Upper Array assembly rests on a specific step on the Alignment Block. The Time Alignment Charts also contain information on the front-to-back alignment of the Upper Array. The position of the Upper Array is facilitated by the Alignment Block steps (rotation) as well as the front-to-back location of the Upper Array—determined by the position of the Alignment Block. The position is designated by the engraved numbers in the Alignment Block mounting plate. Position the Alignment Block by aligning the rear of the Alignment Block to the number engraved on the plate as indicated in the chart in Section 6.

There are also four spike configurations, the use of which are determined by the distance/ear relationship of the installation. The four configurations are: no spike, or either a number 1, 2, 3, or 4 spike. The table in Section 6 also contains information on the appropriate length spike to be used in the rear of the Upper Array.

The Tweeter module's upper plate features detents that correspond to a spike built into the front of the upper cross member "bridge" located above



the tweeter module, the specific location of which determines the propagation delay position of the tweeter module within the Upper Array. The alignment plate contains numbered indents. The alignment tables in Section 6 contain the information for positioning the tweeter module in the array, determined by the indent in which the cross member's spike rests.

Determine the alignment of each Upper Array and the Tweeter Module as follows. Repeat each step of this procedure on the left and right channels simultaneously.

1. Refer to the Time Alignment Charts from Section 6 in this booklet and place them close by for easy reference. Time Alignment Charts are also available on Wilson Audio APP, which is available on iTunes.
2. Make sure that you are in your intended listening position.
3. While sitting, have someone measure your ear height from the floor directly below your ear canal. You should be relaxed in your chair, as you would be when listening to music.
4. Now measure the distance (on the floor) from the point on the floor below your ear to the base of the loudspeaker.
5. Refer to the Time Alignment Charts (Section 6) and locate the corresponding ear height and listening distance for each module. There are four charts for the Upper Array. The first: "Alex-

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ia 2 Upper Array Alignment Block Position" determining the Alignment Block's front-to-back location. The second is the table "Alexia 2 Upper Array Block Step" determining where the rear spike on the bottom of the mid module will rest. The third table: "Alexia 2 Midrange Spike Length" determines whether or not there is an additional spike installed into the rear of the module, and the length of that spike. The fourth table: "Alexia 2 Tweeter Module Detent Position" specifies the position of the bridge spike into the detent on the top of the tweeter module.

6. Make a mark on the chart "Alexia Series 2 Midrange Spike Length" indicating the



proper rear spike for this module as determined by the ear height and distance from listening position.

7. Note: The shortest spikes (labeled AA) are always used at the front of the Upper Array.
8. Make a mark on the chart labeled “Alexia 2 Upper Array Alignment Block Step” indicating the rear spike on the midrange module will rest.
9. Make a mark on the chart labeled “Alexia Series 2 Upper Array Alignment Block Step” indicating Upper Array spike’s resting position on the alignment block. Set this information aside as you will refer to it in the next section.
10. Refer to Table labeled “Alexia 2 Tweeter Detent Position.” This table indicates the detent location in which the bridge spike rests.

SECTION 3.3—MOUNTING THE UPPER ARRAY

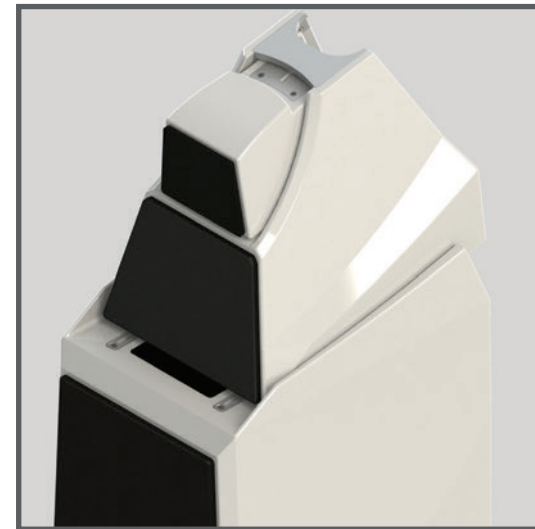
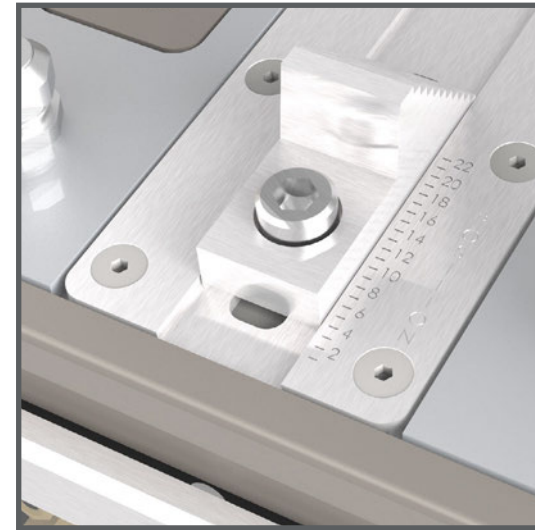
Materials Required

- Correct spikes for the Upper Array.
- Reference Section 6 for the front-to-back location of each module, along with the use of the proper length of rear spike of the

upper arrays. Refer to the Alexia Series 2 Time Alignment Charts and the procedure in the previous section to determine the correct Aspherical Propagation delay spikes as necessary, the Alignment Block position, and the proper step location of the step.

Install the Upper Array As Follows

1. Install the front pair of short (AA length) spikes into the bottom of each module.
2. Refer to the table labeled "Alexia 2 Upper Array Spike Length" and install the appropriate rear spike if necessary.
3. Refer to table labeled "Alexia Series 2 Upper Array Alignment Block Step Position." Using the rear edge of the Alignment Block as the guide, align the block to the proper front-to-back setting for the Upper Array. Once the block is in its proper position, lock it down using the 3/8" Allen wrench.
4. Refer to the table labeled "Alexia Series 2 Upper Array Alignment Block Step" table. With the front spikes pointing down, carefully lower the Upper Array between the alignment wings and set it on top of the woofer enclosure. There are alignment tracks that accommodate the spikes and guide the Upper Array toward its appropriate resting place. Rest the rear spike on the step on the alignment block step indicated on the chart.





NOTE: Take caution not to scratch the painted surface with the alignment spike as you install the Upper Array. The front bevel on the Woofer Module is particularly vulnerable.

SECTION 3.4—TWEETER MODULE PROPAGATION DELAY

Refer to Table labeled “Alexia Series 2 Tweeter Spike Detent Position.” Loosen the oval bolt on the rear of the tweeter module enough that it can freely move front-to-back.

Note: When you loosen the oval tether bolt securing the Tweeter Module, support the front of the module to ensure it does not slide forward.

1. Locate the number on the plate on the upper plane of the tweeter that corresponds to the detent indicated in the table.
2. Slide the tweeter such that the downward pointing spike of the Array bridge aligns with the appropriate numbered detent.
3. Re-tighten the oval thumb bolt, ensuring the cross member spike rests in the correct detent location.



SECTION 3.5—UMBILICAL CONNECTIONS

The correct connection of the two umbilicals to the Upper Array is as follows:

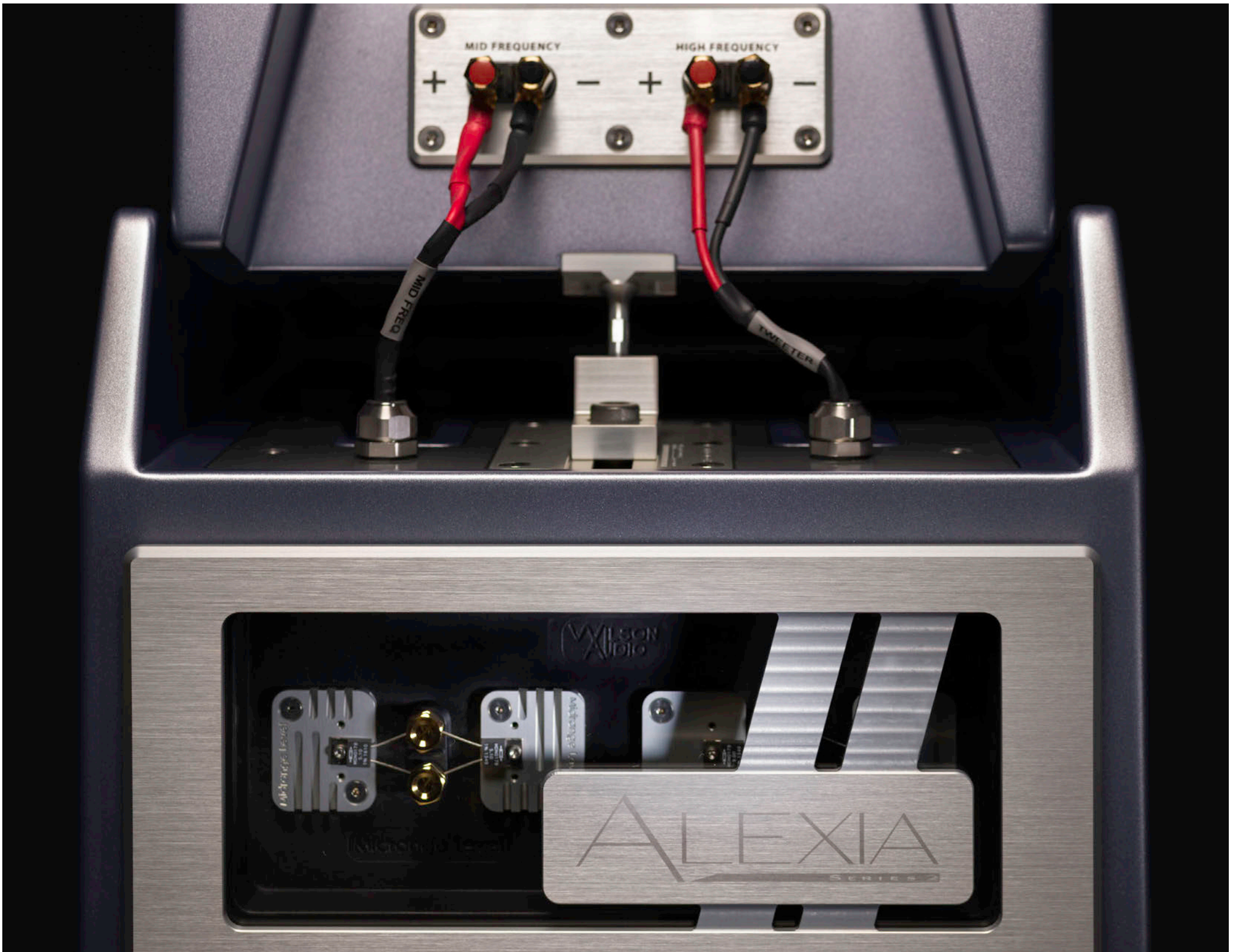
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1. Locate the binding post labeled "Mid Frequency."
2. Locate the cable marked "Mid Freq." This cable exits the top of the Woofer Module just below the appropriate connector. Connect the RED lug of the cable to the RED (positive) terminal on the terminal labeled "Midrange." Connect the black lug of the cable to the BLACK (negative) terminal.
3. Locate the cable marked "High Freq." Connect the RED lug to the RED terminal on the binding post labeled "High Frequency" on the Upper Array. Connect the black lug of the cable to the BLACK (negative) terminal.

Note: Please ensure that you do not invert the polarity of the umbilicals in the Alexia Series 2. Such an inversion will produce entertaining ambient effects, but destroys the linearity and harmonic structure of the system.





SECTION 4—FINAL SETUP

SECTION 4.1—SPIKING THE ALEXIA SERIES 2

Your dealer is trained in the art and science of the Wilson Audio Setup Procedure (WASP) outlined in Section 1. Before the spike/diode assemblies are attached to the bottom of Alexia Series 2, the set up and fine tuning of your loudspeaker should be completed. Before spiking Alexia Series 2, use masking tape to carefully mark their location.

Spike Assembly

1. Remove the mechanical diodes and move the nut to about two threads from the point. This will allow for greater movement when leveling the loudspeaker system.
2. Screw the spikes into the diode until the nut is against the diode. Be careful that the nut does not turn while inserting and threading spikes into the diode.
3. Place the set screw into the other end of the diode with the Allen head toward the spike. This will ensure that if for any reason you have to remove your Alexia Series 2 spikes, you will be able to withdraw the set screw safely using the supplied Allen wrench. Screw the set screw into the diode until it meets the spike.
4. Assemble the rest of the spikes/diodes

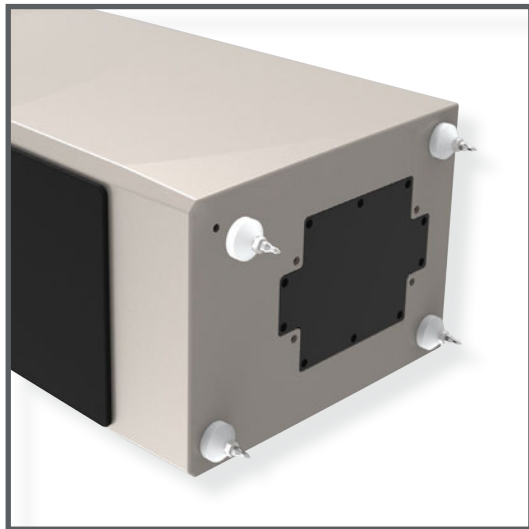


5. Place the assemblies out of the traffic pattern until they are needed during the installation.

Note: Do not tighten these assembled spikes. You will need to unscrew them when you level the Alexia Series 2. This will ensure that if for any reason you have to remove Alexia Series 2 spikes, you will be able to withdraw the set screw using the supplied Allen wrench.

Installation Procedure

6. Take care to mark the exact location of the Alexia Series 2s with masking tape to ensure the speakers can be returned to their set up position.
7. Remove the Upper Array from the Woofer Module.
8. Lay a furniture pad or soft blanket adjacent to the Woofer Module to protect the paint.
9. Carefully lay the Woofer Module on its side.
10. Using the caster wrench, remove the casters.
11. Insert the diode/spike assemblies into the four holes located on the bottom of each Woofer Module. Tighten until the top surface of the Woofer Module Diode touches the bottom surface of the "X" material plate on the bottom of the Woofer Enclosure.



12. Taking care observe the location of the woofer module to the masking tape used during the WASP setup marking the precise location of Alexia Series 2's position, return the module to an upright position.
13. Re-install the Upper Array atop the Woofer Module.

Note: The spike receptacles are tapped directly into the "X" material plate on the bottom of the Woofer Module. Be very careful NOT TO CROSS THREAD the spikes.

SECTION 4.2—LEVELING THE ALEXIA SERIES 2

1. Place a level on the left to right oriented axis in the flat area atop the woofer behind the Upper Array. If it is level, move to the next step.
2. You may rotate the spike tips in place by using a vice-grip or toothed pliers.
3. Lengthen the appropriate spike or spikes (not the Woofer Module Spike diode on the set screw) on the lower side until the Alexia Series 2 is level.
4. If the speaker is leaning to the left, lengthen both Woofer Module spikes on the right hand side of the speaker. If the speaker

is leaning right, lengthen the left hand spikes. Lengthen the spikes incrementally, checking and rechecking the level until the Alexia Series 2 is level left to right.

5. Place a level on the front to back oriented axis. If it is level, then Alexia Series 2 is level. If the Alexia Series 2 is leaning one way or the other, following the same process as above, lengthen the appropriate spikes on the front or rear of the Woofer Module until the Alexia Series 2 is level.
6. To find out which spike to lower, grasp the Alexia Series 2 channel and gently rock it back and forth. This will identify the spike that is out of level from the other three. If there is movement, lengthen the appropriate spike until the Alexia Series 2 sits solidly on the floor. Make sure the spike is penetrating the carpet surface and is resting on the solid floor beneath. Alternatively, if it is desirable to protect the surface beneath the spike, the aluminum spike disks (found in the Spike Kit) can be installed. There is a conical detent in the disk in which the spike rests.
7. Once all adjustments have been made, with the 9/16" wrench provided, tighten the nut on the spike to the diode. DO NOT OVERTIGHTEN! "Snug" is tight enough.

SECTION 4.3—REMOVING THE PROTECTIVE FILM

To protect the finish of the Alexia Series 2 during final manufacture, shipment, and setup in your listening room, we have applied a removable layer of protective film over the finish. We recommend that this film be left in place until the speakers are in their final location in your listening room. Once you have determined their final position, remove the film by following this procedure:

1. Ensure the speaker surface is room temperature before removing the protective film.

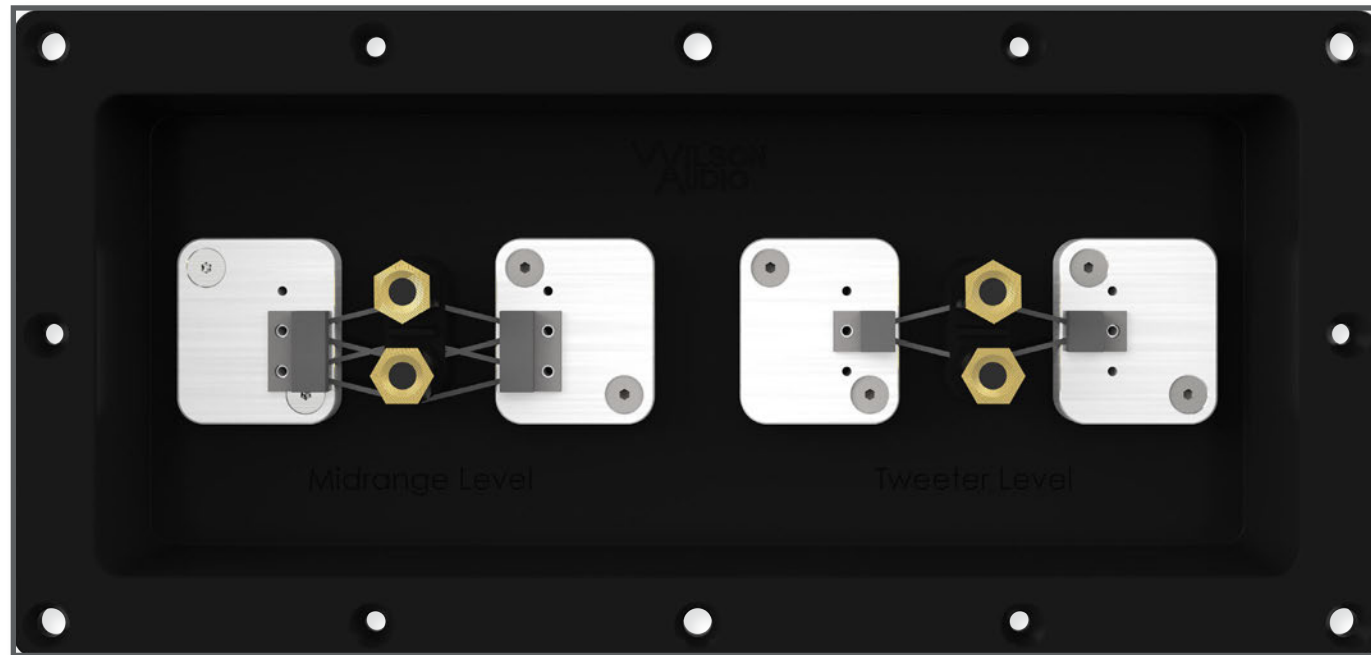
Note: Removing the protective film when the speaker surface is cold can damage the paint surface.

2. Slowly remove the film from the top down, large sections at a time, gently pulling the film downward and outward.

Note: Tearing the film aggressively can damage the paint.

3. Take care in removing the protective film near edges and corners to prevent paint damage in these areas.
4. The protective film should not be left on the painted surface for extended periods of time nor exposed to heat sources and direct sunlight.





SECTION 4.4—RESISTORS

By removing the large glass and aluminum back cover on the rear of the woofer module of your Alexia Series 2s, you may gain access to the resistors. The back cover is secured by four pressure-fit pins, and requires no tools to remove.

These resistors serve several functions. In rare instances for some installations, it is desirable to alter the level of the tweeter to overcome tonal balance problems. If there is a need to increase the level of the tweeter by 1dB, a 0.5 ohm resistor should be used (4 X 0.5Ω in series/parallel). If a decrease in tweeter level is desired, a 1.26 ohms resistor will decrease the level by 1dB (4 X 1.26Ω in series/parallel).

Note: Only Wilson Audio replacement resistors should be used in your Alexia Series 2s. Changing the value or brand of resistor will have a deleterious affect on the sonic performance of your loudspeakers and will void your Wilson Audio Warranty.

Midrange and Tweeter Resistors

The Midrange Level, which consists of a 3.15 ohm (2x6.3 in parallel) resistor assembly for the mid, and Tweeter Level, which consists of 2.4 ohm (2x4.8 in parallel) resistor assembly for the tweeter, resistors provide precise level matching for the midrange and tweeter drivers correspondingly. The resistors also act as ultra-high-quality fuses which open before a driver can be damaged by excess power.

Woofers Damping Resistor

There is a barrel resistor for woofer level. This resistor is pre-installed in the base of the Bass Module and should not be changed by the end user.



SECTION 5—SPECIFICATIONS

WILSON AUDIO SPECIALTIES

SECTION 5.1—SPECIFICATIONS:

Enclosure Type Woofer: Rear Ported

Enclosure Type Midrange: Rear Vented

Enclosure Type Tweeter: Sealed

Woofers: One—8 inches (20.32 cm) Paper Pulp
One—10 inches (25.4) Paper Pulp

Midrange: One—7 inch (17.78 cm) Cellulose/Paper Pulp Composite

Tweeter: One—1 inch (2.54 cm) Silk Dome

Sensitivity: 89 dB @ 1 Watt @ 1 meter @ 1kHz

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

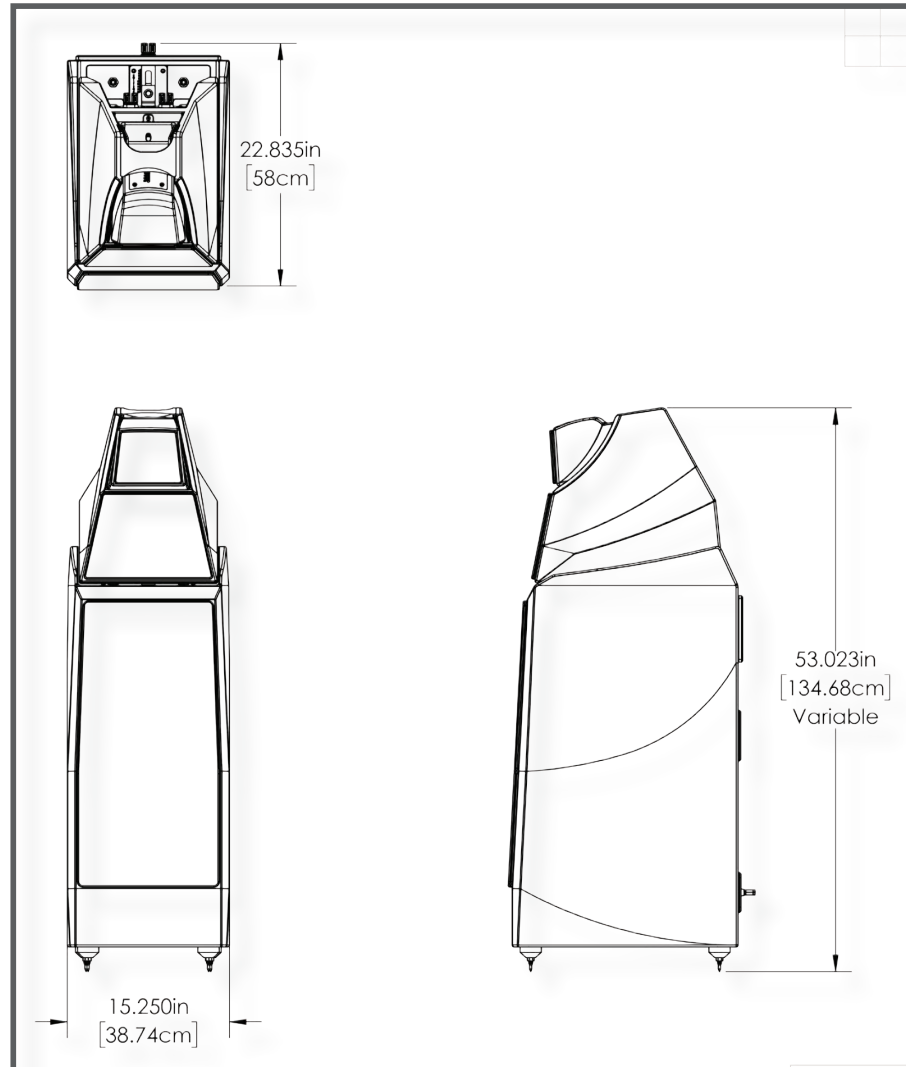
Minimum Amplifier Power: 20 Watts per channel

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

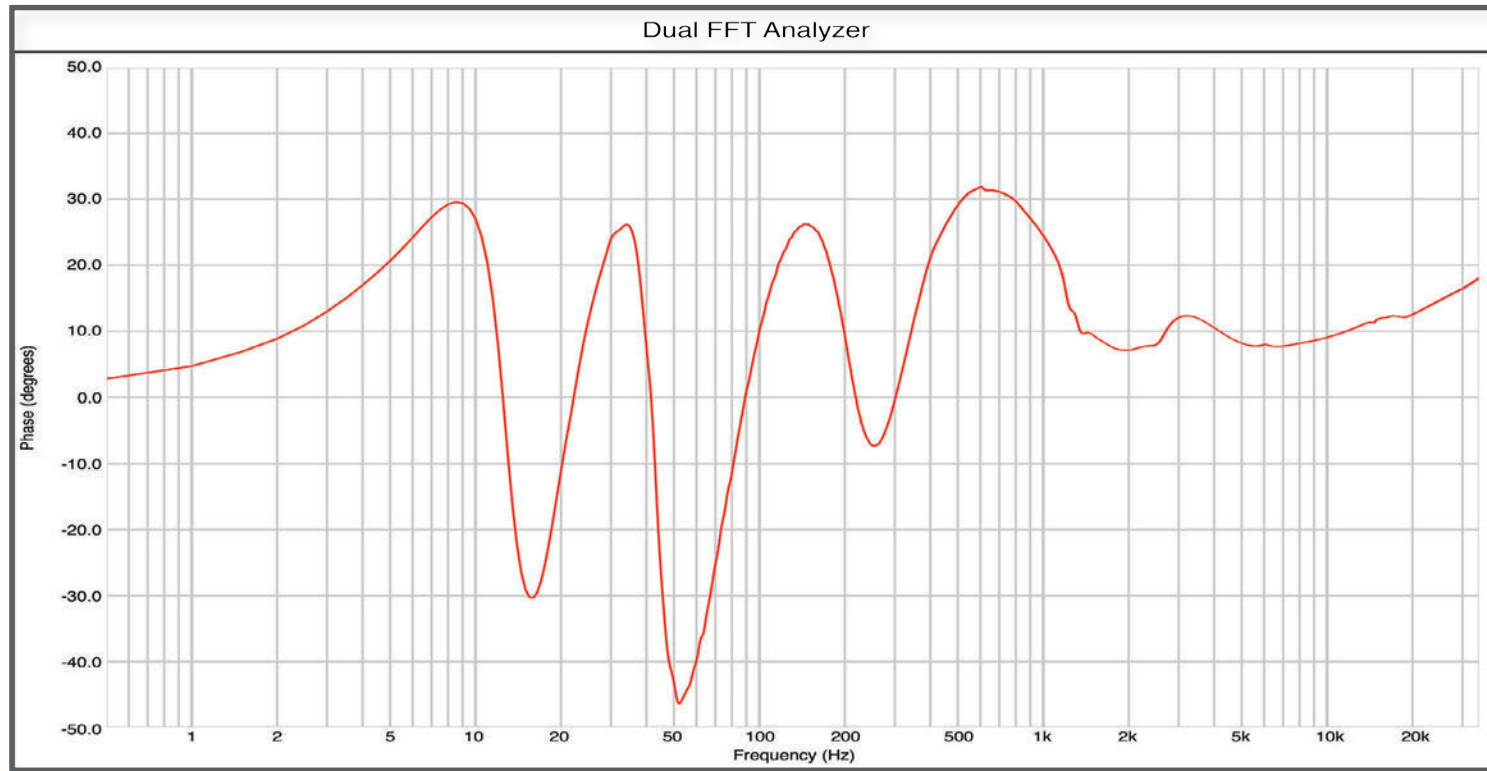
Overall Dimensions: Height—53 inches (134.68 cm) w/o spikes
Width—15 1/4 inches (38.74 cm)
Depth—22 7/8 inches (58 cm)

System Weight Per Channel: 260 lbs (117.93 kg)

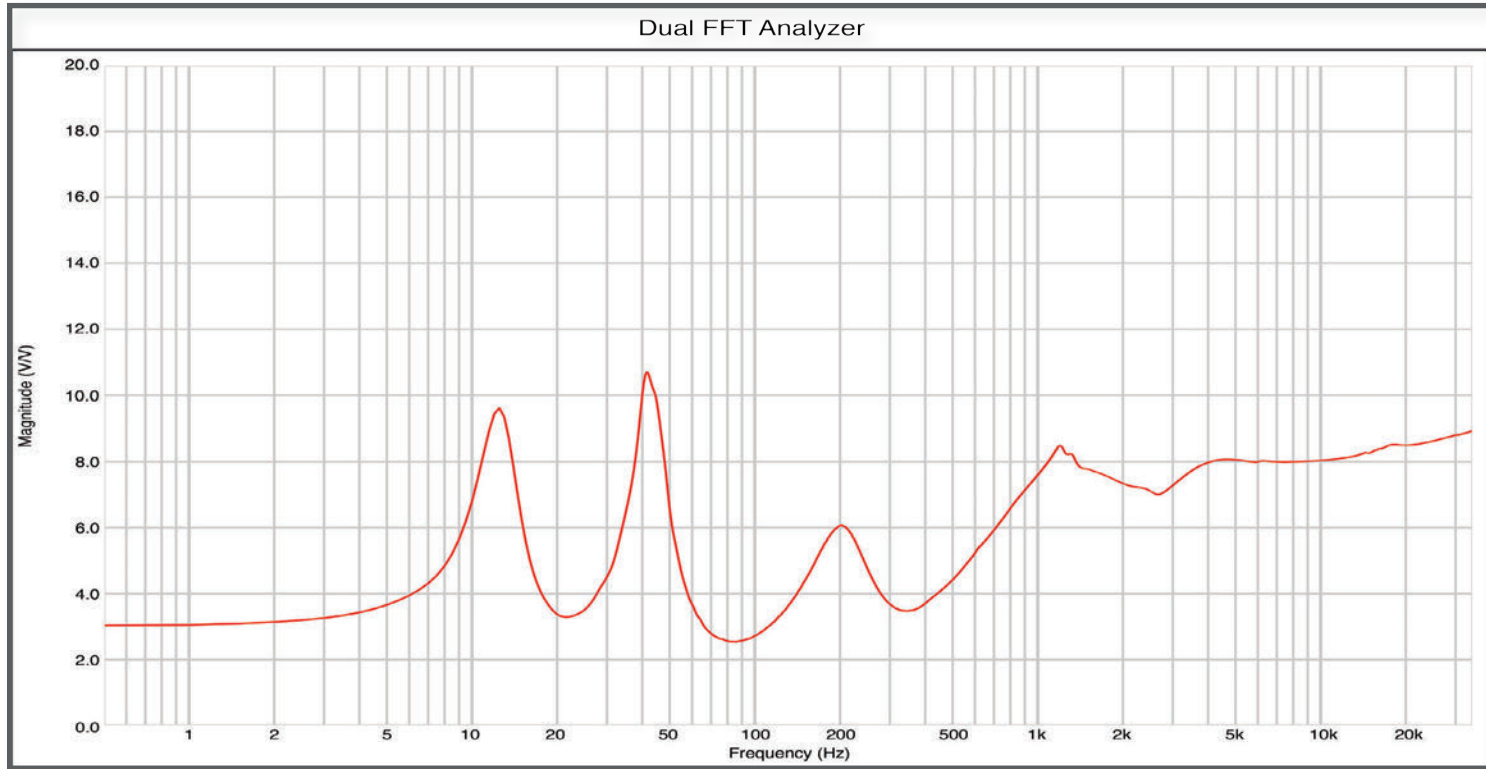
SECTION 5.2—GRAPHICAL DIMENSIONS



SECTION 5.3—ALEXIA SERIES 2 PHASE CURVE



SECTION 5.4—ALEXIA SERIES 2 IMPEDANCE CURVE





SECTION 6—TIME ALIGNMENT CHARTS

Alexia 2 Upper Array Alignment Block Position														
Ear Height	8'	8.5'	9'	9.5'	10'	10.5'	11'	11.5'	12'	13'	14'	16'	18'	20'
48	*	*	Furthest Back	2	3.5	5	1	2	2.5	1	3	6	2	3.5
46	1	2.5	4	6	1.5	2	3.5	5	2	3.5	5	8.5	4	5.5
44	4	7	1	2.5	4	1	3	3	4	6	7.5	3	6	7.5
42	2	3.5	5	2	3.5	5	5	6.5	7	2	3.5	5	8	8
40	2	3.5	5	6	6.5	8	9	9	3	4	6	9	10	10
38	6	8	9	9	10	11.5	12	5.5	7	8	8	11	11	12.5
36	10.5	12	12	13	14.5	14.5	8	9	9	10.5	11.5	13	13	14.5

Alexia 2 Upper Array Alignment Block Step														
Ear Height	8'	8.5'	9'	9.5'	10'	10.5'	11'	11.5'	12'	13'	14'	16'	18'	20'
48	*	*	7	8	9	10	3	4	4	3	4	6	3	4
46	7	8	9	10	3	3	4	5	4	4	5	7	4	5
44	8	10	2	3	4	2	3	3	4	5	6	3	5	6
42	2	3	4	2	3	4	4	5	5	2	3	4	6	6
40	1	2	3	4	4	5	6	6	2	4	4	6	7	7
38	3	4	5	5	6	7	7	3	4	5	5	7	7	8
36	5	6	6	7	8	8	4	5	5	6	7	8	8	9

Alexia 2 Midrange Spike Length														
Ear Height	8'	8.5'	9'	9.5'	10'	10.5'	11'	11.5'	12'	13'	14'	16'	18'	20'
48	*	*	No Spike	No Spike	No Spike	No Spike	2	2	2	3	3	3	4	4
46	No Spike	No Spike	No Spike	No Spike	2	2	2	2	2	3	3	3	4	4
44	No Spike	No Spike	2	2	2	3	3	3	3	3	3	4	4	4
42	2	2	2	3	3	3	3	3	3	4	4	4	4	4
40	3	3	3	3	3	3	3	3	4	4	4	4	4	4
38	3	3	3	3	3	3	3	4	4	4	4	4	4	4
36	3	3	3	3	3	3	4	4	4	4	4	4	4	4

Alexia 2 Tweeter Detent Position														
Ear Height	8'	8.5'	9'	9.5'	10'	10.5'	11'	11.5'	12'	13'	14'	16'	18'	20'
48	*	*	5	5.5	6	7	7.5	7.5	8	9	9.5	10.5	11.5	12.5
46	3.5	4.5	5	5.5	6	7	7.5	7.5	8	9	9.5	10.5	11.5	12.5
44	3.5	4	5	5.5	6	6.5	7.5	7.5	8	9	9.5	10.5	11.5	12.5
42	3.5	4	5	5.5	6	6.5	7.5	7.5	8	9	9.5	10.5	11.5	12.5
40	3.5	4	5	5.5	6	6.5	7	7.5	8	9	9.5	10.5	11.5	12.5
38	3.5	4	5	5.5	6	6.5	7	7.5	8	9	9.5	10.5	11.5	12.5
36	3.5	4	5	5.5	6	6.5	7	7.5	8	9	9.5	10.5	11.5	12.5

* Please contact your dealer for adjustment information



SECTION 7—WARRANTY

WILSON AUDIO SPECIALTIES

SECTION 7.1—WARRANTY DETAILS

Limited Warranty

Subject to the conditions set forth herein, Wilson Audio warrants its electronics to be free of manufacturing defects in material and workmanship for the Warranty Period. The Warranty Period is a period of 90 days from the date of purchase by the original purchaser, or if both of the following two requirements are met, the Warranty Period is a period of five years from the date of purchase by the original purchaser:

Requirement No. 1. No later than 30 days after product delivery to the customer, the customer must have returned the Warranty Registration Form to Wilson Audio. Alternatively, the warranty may be filled out on-line.

Requirement No. 2. The product must have been professionally installed by the Wilson Audio dealer that sold the product to the customer.

FAILURE TO COMPLY WITH EITHER REQUIREMENT NO. 1 OR REQUIREMENT NO. 2 WILL RESULT IN THE WARRANTY PERIOD BEING LIMITED TO A PERIOD OF 90 DAYS ONLY.

Conditions

This Limited Warranty is also subject to the following conditions and limitations. The Limited Warranty is void and inapplicable if the product has been used or handled other than in accordance with the instructions in the owner's

manual, or has been abused or misused, damaged by accident or neglect or in being transported, or if the product has been tampered with or service or repair of the product has been attempted or performed by anyone other than Wilson Audio, an authorized Wilson Audio Dealer Technician or a service or repair center authorized by Wilson Audio to service or repair the product. Contact Wilson Audio at (801) 377-2233 for information on location of Wilson Audio Dealers and authorized service and repair centers. Most repairs can be made in the field. In instances where return to Wilson Audio's factory is required, the dealer or customer must first obtain a return authorization. Purchaser must pay for shipping to Wilson Audio, and Wilson Audio will pay for shipping of its choice to return the product to purchaser. A RETURNED PRODUCT MUST BE ACCOMPANIED BY A WRITTEN DESCRIPTION OF THE DEFECT. Wilson Audio reserves the right to modify the design of any product without obligation to purchasers of previously manufactured products and to change the prices or specifications of any product without notice or obligation to any person.

Remedy

In the event that the product fails to meet the above Limited Warranty and the conditions set forth herein have been met, the purchaser's sole remedy under this Limited Warranty shall be to: (1) contact an authorized Wilson Audio Dealer within the Warranty Period for service or repair of the product without

charge for parts or labor, which service or repair, at the Dealer's option, shall take place either at the location where the product is installed or at the Dealer's place of business; or (2) if purchaser has timely sought service or repair and the product cannot be serviced or repaired by the Dealer, then purchaser may obtain a return authorization from Wilson Audio and at purchaser's expense return the product to Wilson Audio where the defect will be rectified without charge for parts or labor.

Warranty Limited to Original Purchaser

This Limited Warranty is for the sole benefit of the original purchaser of the covered product and shall not be transferred to a subsequent purchaser of the product, unless the product is purchased by the subsequent purchaser from an authorized Wilson Audio Dealer who has certified the product in accordance with Wilson Audio standards and requirements and the certification has been accepted by Wilson Audio, in which event the Limited Warranty for the product so purchased and certified shall expire at the end of the original Warranty Period applicable to the product.

Demonstration Equipment

Equipment, while used by an authorized dealer for demonstration purposes, is warranted to be free of manufacturing defects in materials and workmanship for a period of five years from the date of shipment to the dealer. Demo

equipment needing warranty service may be repaired on-site or, if necessary, correctly packed and returned to Wilson Audio by the dealer at dealer's sole expense. Wilson Audio will pay return freight of its choice. A returned product must be accompanied by a written description of the defect. Dealer owned demonstration equipment sold at retail within two (2) years of date of shipment to the dealer is warranted to the first retail customer to be free of manufacturing defects in materials and workmanship for the same time periods as if the product had originally been bought for immediate resale to the retail customer. Wilson Audio products are warranted for a period of 90 days, unless extended to 6 years, as provided above, by return and filing of completed Warranty Registration at Wilson Audio within 30 days after product delivery to customer and the product was professionally installed by the Wilson Audio Dealer that sold the product to the customer.

Miscellaneous

ALL EXPRESS AND IMPLIED WARRANTIES NOT PROVIDED FOR HEREIN ARE HEREBY EXPRESSLY DISCLAIMED. ANY LEGALLY IMPOSED IMPLIED WARRANTIES RELATING TO THE PRODUCT SHALL BE LIMITED TO THE DURATION OF THIS LIMITED WARRANTY. THIS LIMITED WARRANTY DOES NOT EXTEND TO ANY INCIDENTAL OR CONSEQUENTIAL COSTS OR DAMAGES TO THE PURCHASER.

Some states do not allow limitations on how long an implied warranty lasts or an exclusion or limitation of incidental or consequential damages, so the

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above limitations or exclusions may not apply to you. This Limited Warranty gives you specific legal rights, and you may also have other rights, which vary from state to state.