

Before anything else I do need to point out that the Lintons sound best with the grilles ON!!! You can remove the grilles to peer underneath but please always play with them on, the reason being that the asymmetric cut-out in the grille is designed to avoid interference from reflections from the edges of the cabinet. And also because we really feel that customers for these speakers like the furniture look and don't want drive units staring at them.



Above: Wharfedale LINTON Heritage speaker in mahogany veneer with matching stand

Next, please use with the treble units inwards. As supplied this means with the Wharfedale badges on the grilles facing outwards.

You should get excellent results with the speakers angled toed somewhat towards you – experiment until you get a solid, spacious stereo image. I suggest you Blu-Tack the speakers on to the supplied stands for best results.

So what, you may ask, is the purpose of Linton Classic in the Wharfedale hierarchy of speakers? Simply that, as we found when we launched Denton 80th Anniversary (and then followed it up with Denton 85), there is a strong customer base for this style of speaker. Retro, maybe, but more likely a response to good quality furniture appearance allied to the full-bodied sound reminiscent of speakers designed through the 50s to 80s.

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Above: Wharfedale LINTON Heritage speakers in mahogany veneer with matching stands

That's not to say that Linton Heritage is a throwback to days of old. Far from it. This is simply good engineering practice. The broader baffle and larger than normal bass and midrange units not only elevate sensitivity but also are aligned to a baffle step that is lower and broader in frequency than modern, slimline systems.

Speaker designers know that a baffle step at higher midrange frequencies is a problem, even though the customer is not aware of this. A baffle step at the typical 800Hz area for modern speakers is sonically obvious as responsible for a thinning of 'body' in vocalists and string instruments together with an increase in nasality or 'honk'. Yes we can do our best in the crossover to alleviate these problems but always with the concurrent loss of sensitivity (6dB in the worst cases) and increase in coloration.

Apart from the broader baffle, the resemblance between the original Super Linton, Linton 3XP and Linton XP2 is not so close. Linton XP2, the last of the Rank Wharfedale designs, used a paper cone 8 inch bass unit, 4 inch polymer midrange and 1 inch soft dome. In Linton Heritage we have used an 8 inch woven Kevlar bass unit, 5 inch woven Kevlar midrange and 1 inch fabric dome treble unit. The cabinet is somewhat larger, now bass reflex (with the benefit of heightened sensitivity (90dB up from 86dB) and bass extension (35Hz down from the XP2's 60Hz) and formed from a sandwich of High Density Chipboard with MDF skins that scatters panel resonance more effectively than the almost ubiquitous modern use of MDF alone. Internally we use a specific quality of long-hair synthetic wool that has excellent absorption across a wide range of frequencies.

Naturally the crossover has been designed with the aid of our optimizing computer software together with hundreds of hours of listening tests and refinement. Even the impedance curve is an easy 6 Ohm load suitable for valve and transistor amplifiers alike.

Finally I grew up with larger speakers at a time when an 8 inch bass unit was considered 'small'. I believe that, despite the considerable advances in drive unit technology over the years, "a good big 'un will always outperform a good little 'un". I'm sure you'll agree that Linton Heritage is one of the good big ones.



Above: Wharfedale LINTON Heritage speakers in walnut veneer with matching stands

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A stylized, handwritten signature in black ink, reading 'Peter Comeau'.

PETER COMEAU
Director of Acoustic Design
IAG Group Ltd

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