

# ADAM ANF10

## Monitors

ADAM's new passive nearfields combine proprietary ribbon tweeters with doped-paper woofers to provide high-precision monitoring on a budget.

Hugh Robjohns

The ADAM range of loudspeakers from Germany may not be the most common form of monitoring found in UK studios, but the company's fine reputation is becoming much better known these days. We have reviewed two ADAM monitors in the pages of SOS — the S2.5A and the slightly larger S3A — but this review is for the smallest and newest model in the range, the ANF10 passive nearfield monitor.

As with all the other monitors in the ADAM range, the ANF10 uses the unique Accelerated Ribbon Technology (ART) tweeter design (see box for details). However, instead of the Hexacone bass drivers used in most of the larger models, the ANF10 employs a more traditional doped-paper bass/mid-range driver, presumably to reduce the overall cost of this compact monitor.

### Construction

The black-painted cabinet shares the 'house style' chamfered corners either side of the tweeter (to reduce edge diffraction and improve dispersion) and measures a compact 330 x 180 x 280mm (hwd). It weighs just 5kg and the rear panel carries a single pair of gold-plated 4mm binding posts.

The ART tweeter is mounted vertically above a 180mm (seven-inch) doped-paper bass/mid-range driver, with a 45mm circular reflex port venting to the front from the bottom left-hand corner of the baffle. As a result, the ANF10 can be positioned close to rear walls without compromising the



Photos: Mark Ewing

LF reinforcement provided by the port, and since the drive units are magnetically shielded the monitors can be used close to computer VDUs without problems either. Although the tweeter looks, superficially at least, identical to those used in other ADAM monitors, it is apparently a completely redesigned version built especially for the ANF10.

The specifications claim an overall frequency response of 50Hz-35kHz ( $\pm 3\text{dB}$ ), and although the actual crossover point is not given I would estimate it to be around 2kHz. (The ART tweeter has a useful range down to about 1.8kHz, and most of the ADAM two-way monitors cross over between 1.8kHz and 2.2kHz.) The speaker is rated to handle 90W on music programme (60W continuous), and although I used my trusty Bryston 4B amplifier (which provides 300W into an 8 $\Omega$  load) I found the ANF10s were able to deliver substantial levels in a nearfield situation without any hint of strain at all. Like any passive monitor, you only get out what you put in, and the ANF10s are able to resolve a lot of detail, so a decent amplifier is a necessity to really allow these monitors to perform to their best ability.

### Listening Tests

When mounted in free space, well away from walls, the stereo imaging is huge, with wall-to-wall sound when replaying suitable

material. Accurate coincident stereo recordings are portrayed with fine resolution and believable depth cues, and the 'sweet spot' is wide and stable, allowing you to move around the desk without losing the spatial imaging.

The spectral balance is very good for a box of this size, and kick drums and bass guitar lines are delivered with reasonable weight and depth. However, with the monitors on stands well away from the rear and side walls I felt the overall balance tended slightly towards a mid-range and

### SOUND ON SOUND

#### ADAM ANF10 £399

##### pros

- A superbly transparent monitor given the price.
- Good dynamics and high SPL capability.
- Spacious and stable stereo imaging.

##### cons

- Optimal spectral balance requires careful placement in relation to walls.

##### summary

A modestly sized two-way passive nearfield monitor, employing ADAM's unique ART tweeter to provide exceptional mid-range and treble clarity. Careful positioning is required to produce a well-balanced frequency response, but expansive stereo imaging comes as standard!