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naim

Julian Vereker
Founder & Managing Director
of Naim Audio

A NAIM FOR THE NINETIES

More than twenty years have passed since Julian Vereker founded Naim Audio. A passionate interest in music led him to spearhead a company committed to manufacturing the finest audio equipment obtainable in the world. He keeps close hands-on involvement with his products, and the urge to design has never left him. Julian is determined that Naim should only make equipment that he himself would want to listen to. His thinking directs all Naim's research. He is clear-sighted, demanding, difficult, often intransigent, always forward-looking. Naim wouldn't know what to do without him. He intends Naim Audio to stay in the forefront of developments in high fidelity sound. As the company enters its third decade, heralded by the release of the 52 state-of-the-art preamplifier, the 90's are set to be an exciting time for the company and its customers.



Naim is committed to designing and building products that afford their customers the greatest possible satisfaction from recorded music. The company has behind it a wealth of resources in people and equipment. Our products have had an international market right from the beginning, demanding high professional standards. We have been consistent not just in reaching for higher standards ourselves but in encouraging

them throughout the industry. It's well known that we don't run with the

herd. We started out with a cautious attitude towards market fashion and wild marketing claims and this has not changed. We

believe in being honest with customers, and do not introduce new products unless we have something genuinely new to offer. But we have never been cautious with the investment

required to underpin the best research and the best manufacture. Our whole environment ensures that safety and reliability go hand in hand with performance. A great deal of our

equipment is expensive, but as you will see

we have put some of our cleverest engineering into

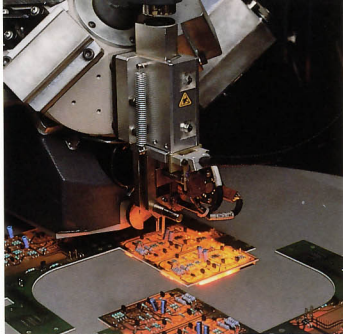
creating sound of real quality at an affordable level. Our market is a

specialised one where customers make very high demands and it is our business to

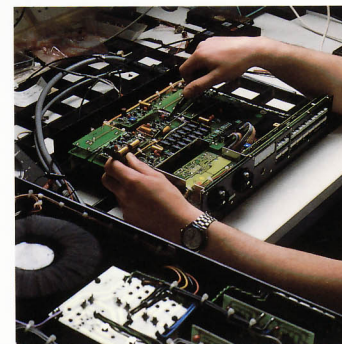
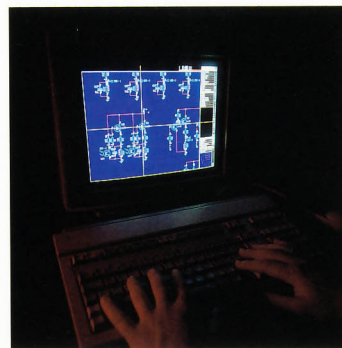
find the answers. At any level we can give you sound quality that has to be heard to be believed.

If music is a real part of your life, and you want the very best, Naim Audio welcomes the challenge.

THE COMPANY NAIM



Our equipment needs a really good production environment, and this led us to exploit computer technology very early. Naim has complete in-house control of all its assembly. Our robot component insertion equipment, with its flexible automatic insertion capabilities, loads the majority of components onto almost all the printed circuit boards used in our products. Yet our people are even more important, and we devote great attention to our training programmes. Our superbly skilled wiring team have complete responsibility for individual products from start right through to final test. Our tuners are aligned and optimised by hand, a process taking over three hours for each unit. Our tonearm is painstakingly hand-assembled. We test, select and match components wherever there is an advantage to be gained, so that much of this work is performed by hand, despite the presence of automatic facilities. There is one task we will never be able to leave to a machine. It needs the highly-trained ears in our finishing department, and we place great importance on it. Nothing we make leaves the factory without first undergoing a listening test, to ensure that it performs its most important function - to play music.



TONEARM



The Naim Audio Unipivot Tonearm gives very precise and delicate support at audio frequencies combined with freedom of movement outside them. The cartridge is driven by the record exactly as it needs from start to finish. Warping, normally apparent even in new vinyl records, becomes unimportant. The arm assembly comprises a fixed headshell and arm tube, the bearing housing, and a low slung counterweight stub. Tracking force is applied by the counterweight and will remain correctly set if the arm tube is removed and replaced. Bias compensation (anti-skating force) is adjusted by a thread and falling weight. An outrider and balance weight assembly provide for correct horizontal alignment of the cartridge. Arm height is also easily adjusted. High quality wiring and connectors ensure the effective transfer of information from cartridge to amplifier. Arm tubes can be bought separately, making the changing of cartridges a matter of seconds rather than minutes.

The NAIT is intended to bring Naim Audio sound quality within reach of people who are buying their first serious hi-fi system. An integrated amplifier has both the preamplifier and the power amplifier stages fitted into a single case. This apparent simplicity actually requires a great deal of cunning. Low continuous power output is balanced by a very large peak current capacity, so there are no restrictions on the type or size of loudspeakers that may be used. Nevertheless please do not expect the impossible. The NAIT will perform bravely if you demand too much volume when driving difficult loudspeakers, but the wonderful sound we designed for it will be gradually compromised. And please remember that like the rest of our equipment the NAIT thrives on good quality sources and careful installation of the whole audio system.

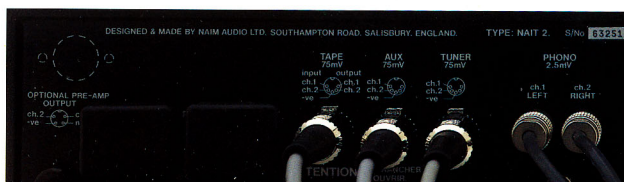
NAIT



7

The NAIT integrated amplifier has four switch-selectable inputs: one for moving magnet phono cartridges, and three for high-level sources - tuner, tape and auxiliary (which is suitable for the connection of a CD player). The phono input uses high quality, gold-plated RCA phono sockets, while other inputs use 5-pin DIN sockets.

The tape socket provides for both recording and replay. A dual function, front-panel switch provides tape monitor and output mute functions. The NAIT also provides an effective means of upgrading when higher sound levels are required. A simple conversion bypasses the power amplifier stage allowing the NAIT to be used as a preamplifier when connected to a larger power amplifier such as the 90 or 140.

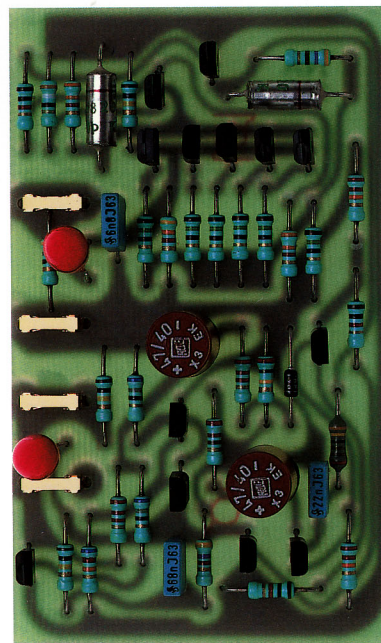


PREAMPLIFIERS

The preamplifier has a whole series of complex and vital tasks. Input circuitry must accept the entire output of the source without being overloaded. Frequency response and level of input signals must be normalised. The signal then needs further conditioning ensuring that the power amplifier is never driven outside its correct operating parameters. Our phono circuit has a linear first stage with relatively low gain, after which RIAA equalisation is split into two parts. The simplicity of the solutions then available allows an unusually wide open loop bandwidth together with perfect stability under every operating condition possible. Exceptional overload capability is maintained over the whole audio bandwidth. We do not fit switched filters, tone or loudness controls. Design at this level makes them superfluous. They can never improve the quality of the signal, and there is a sharp penalty for their use in terms of loss of musical information.

8

If you have precious but scratched records our preamplification will bring them to life again without degrading the music. The magnetic field radiated by a transformer interferes with sensitive circuits, so our preamplifiers use a remote power supply to ensure faultless performance. Correct earthing is a further advantage. BNC sockets are used for interconnection with pick-up cartridges. We choose them in preference to the more commonly used RCA socket because their impedance is better suited to the majority of arm cables. The precision engineered volume control gives a very large range with both channels closely matched even at the lowest settings. Cermet tracks and precious metal wipers help to ensure a long and trouble free life. Special circuitry delays output until normal operating conditions are reached after switch-on. Our preamplifiers have a frequency response to within 1dB between 20Hz and 20KHz. All distortions will remain below one-thousandth part of the required signal.



62

The 62 is a simple preamplifier to suit the basic needs of the serious listener. The phono input can be altered for different cartridges or used with variable high-level boards for exact matching to other equipment. Tuner, tape and auxiliary inputs and a mute/monitor switch meet remaining requirements. Naim preamplifiers are designed to accept the full output of all source components without overload or distortion.



9

The 72 is a more advanced preamplifier with full facilities - two tape inputs, tape monitor, tuner, and two fully convertible inputs for phono, CD or other ancillary equipment. New enhanced circuitry includes a matched and time-aligned filter. On turn-on, output to the amp is delayed until normal operating conditions have been reached.

72

The high quality sound of the 72 can be further enhanced by using a HI-CAP power supply.



The 52 is a no compromise preamplifier intended to provide the finest available sound, for use with the best possible sources. Sound quality has been our over-riding objective at every stage of its design, and none of the complex facilities we wished to offer has been allowed to degrade the preamp's magnificent performance. The 52 caters easily for the increasing variety of modern sources. All six inputs have fully independent listen and record selection and a range of optional plug-in modules allows three inputs to be varied to provide for individual requirements. Our in-house CAD/CAM systems have played a key role in the development of this ambitious preamp. The 52 sets new standards of engineering. Dual mono construction, PTH circuit boards, greatly refined circuitry including our latest time-aligned filters, the use of precision rotary potentiometers with precious metal wipers, are all designed to safeguard excellence and ensure signal integrity. Superb transient ability and low noise go without saying. And the 52 is a delight to use. Volume and balance control knobs as well as input switches are lit by built-in LED indicators. The elegant remote control operates on all functions. The immensely sophisticated power supply is housed in a separate case with dimensions matching those of the preamp, and uses its own generous 530VA toroidal transformer, with four large smoothing capacitors. Separate supplies have been provided for each section of the preamplifier, using a dozen hand tested and selected regulators. The rigorous powerpoint earthing system is based on twenty years use of the central earth, employed in all Naim amplification. The infra-red remote control is designed and manufactured by ourselves. The digital clock needed in the decoding process is switched on only for the duration of an actual command. This ensures that the audio path is completely free from digital noise. Opto-couplers are used for connection to the signal relays and potentiometer motors. Digital circuitry has its own specialised transformer and regulators, housed in the power supply. The handset is light, slender, intended for comfort and ease of use. Both preamp and handset can be quickly reconfigured to suit your own requirements. This wonderful preamplifier has been designed to answer every demand you could wish to make of it.

The 52 is the triumphant result of over five years research and development dedicated to sound quality. Designed by music-lovers, for music-lovers, Naim's latest state-of-the-art preamplifier offers the ultimate combination of excellence in sound and flexibility of use.

POWER AMPLIFIERS

distortion, low noise, wide power bandwidth and constant output dynamic impedance over the whole audio bandwidth all contribute to the ease and accuracy of our amplification. Our amplifiers do not slew rate limit within their frequency bandwidth, are not sensitive to the absolute impedance of the load and drive reactive loads without any appreciable change in distortion. Rated power output taken alone gives a poor indication of how music will be handled and you may be very surprised at the way our smaller 90 and 140 power amplifiers can drive the most difficult loudspeakers. Naim amplifiers will tolerate any load from 0 ohms to infinity without damage or instability.

The purpose of an audio power amplifier is to drive loudspeakers without loss of musical information. The aspects of design we think important, such as dynamic output impedance, open loop bandwidth, slew rate, propagation delay and stability margins all have been accepted at one time or another as playing a key role in audio amplification. The outstanding success of our design comes from insistence on balance. Singling out any one parameter in isolation at the expense of another leads to self-defeating mechanisms. Good amplifier design requires a positive understanding of the whole task.

Low harmonic



90

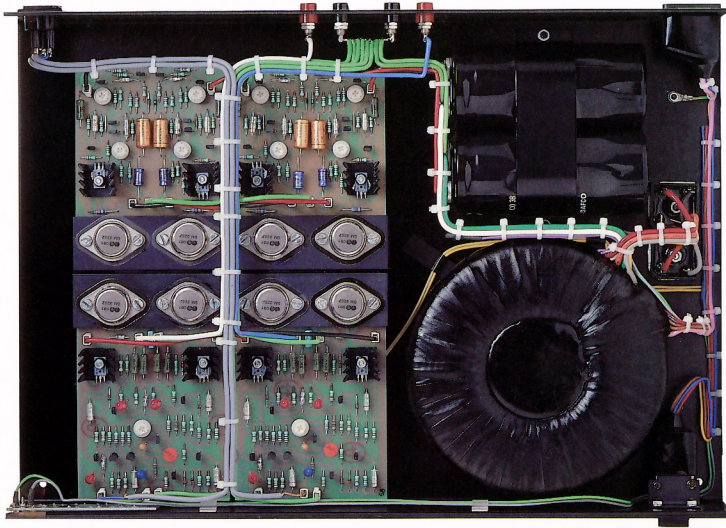
Accurate amplification comes from years of expertise in balancing opposing forces. The 90 is the smallest and simplest of our separate power amplifiers but there are very few loudspeakers which it will not drive successfully, with plenty of volume, in a fair-sized listening room. Like the 140 it has a power supply for the preamplifier incorporated. Output stages are protected by circuitry that measures power dissipation.



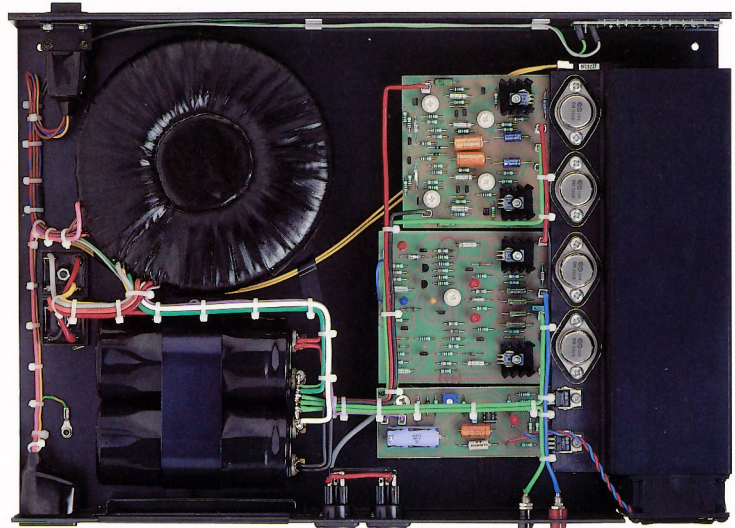
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Our larger 140 power amplifier has dual power supply rectification, with each audio channel having its own pair of smoothing capacitors. The immense popularity of this classic amplifier attests to its splendid capacity to drive reactive loads. Protection includes a thermal trip operated by heatsink temperature. Naim's unique output transistors, which are made specially for us, are also used in the 140.

140



14



250

Both these amplifiers use very large high quality toroidal transformers. Power transformer design is a very specialised field and our transformers are the result of many years of closely co-operative development with our manufacturers. The 250 has four regulated power supplies each of which is rated at 40 volts and able to deliver more than 15 amps. The highest quality components are used throughout, with great attention to detail



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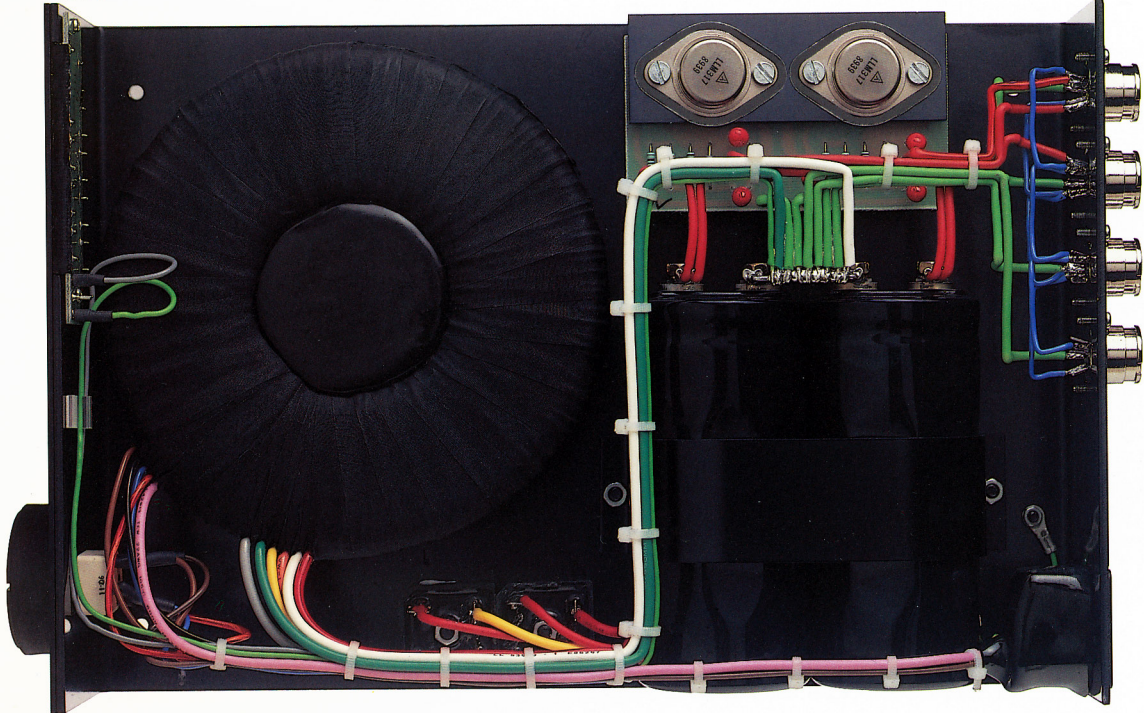
construction. Our unique output transistors are manufactured for us to our own specifications. The 135 is a fan-cooled mono amplifier developed from the 250, using the same meticulously chosen components and construction. Its temperature controlled fan is mounted on a large internal heatsink to maximise cooling. Both amplifiers have power trips which operate if the heatsink reaches 70°C, interrupting the mains supply until it cools down.

135

HI-CAP

An adequate and correctly designed power supply is extremely important for the performance of the preamplifier. Use of a remote supply allows correct earthing to be used and also ensures hum-free operation.

The 90 and 140 power amplifiers have suitable regulated supplies for the pre-amplifier built into them but optional use of the HI-CAP power supply will bring improved performance to the whole system.



The HI-CAP is a dedicated dual 24V supply designed for use with the 62 and 72 preamplifiers or the NAXO electronic cross-overs for use in active systems. It powers a single piece of equipment at a time.

This large very quiet dual supply will allow the preamplifier to reach its fullest potential. When using the 135 or 250 power amplifiers the HI-CAP power supply is a standard requirement within the system.

In an active hi-fi system, an electronic crossover unit divides the audio spectrum into two or three separate frequency bands, depending on the loudspeaker system in use. It is connected between the preamplifier and the power amplifiers.

Each power amplifier is then connected directly to the appropriate loudspeaker drive unit, and only handles the frequencies intended for that particular unit. The drive unit is then better controlled by the power amplifier, giving more accurate reproduction of the music. As there is no requirement for a passive crossover within the loudspeaker, no amplifier power is wasted, and the inherent distortion created by the speaker crossover is avoided. The NAXO crossovers are intended for use only with suitably well designed loudspeakers. Each driver, for example, should have a flat frequency response.



17

The NAXO 3-6 is a three-way, 18dB/octave fixed frequency crossover, and the NAXO 2-4 is its two-way equivalent. Crossover frequencies are defined by a series of active filters, designed with particular attention to transient handling. The filter frequencies must be matched to the loudspeaker system with which the crossover is to be used, so this must be specified at the time of purchase of the NAXO. The NAXO 3-6 can be used in tri-amplified and six-pack systems, using either three stereo or six mono power amplifiers. The NAXO 2-4 can be used with two stereo amplifiers (bi-amplification) or in four-pack systems using four mono amplifiers. The output level to each loudspeaker drive unit can be adjusted by means of enclosed, cermet potentiometers mounted within the NAXO. Power to the unit is supplied by a HI-CAP power supply.

NAXO

The 01 was designed and engineered to provide everything that we ourselves wanted from a tuner. The unsuspected realism and quality of a great deal of broadcasting came as a completely unexpected delight. Many live and taped broadcasts

can be astonishing. The 01 offers you the same pleasure, and the same astonishment. It

uses a number of self adjusting systems to maximise ease of use and performance. One of these

automatically selects the optimum bandwidth for the signal being received. Another switches

progressively from mono to full stereo (where broadcast)

to make the best possible use of the available signal level. The digital frequency display increases in its brightness when on station so making tuning easier. Power for the 01 tuner is supplied from the NAPST, a dedicated power supply which is housed in a separate case.

01

Development of our large tuner the 01, has shown us the amazing potential of very good broadcasts, and our intention with the smaller 02 is to make the fewest possible economies that affect performance. RF filtering has been simplified, but as in the 01, the decoder switches progressively from mono to stereo according to the

level of the signal received, maintaining a good signal to noise ratio even when the broadcast

is weak. Design of the tuner head is paramount to the performance of a tuner. We use our

own tuner head, manufactured in-house under strict control.

Use of an aerial preamplifier will introduce distortion and disturb the tuners' automatic systems, which are designed to give the best possible results from varying signals. Choice of an aerial can make a big difference in sound quality, so please take good professional advice.

02

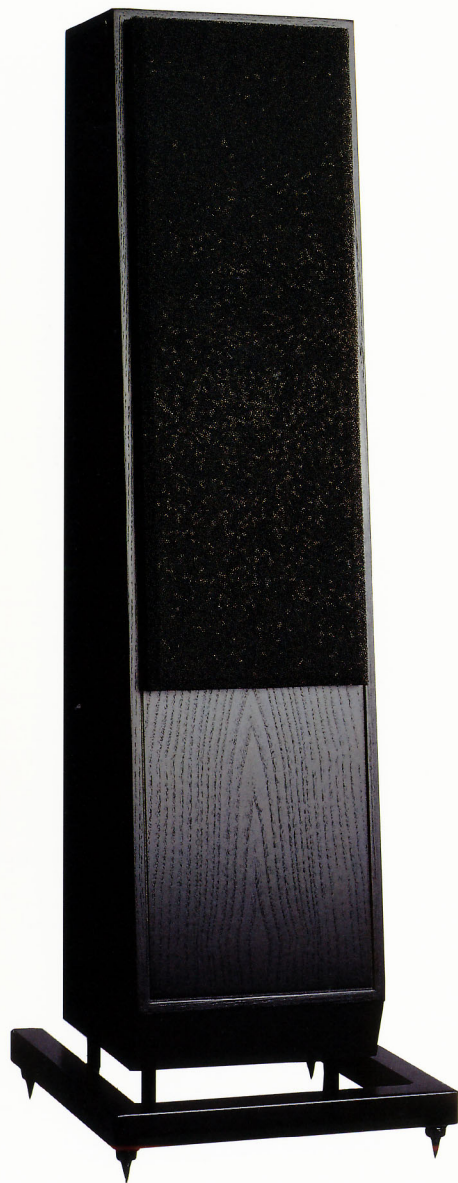




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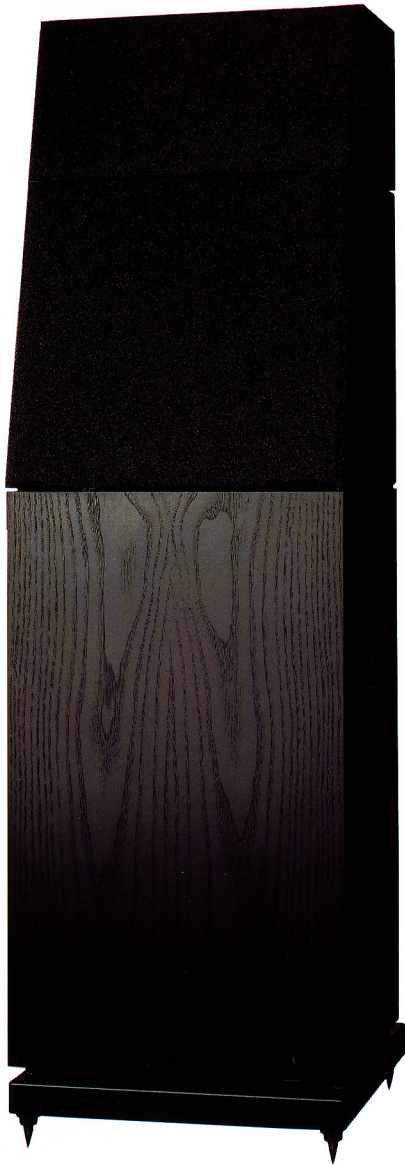
Development of the IBL loudspeaker followed directly from our research for the SBL. Small, outwardly simple and wonderfully balanced, the IBL brings ease, elegance and reality to the listening-room. Like the SBL, the IBL is a two drive unit loudspeaker, with an integral stand that plays an essential role in its flawlessly musical performance. Our drive unit and acoustic resistance technology have been continuously developed to meet the needs of a smaller loudspeaker. The IBL uses the exceptionally fine tweeter unit already chosen for the SBL. The mid-bass driver was the subject of particular concern and the excellent unit

finally chosen is manufactured especially for the IBL. As with the SBL, results of sophisticated computer testing are recorded and kept for individual drive units and pairs of loudspeakers. The natural elegance of the IBL comes from the integrity of its design. Control of resonance in the single slim cabinet is as accurately defined and executed as in the SBL. Our loudspeakers are designed as a functional and aesthetic whole. Unusually, even their acoustic foam grilles serve a true functional purpose, and are best left in place when listening. The crossover can be mounted or removed to convert the IBL from active to passive operation, in only a few minutes.



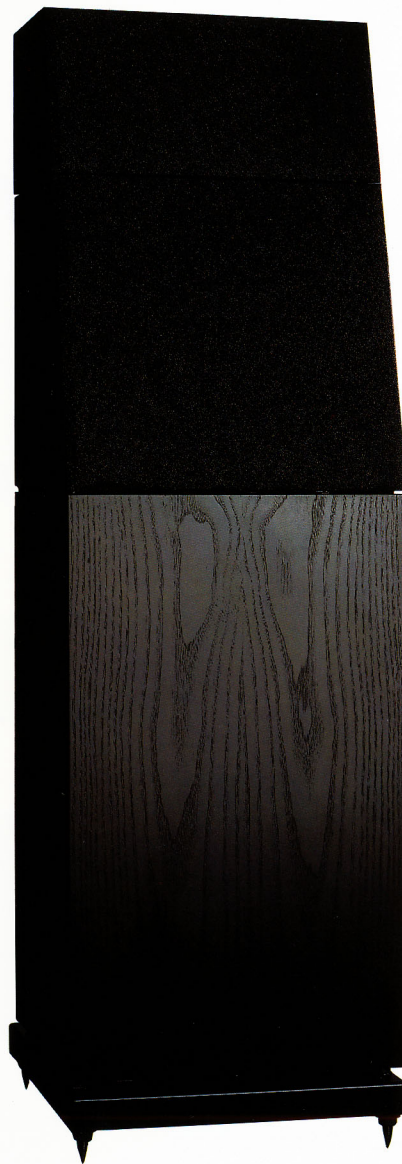
SBL

The loudspeaker, once believed to be the most important part of the system, is now relegated to its natural position at the very end of the chain. Its design remains as challenging as that of any other component. Converting electrical energy into acoustic energy is a task full of inherent conflicts to which the Separate Box Loudspeaker brings radically new solutions. The SBL is a two-way dynamic loudspeaker of the highest performance, genuinely designed to be driven by real amplifiers in real-life listening rooms, both easy to drive and is easy to site. Its integral stand, modest floor area and wide tolerance of room conditions suit it to many different environments. The loudspeaker is constructed out of three small, separate cabinets assembled onto an integral stand which is a vitally inter-related part of the design. Each drive unit is isolated in its own enclosure, with the third cabinet acting as an acoustic load for the mid-bass driver, providing the extended low frequency performance typical of a large cabinet loudspeaker without losing the rigidity and effective resonance control achievable in small loudspeakers.





The technology behind the SBL affords refined and accurate solutions to many complex problems. An advanced system of mass-dampers controls resonance at source in both drivers and cabinets. The tweeter is decoupled at all audio frequencies, effectively minimising modulation of high frequencies by vibrations generated by the mid-bass driver. The phase plug fitted to the bass unit provides for controlled leakage of air past the voice-coil, which stays correctly positioned regardless of varying conditions of temperature and pressure inside the cabinet. A special development is the unique high-precision acoustic resistance unit that couples the mid-bass and bass-loading cabinets. The external crossover is fixed onto the rear of the SBL, and can be mounted or removed in a few minutes. This makes it possible to upgrade a system from passive to active operation without changing loudspeakers. Active systems offer great potential performance, but please bear in mind that this performance can only be realised if the system uses sources and amplification of the highest quality and has been well installed.





CABLES AND CONNECTIONS

Transmission of a good signal in an audio system is completely dependent on the use of properly designed and specified cables and connectors. Naim Audio NACA5 loudspeaker cable was developed to offer the most musically transparent connection possible between amplifiers and loudspeakers. NACA5 is a multistrand cable consisting of two separated 4mm square conductors. This provides very low capacitance together with moderate inductance and low d.c. resistance, and we strongly recommend its use. To match perfectly with this cable we have developed a right-angled twin 4mm plug to provide a safe, convenient and very effective connection.

The plugs and sockets we use are chosen for only one purpose, to secure the best possible combination of safety and sound quality. BNC connectors are used on our three separate preamplifiers for the phono or dedicated CD input. They very significantly outperform the more commonly found RCA phono plug. We use high grade DIN connectors for all the other high level line connections. Signal leads for the 135 and 250 power amplifiers have plugs made to our own design after exhaustive exploration of many different types of housing. Materials and methods of construction are very closely controlled and the signal direction is always clearly marked.



SPECIFICATIONS

TONEARM

Effective Length	230mm
Overhang	18mm
Cartridge Weight	5.5 to 12gms
Pivot Centre to Platter Centre	212.5mm
Cartridge Mounting Height	40-55mm

62

Input Sensitivities & Cartridge
Options:

Moving Magnet
62N 2mV, 47K Ω

Moving Coil
62S 100 μ V, 470 Ω

Karma or Troika
62K 100 μ V, 560 Ω

Adjustable High Level
62K 25mV-350mV, 100K Ω

Tuner, Tape and Auxiliary
75mV, 100K Ω

Overload margins on all inputs
at all audio frequencies 40dB

Output levels and impedances
Tape 75mV, 600 Ω

Main Outputs .775V, 47 Ω

Case Size (H x W x D)
76mm x 205mm x 300mm

NAIT

Input Sensitivities

Phono 2.5mV, 47K Ω

Tuner 75mV, 47K Ω

Auxiliary 75mV, 47K Ω

Tape output level and
impedance 75mV, 1K Ω , source

Mains Supply
100V, 110V, 120V, 200V,
220V or 240V, 50 or 60Hz

Case Size (H x W x D)
76mm x 205mm x 276mm

72

Input Sensitivities & Cartridge
Options:

Moving Magnet
72N 2mV, 47K Ω

Moving Coil
72S 100 μ V, 470 Ω

Karma or Troika
72K 100 μ V, 560 Ω

Adjustable High Level
72V 25mV-350mV, 100K Ω

High Level 75mV, 100K Ω

Tuner & Tape 75mV, 100K Ω

Overload margins on all inputs
at all audio frequencies 40 dB

Output levels and impedances
Tape 75mV, 600 Ω

Main Outputs .775V, 47 Ω

Case Size (H x W x D)
76mm x 205mm x 300mm

52

Input Sensitivities & Cartridge
Options:

Moving Magnet
522N 2mV, 47K Ω

Low Output Moving Coil
523S 100 μ V, 470 Ω

Karma or Troika
523K 100 μ V, 560 Ω

Inputs 2, 3 & 4 75mV, 100K Ω

Inputs 5 with 526
75mV, 100K Ω

Inputs 6 with 528 (adjustable)
25-350mV, 47K Ω

Output 4 75mV, 600 Ω

Output 5 & 6
(with standard 526 fitted)
75mV, 600 Ω

Output 5 & 6
(with optional 528 fitted)
25-350mV, 600 Ω

The inputs will accept input
levels 100 times the rated
sensitivity before clipping
(40dB overload margin)

Main Outputs .775V, 47 Ω

Case Size (H x W x D)
76mm x 430mm x 300mm

HI-CAP

DC Output 2 x 24V

Mains Supply
100V, 110V, 120V, 200V,
220V or 240V, 50 or 60Hz

Case Size (H x W x D)
76mm x 205mm x 300mm

NAXO

Input Impedance >10K Ω
 Output Impedance 47 Ω
 Case Size (H x W x D)
 76mm x 205mm x 300mm

90

Power Output
 Continuous, 8 Ω 30W/Ch
 Transient 125VA
 Voltage Gain +29dB
 Input Impedance 22K Ω
 Frequency Response
 -3dB at 5Hz & 40kHz

Mains Supply
 100V, 110V, 120V, 200V,
 220V or 240V, 50 or 60Hz

Case Size (H x W x D)
 76mm x 205mm x 300mm

140

Power Output
 Continuous, 8 Ω 45W/Ch
 Transient 200VA
 Voltage Gain +29dB
 Input Impedance 22K Ω
 Frequency Response
 -3dB at 5Hz & 40kHz

Mains Supply
 100V, 110V, 120V, 200V,
 220V or 240V, 50 or 60Hz

Case Size (H x W x D)
 76mm x 205mm x 300mm

250

Power Output
 Continuous, 8 Ω 70W/Ch
 Transient 400VA
 Voltage Gain +29dB

Input Impedance 22K Ω
 Frequency Response
 -3dB at 3Hz & 40kHz

Mains Supply
 100V, 110V, 120V, 200V,
 220V or 240V, 50 or 60Hz

Case Size (H x W x D)
 76mm x 430mm x 300mm

135

Power Output
 Continuous, 8 Ω 75W
 Transient 500VA
 Voltage Gain +29dB

Input Impedance 22K Ω
 Frequency Response
 -3dB at 3Hz & 40kHz

Mains Supply
 100V, 110V, 120V, 200V,
 220V or 240V, 50 or 60Hz

Case Size (H x W x D)
 76mm x 430mm x 300mm

01

Tuning Range
 VHF/FM 87.5-108MHz
 Output Level

250mV per channel
 at 100% modulation

Case Size (H x W x D)
 76mm x 205mm x 300mm

02

Tuning Range
 VHF/FM 87.5-108MHz

Output Level
 250mV per channel
 at 100% modulation

Case Size (H x W x D)
 76mm x 205mm x 300mm

PST

Mains Supply
 240V or 120V, 50 or 60Hz

Case Size (H x W x D)
 76mm x 205mm x 300mm

SBL

Frequency Response
 30Hz - 20kHz \pm 3dB (in room)

Sensitivity 88dB/1W/1m

Impedance 6 Ω (min)

Power Handling
 (Music Programme) 75W

Finishes Black Ash, Walnut

Size (H x W x D)
 885mm x 266mm x 270mm

IBL

Frequency Response
 45Hz - 20kHz \pm 3dB (in room)

Sensitivity 86.5dB/1W/1m

Impedance 6 Ω (min)

Power Handling
 (Music Programme) 65W

Finish Black Ash, Walnut

Size (H x W x D)
 800mm x 250mm x 277mm

NAIM DEALERS

28

We've already told you just what our products have to offer. Now you may want to move on to the next stage. Visiting your hi-fi dealer to choose a system that meets your own special requirements can be exciting and fascinating. Don't be in a hurry! Your dealer is responsible for asking the right questions and listening hard to what you have to say. He must also have the right environment for you to listen in, for as long as you like, before you choose. Commitment to professional standards of product selection, demonstration, sales, installation, and service is without question from a Naim Audio dealer, and we make sure of this. But don't forget that he (or she) is also an enthusiast who empathises deeply with the importance of your need for music in the home, and will go to great trouble to meet it properly. Let him help. All hi-fi systems and components are sensitive to the way in which they are installed, and careful siting of loudspeakers, amplifiers and source components, and the correct installation of interconnect and loudspeaker cables, is of the greatest importance. Your Naim dealer will expect to install your new equipment himself, the only way he can ensure that your new system sounds as good in your home as it did on his premises. Usually it will sound even better.

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