
VIVID audio


"Our aim is to create the cleanest possible window
on the original performance"
Laurence Dickie

TAKING THE EDGE OFF

One thing is true: Vivid Audio loudspeakers don't look - or sound - like any other speaker.

That's because the sound itself has always been our primary focus. Perfectly transparent, natural sound that presents the original recording as clearly and faithfully as possible.

For 50 years, Laurence Dickie has pursued this vision with single-minded zeal. And when he founded Vivid Audio in the early 2000s with partner Philip Guttentag, that vision never wavered. One principle has been the guiding star: form must follow function.

This is why R&D is critical to Vivid Audio, and why we devote so much time and resources to it. The product isn't ready for market until the limits of possible improvements are reached. Nothing is assumed, nothing taken for granted. As an engineering-led company, results are what matter most.

But why do curved speakers work best? It's because hard edges can create a 'negative echo' effect as the sound leaves the driver. In a normal room this interference produces an irregular off-axis response and sound coloration which even the best crossover designs can only partially reduce.

The smooth, curved surfaces found on Vivid Audio speakers eliminate this hard edge and the sudden transition from a half space to a full space. The result is an absence of interference - for a smooth, off-axis response and a transparent, uncoloured sound that is the Vivid Audio hallmark.

50 YEARS OF INNOVATION

By always seeking a better result, Vivid Audio has never settled for the status quo. If there's a better solution out there, we won't rest until we've found it. In the process we've pioneered innovations that bridge the gap between ordinary and extraordinary.

TAPERED TUBE LOADING

Most listeners are concerned only with the sound coming from the front of the speaker. But the sound coming from the back is equally important. Unless it's contained or dissipated, it will reflect off the cabinet back wall and add unwanted colour and resonance.

Tapered Tube Loading is designed to absorb this rearward sound. The driver is coupled to a fibre-filled tube which narrows exponentially. The taper naturally compresses the damping material, absorbing the sound entirely and eliminating reflections back to the diaphragm.

Tapered Tube Loading is now our standard solution for all Vivid Audio products.

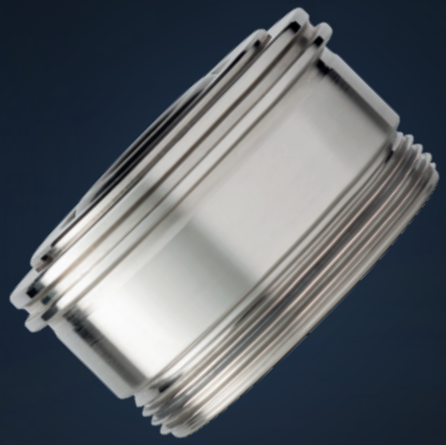
SUPER FLUX MAGNET

The Super Flux Magnet is one of the secrets behind our Tapered Tube Loading's outstanding performance.

Our Super Flux Magnets feature a highly focussed field which gives the D26 tweeter a peak flux of 2.5T - roughly twice that found on most 25mm dome tweeters - and a sensitivity of 97dB/W.

When designing drivers for use with tapered tube absorbers, a large central hole is essential to permit the free flow of sound from the rear of the diaphragm.

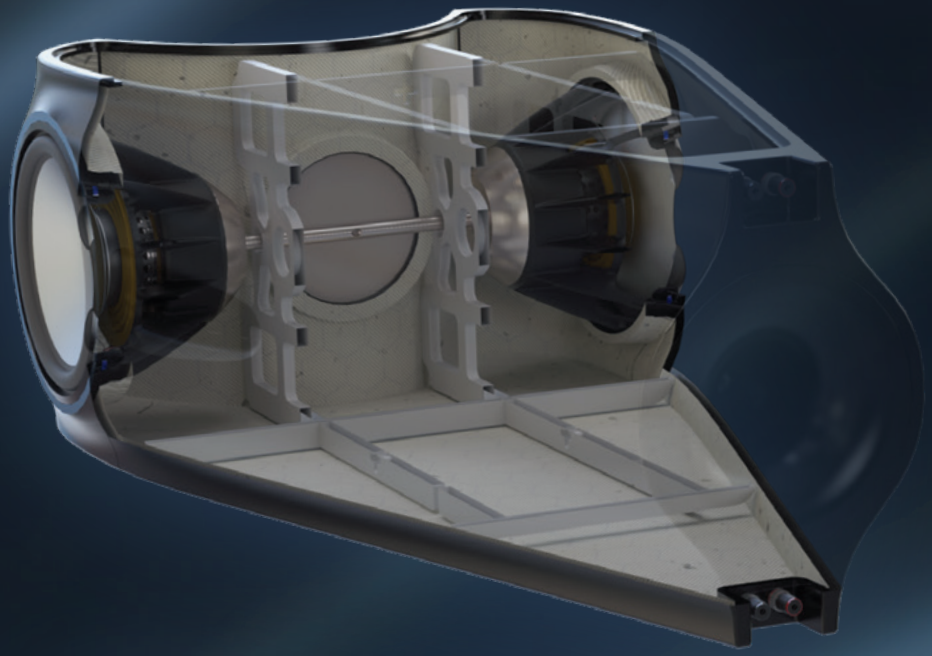
The radial magnet facilitates this, while maintaining the smallest outside diameter so the drivers can be close together.

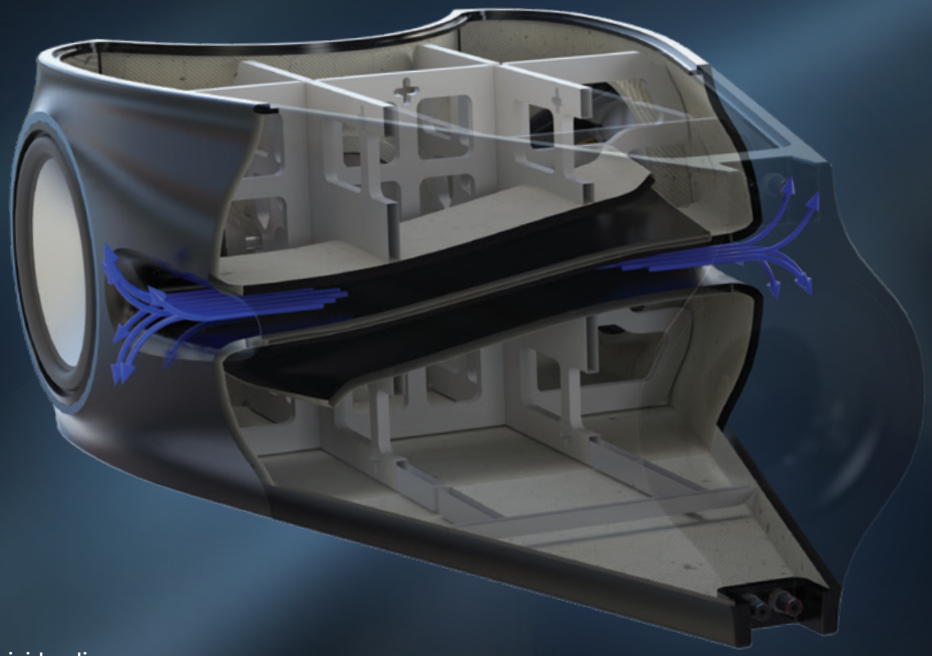


CATENARY DOME PROFILE

More than 20 years ago Laurence Dickie discovered that adding a ring of high-modulus carbon fibre around the edge of the driver dome improves stiffness - pushing break-up frequencies significantly higher. But the real breakthrough came when he combined this with a re-optimized dome profile.

We discovered that a catenary curve - the shape naturally described by a length of chain suspended between two points - takes first break-up modes almost one octave higher than in a conventional spherical dome. This guarantees an unrivalled purity of sound, particularly in the crucial midrange band. We now use this unique, patented dome profile in all Vivid Audio upper-mid and high-frequency drivers.





REACTION CANCELLING DRIVERS AND PORTS

‘Every action produces an equal and opposite reaction’ - a famous principle that applies to all mechanical systems, including loudspeaker motors.

Hence, as the cone moves in one direction, so the magnet assembly moves in the opposite. By tying together opposing pairs of drivers these forces are completely eliminated.

Similarly, in the case of ports, the air rushing in and out produces an equal and opposite reaction force on the cabinet.

In response, we developed our Reaction Cancelling Ports - simply two opposing ports that cancel the cabinet reaction completely. A particularly elegant solution!

Because reaction forces are eliminated, stiff, light, vacuum-infused carbon fibre composite materials can be used for both shell and internal bracing matrix - no massive enclosures necessary.

This pushes structural modes safely out of band and minimises stored energy, ensuring tight bass notes and clean transients.

COMPUTER-OPTIMISED CROSSOVERS

Vivid Audio uses passive Linkwitz-Riley filters, developed in-house using computer-aided analysis and design, which gives levels of smoothness, accuracy and phase matching once thought possible only with active systems. Notably, we build all our crossovers ourselves, in-house, which tests show yield better results than third-party items.

In combination with our cabinets, the crossovers deliver near-perfectly blended symmetrical sound with a very broad sound field. Every system has its sweet spot, but with this technology where you sit in the room is far less critical than with many other systems.

Fig.1

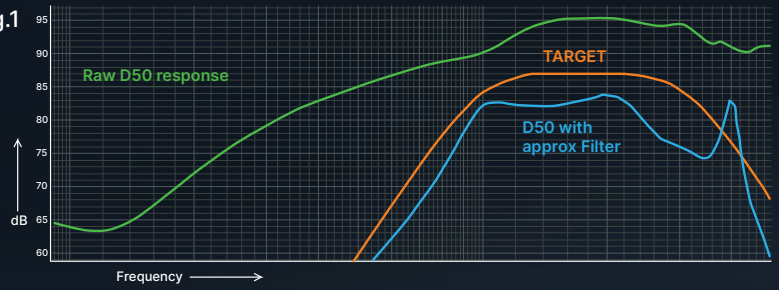


Fig.2

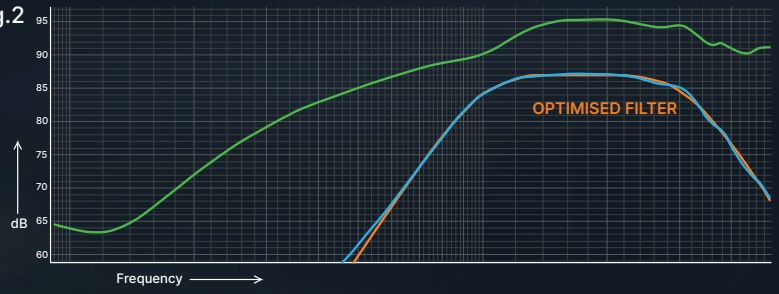


Fig.3

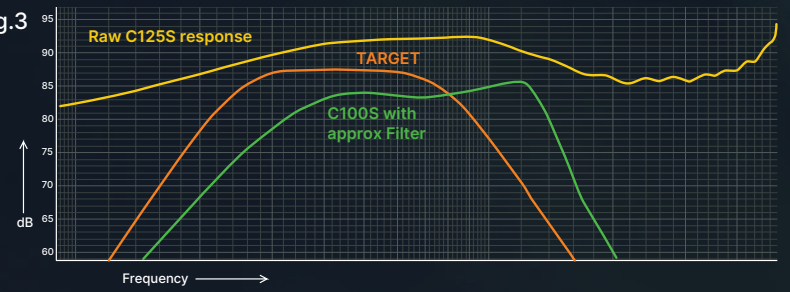


Fig.4

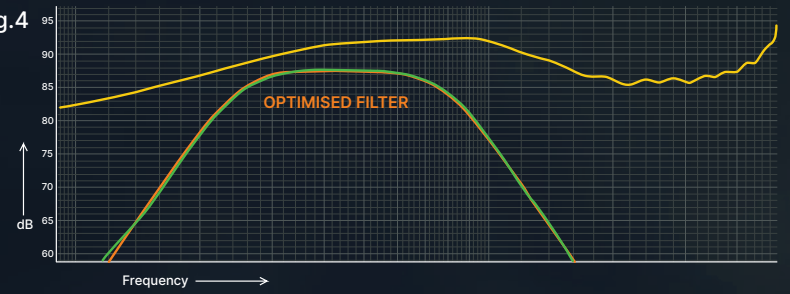
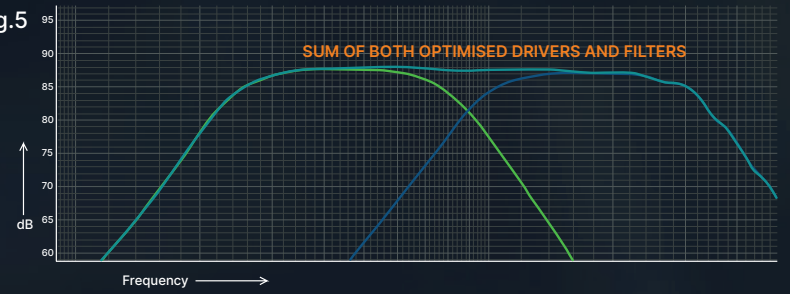


Fig.5



"Our ultimate master is the most sensitive measuring instrument ever devised – the human ear."

WHY SOLE AUTHORSHIP MATTERS

We found early on that the organic shape of our loudspeakers precludes automation. So, we decided to take on the manufacturing task ourselves. Outsourcing has become common in the audio world - a cabinet from here, a driver from there. It saves costs but compromise creeps in and quality can suffer.

Having the means to make everything in-house gives us absolute control over every facet of the build process and ensures that every stage of the build meets our exacting standards. We painstakingly craft each part of the speaker and every cabinet is assembled and finished by hand.

Although our standard colour options are Lexus White, Piano Black and Oyster Matte, our in-house painting facility means you can choose (almost) any colour you wish.

In the end, we take pride in offering a low volume, high-quality product that is truly handmade.

"We don't make statements in industrial design, they are statements in acoustic design."

50 YEARS
OF EVOLUTION

INTRODUCING

MOYA M1

The Moya M1 was born of circumstance. Quarantined in a hotel room for 10 days by the global pandemic, Laurence Dickie began to sketch out an idea for a speaker that could do it all.

Physically, that concept would evolve many times through the R&D phase but the vision remained unchanged: the non plus ultra of loudspeakers, able to handle anything with aplomb. A loudspeaker so imbued with power and authority, particularly from the lower frequencies, that it could deliver any and all types of music with effortless grace.

As the Vivid Audio team went into test phase, the design of the Moya began to take shape. An imposing stack of bass drivers became the dominant feature of the curvaceous design. Early results reaffirmed the observation that an extended low frequency range actually helps with the overall perspective of the entire frequency range.

Of course, a loudspeaker is much more than just the bass, but the low frequency section does play an outsized role. Most importantly, it sets the system efficiency and, since it is relatively straightforward to create high efficiency mid-band drivers, these have to be attenuated back to the level set by the bass.

PUSHING THE ENVELOPE

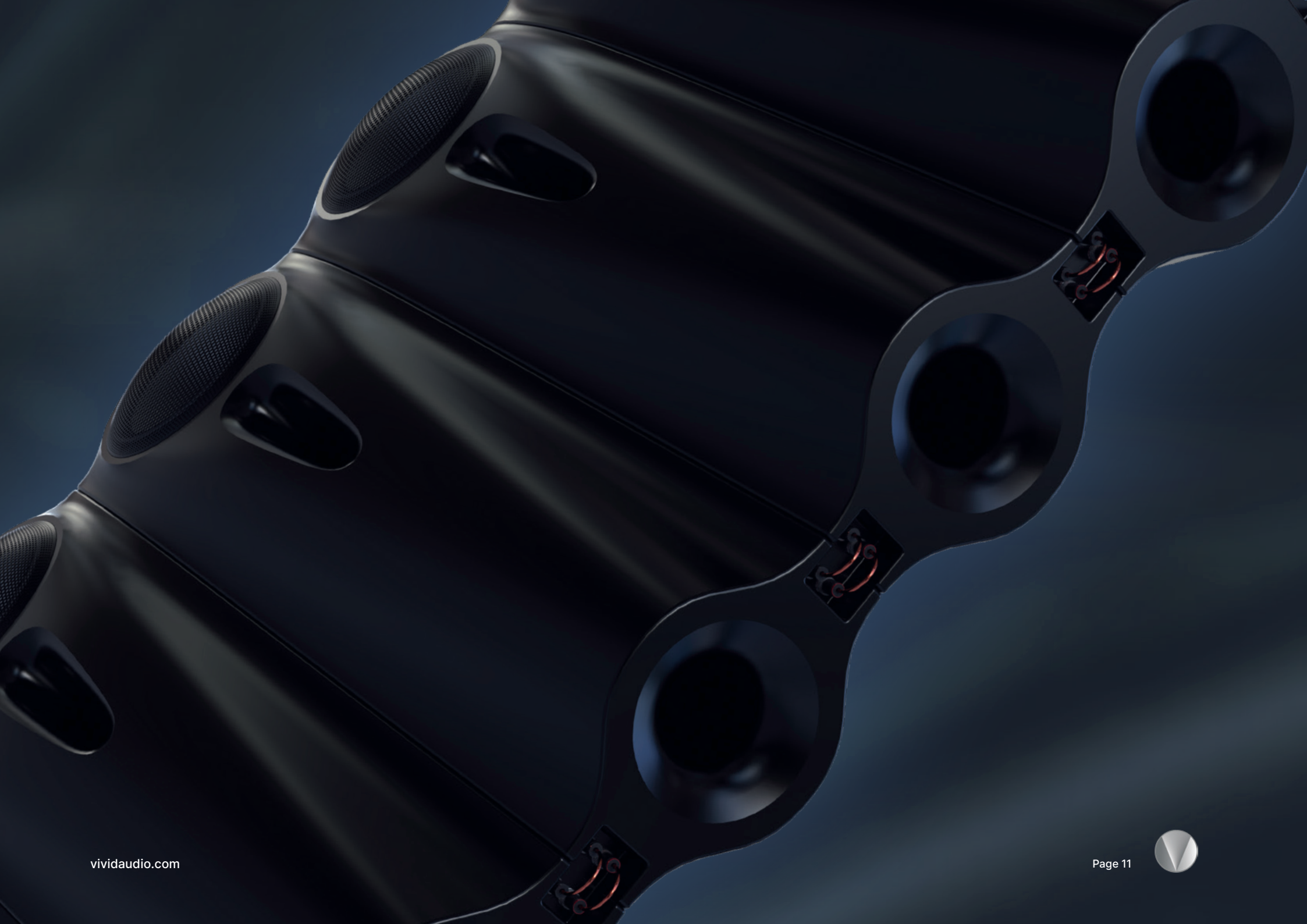
"In most loudspeakers, the bass section determines performance, as far as the laws of physics will allow.

A cone moving this far at this frequency will supply so many dBs and no more. The length of the linear electromagnetic 'push' is set by the length of the voice coil and magnetic gap. Not far behind is the suspension design which eventually pulls tight and stops further movement.

Therefore, to increase the volume of air being moved, you must increase the cone area. Every doubling in cone area creates three more dBs, or, for the same level, a halving of the cone excursion. The more cone area you can have, the smaller the cone displacement and the easier the loudspeaker has it – hence 'effortless'.

With its 45mm magnetic gap, the C225 driver is no slouch but reducing the excursion by a factor of eight through the use of eight drivers means that they're just ticking over while you enjoy a massive auditory slam."

Laurence Dickie



POWER IS NOTHING WITHOUT CONTROL

Opening the throttle of a powerful car as you go into a racetrack curve; hitting the high notes in a trumpet solo; the muscular thrust skyward of a world-class ballerina. All need raw power, but every application of power requires finesse too. Sometimes, measuring the smallest things entails the largest machines.

Without control and refinement, power is just an unruly force. Any large loudspeaker can play loud, but that's only part of its purpose. The listener must also be able to pick out the subtlest detail from the hullabaloo of an orchestral crescendo or hear an exclamation of appreciation in the midst of an explosive drum solo.

Moya M1 delivers this precision to the Nth degree, while also being able to reproduce rock concert levels of sound in your living room. From an organ symphony on a huge Cavaillé-Coll instrument to low-end bass from a 90s house anthem, the Moya M1 delivers audio thrills at every octave.

WHEN EIGHT IS MORE THAN ENOUGH

A casual glance at the Moya M1 and one thing registers immediately: the eight imposing bass drivers. But why eight drivers? It all comes down to efficiency and power handling.

Compared to the two C225s of our Giya G1 Spirit model, Moya features four times the driver complement, which equates to an extra 6db of efficiency. In Moya we chose to use some of that gain to push the low frequency extension below 20Hz.

When the voice coil runs out of magnetic road it manifests in obvious distortion. But something less obvious is also happening. The power going into the coil also heats it up, causing resistance to rise and efficiency to drop – as much as 6dB if the coil gets up to 230°C. Now a subtle degradation of the loud passages creeps in. And a tired speaker creates a dull listening experience.

Keeping a check on power compression calls for a large area of voice coil, hence a large diameter coil. Eight drivers, each with a 100mm voice coil, is the same as having 400mm voice coils on a pair of drivers. Even the most powerful 21 inch drivers have no more than a 150mm voice coil, let alone 400mm.

MASTERING THE SEQUENCE

The next question was which driver to put next in the sequence. The C125-75 midrange, used in our G1S speaker, is a great driver but would be excursion limited down to 400Hz to keep up with the immense output of the lower frequency.

Alternatively, taking the eight bass drivers up to 400Hz would be pushing the limits of what was reasonable for such a large array. Clearly, another frequency band was needed to bridge the gap, necessitating a complex five-way crossover and the addition of a pair of C175 bass/mid drivers.

Using computer-aided network analysis and optimisation, in conjunction with ideally-behaved drivers, a seamless five-way dividing network was perfectly achievable.

Now the delicate balance of highs, lows and mids was perfectly harmonised - for an optimal experience that will reveal new details from your record collection at every listening session.

TWEETERS

MINING MATERIAL GAINS

Exotic tweeter dome materials appeared in the audio world as far back as the 1990s. Noting the trend, Vivid Audio weighed the choices and made a pivotal decision.

Blending the rigidity of carbon fibre with an aluminium dome crafted into a catenary shape, we achieved a measured response that rivalled the performance of rare and costly beryllium, while delivering subjective results that surpassed even diamond tweeters.

One key advantage of our reinforced aluminium dome over diamond lies in its lower mass. Creating a reliable diamond shell requires a 100-micron-thick layer deposit. When combined with diamond's increased density over aluminium, it results in a moving mass three times greater than that of aluminium.

This leads to a significant reduction in efficiency – approximately 10dB lower! The subjective improvement derived from requiring only one-tenth of the power for the same sound pressure level should not be underestimated.

It is fundamental to the effortless sound reproduction for which Vivid Audio loudspeakers are now renowned.

A LAYER OF BLACK MAGIC

While the outstanding performance of our D26 tweeter is undisputed, we never cease trying to elevate tweeter performance to new levels. This requires constant evaluation of new materials and coatings.

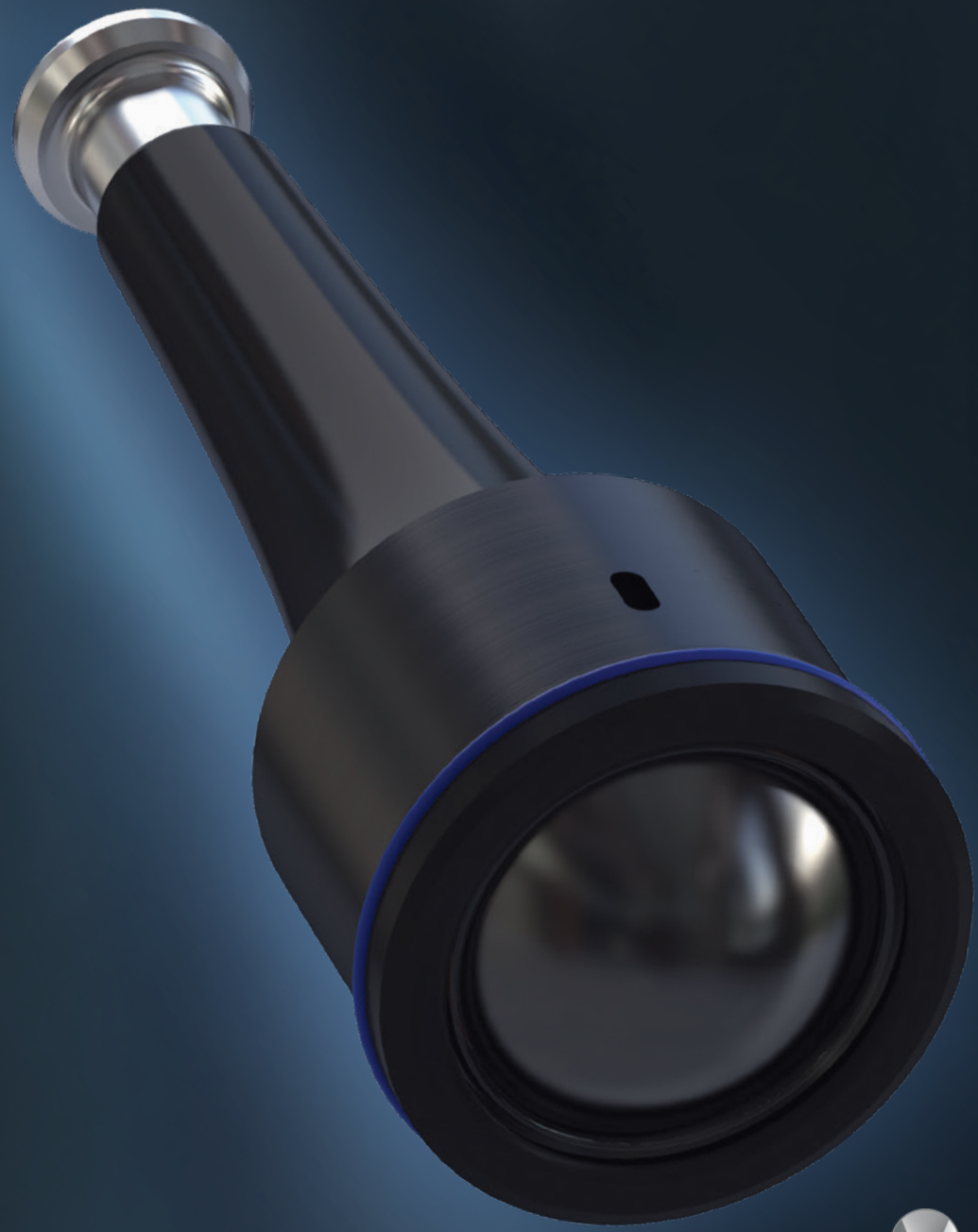
The breakthrough came with a material called Diamond-like Coating, or DLC. With a modulus nearly equal to crystalline diamond, it will apply to the surface of aluminium domes at a temperature well below melting point.

Increased stiffness is always the primary goal but enhanced damping of break-up modes is an added bonus. The contrasting properties between the DLC and the aluminium substrate heightened shear losses and significantly dampened the ‘Q’ of the break-up.

Both the D50 upper mid-frequency driver and D26 high-frequency driver benefit from the DLC, but the enhancements to the new series of drivers extends further.

While the magnets used in our standard drivers have an energy content of 35MGOe, material with an energy of 52MGOe is now possible. Efficiency gains at this extreme end of the driver spectrum are hard-earned and the 2dB increase in output is important.

Aesthetically, the DLC adds a shiny black to an already eye-catching tweeter - and more than a little black magic to the sound.



MID-RANGE

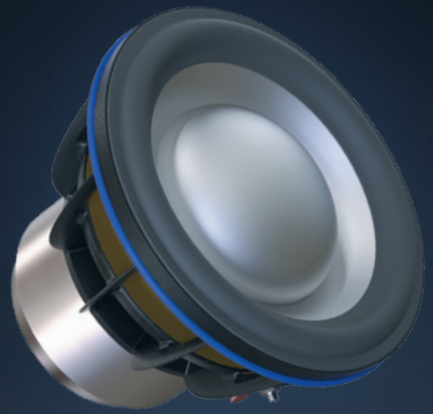
A COMMAND PERFORMANCE

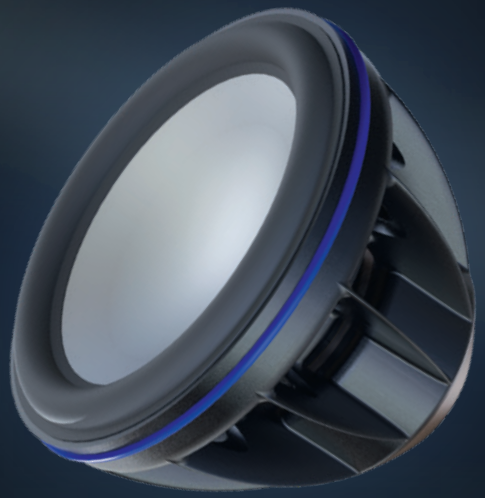
Occupying the all-important mid-range spotlight is our venerable C100SCu mid-driver. This unit is a reliable soldier for the critical space on the audio spectrum where the demands of soprano vocals and violin strings must be met.

In honour of its new position in the centre of the Moya M1 baffle, its already stellar performance is now further enhanced with high-energy magnet material and a high-purity copper shield over the central pole.

This stabilises the magnetic flux in the face of the influence of the musical signal, yielding extended highs and dramatically reduced distortion.

Adding three carbon fibre rings to the cone assembly produces a notable increase in the break-up frequencies, placing an even safer margin between them and the uppermost extent of the working band - the top C6 of the soprano's vocal range.





AN AGILE PARTNER

The C175 now finds itself in a new role covering the low mid-band between 125Hz and 550Hz. While not being called upon to reproduce the lowest bass, this agile driver is ideally suited to delivering those chest-rattling drum notes with impact and urgency.

Formerly underpinning the bottom octaves of our Giya G2 loudspeaker, the C175 has long-term power handling in abundance, essential in a band where so much of the fundamental energy of strings and vocals is centred.

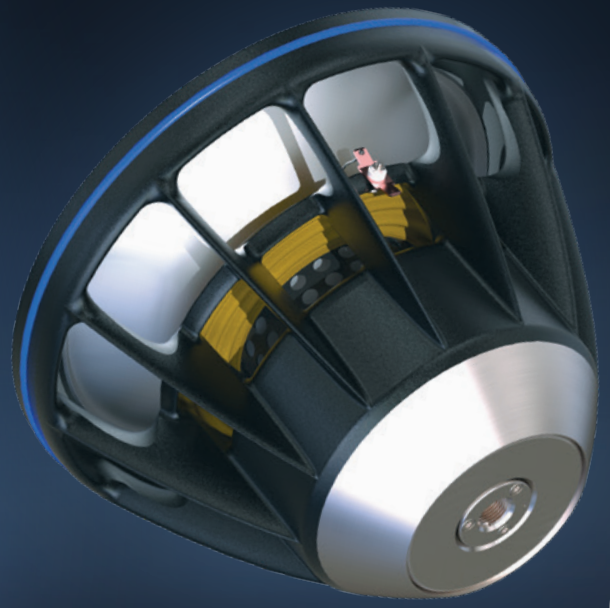
Two exponentially-tapered partitions extending the full height of the enclosure ensure the complete annihilation of parasitic eigen-resonances, resulting in fantastically accurate transients in the band that is responsible for so much of the system's impact.

BASS DRIVERS

ROCKING THE FOUNDATIONS

The Moya M1 bass array is one feature you can't miss. Eight legendary C225-100H drivers, each one capable of handling 800W, arranged in a new high-shove configuration. An awesome display of power!

The C225 uses a radially polarised magnet structure, in this case twelve 45mm-long segments of high energy rare-earth magnet in an 11kg lump of high-purity steel. Wound on a virtually indestructible glass-reinforced former, capable of handling over 300°C, the edge-wound copper-ribbon voice coil can take extreme power in its stride.

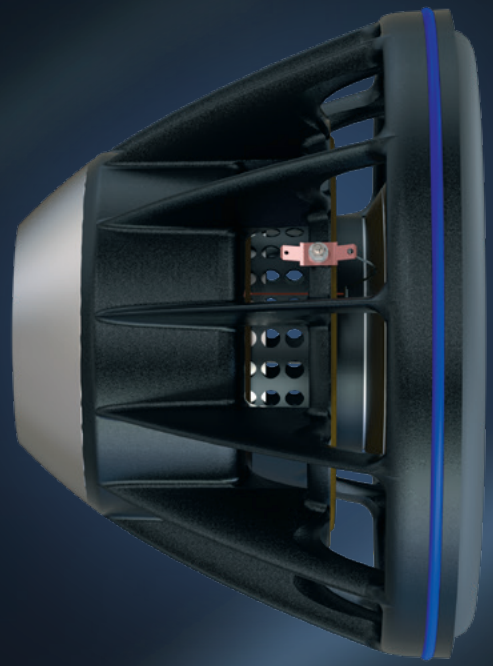


Each pair of drivers is arranged in a horizontally-opposed configuration on either side of the bass module, with magnets united by a substantial steel tie-bar to completely eliminate reaction forces and the need for a heavy enclosure.

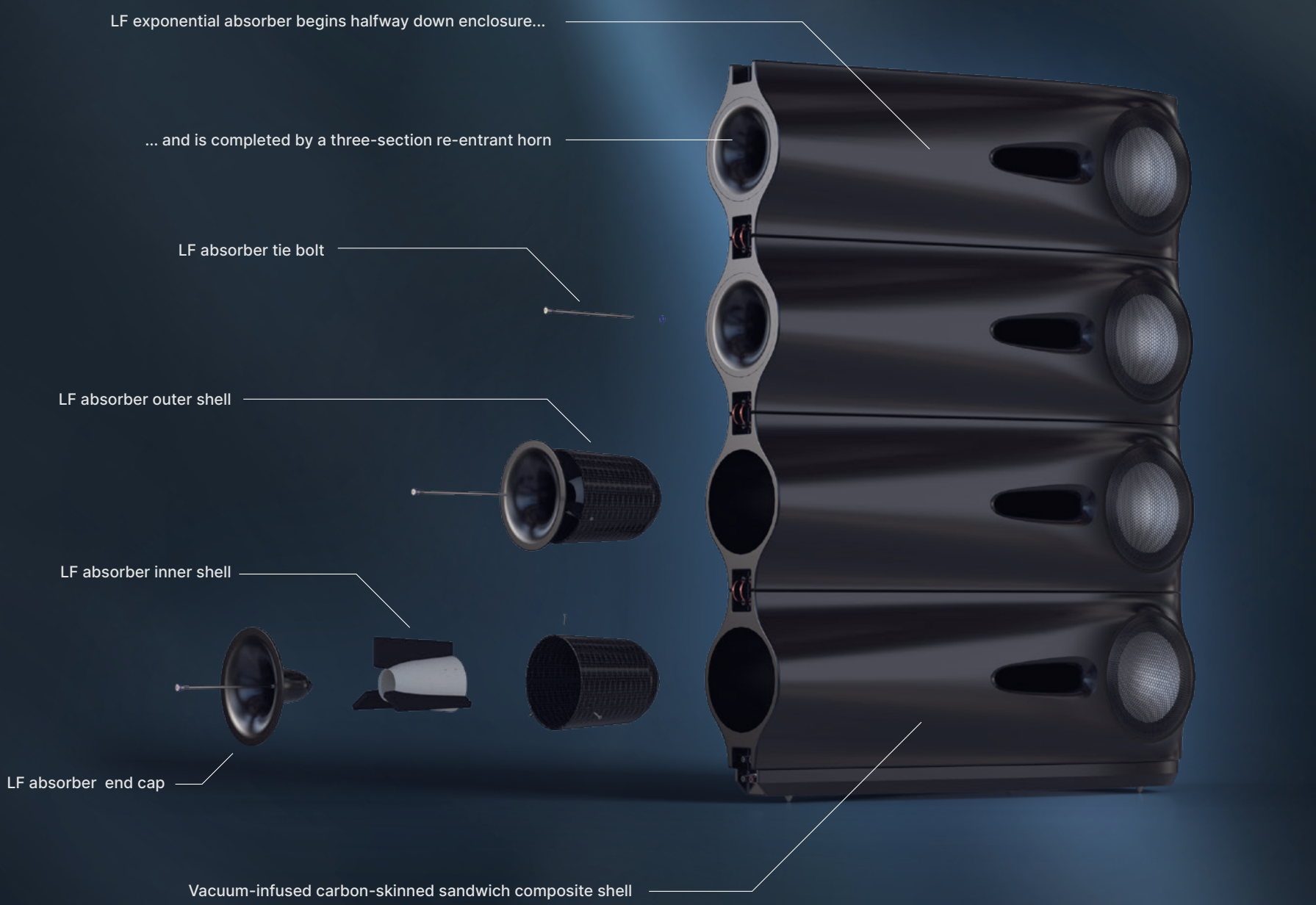
A foam-cored composite sandwich is used throughout the cabinet, which features extensive composite bracing to ensure a resolutely stiff enclosure with all structural modes safely out of band.

Ultimate low-end is provided by a pair of reaction-cancelling ports, which, by virtue of the exceptionally low crossover frequency of the bass section, can be generously proportioned, thereby minimising any turbulent effects which might limit low-end linearity.

As with the entire Vivid Audio range, the Moya M1 uses exponential absorbers. In the bass systems this is achieved by terminating the tapered chamber with an arrangement of nested concentric shells, accurately defining the exponential taper and safely dissipating any unwanted resonances.



MORE THAN THE SUM OF ITS PARTS


LF exponential absorber begins halfway down enclosure...
... and is completed by a three-section re-entrant horn
LF absorber tie bolt
LF absorber outer shell
LF absorber inner shell
LF absorber end cap
Vacuum-infused carbon-skinned sandwich composite shell

A LIFE IN AUDIO

Celebrating 50 years of a life in audio.

Born in England to a French mother (a foreign language teacher) and a Scottish father (a mathematics teacher), Laurence Dickie spent his childhood in Derbyshire, a picturesque English county where agriculture and cotton mills lived side by side.

Both parents were musical: his mother played the piano, and his father had a deep love for playing classical music, particularly Wagner, on a beloved Hi-Fi system. He was also inclined to tinker, and built his first sand-filled baffle with Vitavox drivers in the 50s before upgrading to Tannoys and Quads in the 60s. Dickie grew up not only surrounded by music but with the idea of pursuing excellence in reproduced sound.

1971

Dickie builds his first basic speaker using a sheet of paper bent into a cone attached to a coil of wire resting on a magnet. A visit to the Harrogate Hi-Fi show includes seeing the B&W Model 70 Continental, a landmark in loudspeaker aesthetic design.

1972

Dickie builds his first cabinet speaker with an Alnico driver scavenged from an old radio.

During the same era, the Technics SL-1200 Turntable, notably the MK2 in 1979, rose to prominence, appealing to hip-hop DJs with enhanced features such as pitch adjustment, a sleek start/stop button, quartz-lock control, and a reliable direct-drive motor. It remains a revered scratching tool.

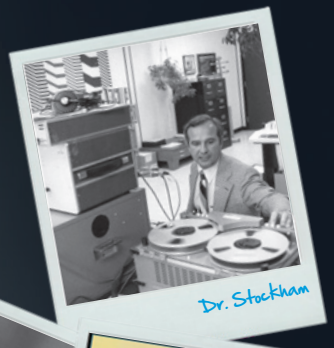
1973

Memorable encounters with Intriguing loudspeakers spark growing interest in a young Dickie, including Elipson enclosures hanging in a Parisian music shop, bearing a distinct resemblance to a rabbit's ear, and the intricate Vitavox multicell horn. In all cases, it was the industrial design that left its mark.

1974

Dickie builds a cabinet for his Dad's Vitavox driver.

The B&W DM7 is launched as a precision three-unit loudspeaker system, boasting purpose-designed drive units and enclosed in a compact housing of approximately 40 litres.



1975

Digital tape recording begins to take hold in professional audio studios.

Michael Gerzon conceives of and Calrec (England) builds the "Soundfield Microphone", a coincident 4-capsule cluster with matrixed "B-format" outputs and decoded steerable 2- and 4-channel discrete outputs.

EMT produces the first digital reverberation unit as its Model 250.

Ampex introduces 456 high-output mastering tape.

1976

Dr. Stockham of Soundstream makes the first 16-bit digital recording in the U.S. at the Santa Fe Opera.

The Eagles releases *Hotel California* which becomes the third best-selling album in history.

1977

Dickie's band 'El Sid' performs at Belper High, with Dickie playing guitar and sharing vocals with bassist Dave Price and Andy McKenzie on drums.

Sony introduces the PCM-1 processor, designed to encode 13-bit digital audio signals onto Sony Beta format videocassette recorders. Within a year this was displaced by 16-bit PCM recorders such as the PCM-1600

1978

Starting at Southampton University, where he pursued electronic engineering, Dickie strikes up a friendship with fellow student Richard Shenfield. Rich encourages Dickie to spend more time discovering his own artistic tendencies, almost persuading him to abandon electronics and go to Art College!

1979

Dickie and Shenfield attend the Glastonbury Fayre where Steve Hillage performs solo for the first time; tickets cost a handsome £5.

Sony releases a four-way floor speaker system that uses the APM (Accurate Pistonic Motion) method for all speaker units, which achieves near-perfect piston vibration over the entire frequency range by driving multiple points using a planar diaphragm with an extremely rigid honeycomb sandwich structure.

50 YEARS

OF EVOLUTION

1980

Dickie spends the heady days of the summer holiday building transmission line speakers with KEF units.

1981

After graduating from Southampton, he goes into production, creating numerous variations on the transmission line theme for friends.

1982

Dickie develops an active version of the compact KEF-based two-way speaker using a self-designed amplifier and active crossover.

Sony introduces the world's first compact disc player. The 12cm CD opens up new horizons for digital audio.

1983

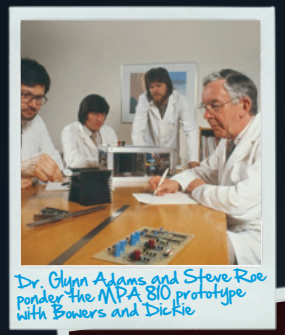
His active speaker designs working well, Dickie decides to go into production and purchases components to make ten pairs of speakers. He's saved from almost certain financial disaster when he spots an ad for an interesting job at England's leading loudspeaker makers, Bowers & Wilkins.

1984

Dickie applies for a position as a junior loudspeaker engineer with B&W and is accepted on the strength of his experience in building active speakers.

B&W MPA1 Mono Power Amplifiers

B&W John Bowers Active 1



Dr. Glynn Adams and Steve Roe ponder the MPA 810 prototype with Bowers and Dickie

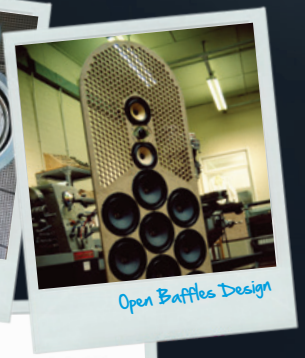
B&W MPA 810 Mono Power Amplifiers

Robert Trunz

Matrix

B&W matrix 2

B&W matrix 1



Open Baffles Design

Open Baffles "Petals"

B&W Nautilus Prototype

1985

John Bowers's Active 1 is launched, featuring Dickie's full complementary MOSFET amplifier modules.

B&W decides to produce a standalone amplifier based on the Active 1 MOSFET amplifier module. The MPA1 was a single-ended 125 watt amplifier.

1986

The MPA 810 is launched with a bridged output of 800 Watts, featuring industrial design by Dickie's old friend, Richard Shenfield.

Prompted by the launch of the Celestion SL6000 with its Aerolam enclosure, Dickie has the idea of filling the cabinet with interlocking braces, resulting in an extremely stiff construction, ultimately dubbed the Matrix.

1987

Following the success of the Matrix concept, B&W gives Dickie a three-month holiday as a token of gratitude, which he chooses to spend in India.

B&W founder John Bowers passes away, handing control of the company to Robert Trunz.

The Matrix concept is displayed for the first time at the Funkausstellung Berlin.

1988

Following the success of Matrix, Bowers suggests Dickie take over his work with Braumuhl & Weber resistive baffles. One of his first improvements is to add a supportive structure.

1989

Graduating the edge succeeds in removing baffle effects and also inspires the first experiments with cylindrical enclosures. Dome drivers soon replace cones, and pipes are used for rear loading.

50 YEARS

OF EVOLUTION

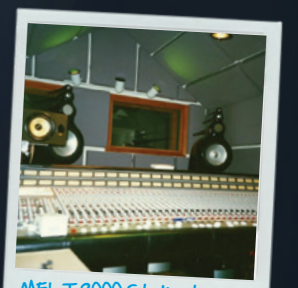
B&W Nautilus Prototype

B&W M800 Mono Power Amplifier

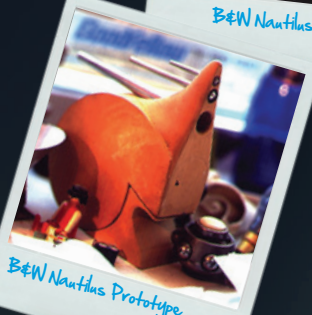
SRE - Steyning Research Establishment

Blueroom - Mini Pod & Bass Station

Dic and Alison Risbey pivotal for Nautilus' aesthetics



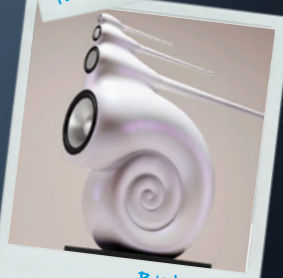
MELT 2000 Studio at Brownhill Farm



B&W Nautilus Prototype

Innerfield Rig.

B&W Nautilus Prototype



B&W Nautilus

Bowl Court Studios London

1990

Realising that the key factor in the sound was the absence of a cabinet, Dickie develops a rear-loading technique using exponential horns. Robert Trunz asks Dickie if he can distil a new product from his experiments for the company's forthcoming 25th anniversary.

Intriguing designs resembling snail shells begin to appear around the Steyning Research Establishment, B&W's R&D division.

1991

The developing UK rave scene captures Dickie's attention; the following year he starts building a sound system with DJ Marcus Clements, which eventually becomes known as the Innerfield Rig.

M800 monobloc power amp launches. Based on a ruggedized 19" rack mount format, the M800 is adopted by Abbey Road and Decca studios.

1992

The Nautilus prototype is completed in time for B&W's 25th anniversary, leading to the decision to go into production. Taking inspiration from the Nautilus contours, the Blueroom range of speakers, designed by Simon Ghahary and engineered by Martin de Saulles, becomes part of B&W's product range.

1993

The final production Nautilus, designed with the help of Alison Risby, is launched in Luxembourg by Luc van der Heyden.

1994

In response to a request for custom monitors for the Bowl Court Studio, used by such artists as The Orb and Juno Reactor, Dickie creates a 9×12-inch active design using B&W drivers throughout.

1995

With his focus now primarily on the pro audio world, Dickie begins to work on horn speakers, with the support of Robert Trunz.

1996

Inspired by balanced systems found in other engineering applications – most famously the flat engines of the motorsport world – Dickie produces a double-ended bass speaker with two Nautilus bass units in a minimal volume enclosure driven by an M800 amplifier. This forms the foundation from which the PV1 eventually emerges.

1997

Robert Trunz's departure from B&W in 1996 to concentrate on his MELT2000 record label sees company backing for the pro audio work evaporate. With Trunz's support, Dickie decides to independently pursue the development of a range of high-efficiency drivers for studio monitors.

1998

Working in isolation, Dickie designs a small, round active speaker featuring a reaction-cancelling configuration for the bass and catenary-domed mid and high-frequency drivers in a sand-cast aluminium enclosure.

1999

Unable to find immediate backing for this work, Dickie joins the R&D team of Turbosound, a prestigious UK sound reinforcement company. There, he would eventually find an outlet for his 'Polyhorn' technology. He consults for Turbosound for the next 14 years, an area of work that ideally complements the world of high-end audio.

50 YEARS

OF EVOLUTION

2000

By 1999, Robert Trunz has moved to South Africa to be closer to his recording artists, where he meets up with his former B&W distributor, Philip Guttentag. Philip plans to go into speaker manufacturing and is keen to join forces with Dickie.

2001

It becomes clear from an introductory meeting that the two operate on the same wavelength, and the driver designs Dickie has developed would be ideal for these new products.

2002

The name 'Vivid Audio' is registered, and Dean Griffiths designs the company logo.

2003

The final phase of the first product, the Vivid Audio B1, begins to take shape.

The S1 subwoofer is planned for launch at the time of the B1 release. It featured a bass driver chassis which follows the line of the barrel-shaped enclosure.

2004

The B1, K1, and C1 models are launched at SABC's Johannesburg studios followed by the Heathrow Hi-Fi Show in September.

Turbo Sound – Polyhorn


Vivid Audio V1


Dendritic Horn


Vivid Audio Giya 1 prototype

Laurence Dickie receiving Grand Prix award – Jan 2008


Inspired by nature


Original pair of B1s in the UK


Vivid Audio V1.5


Vivid Audio Giya 1 prototype


Vivid Audio Giya 1


Vivid Audio Giya 1

2005

Following a visit to Vivid Audio's R&D facilities in the UK by Ewald Verkerk and Bert Bazuin, the Benelux distribution of Vivid Audio products is established. Ewald is later appointed Vivid Audio's International Sales Director.

2006

V1 and V1.5 models are launched as home theatre surround sound speakers. The need for a larger flagship is established.

2007

The perfection of a new development in bass loading, which marries the established technologies of vented boxes with the tapered tube absorber, becomes the principle guiding light for the company's newest product. Insights from architect George Elphick on symmetry and further input from artist Christopher Stevens and others helps determine the distinctive design of the speaker, which would become known as Giya, named after a traditional Zulu dance.

2008

While the world descends into financial chaos, the Giya G1 is launched at CES in Las Vegas. Later that year, the G1 is awarded the Golden Sound Grand Prix by Stereo Sound of Japan.

2009

Work on the G2 begins following interest in the Far East for a smaller version of the G1.

50 YEARS

OF EVOLUTION

Vivid Audio Giya G2

Vivid Audio G2 launch at CES

Vivid Audio Giya G3

Vivid Audio Giya G3

Philip and Dickie – launch of the Vivid Audio G3 in Tokyo

Vivid Audio Giya G3

Vivid Audio Giya G4

Vivid Audio Giya G4

Munich show May 2014
Vivid Audio Giya G4 launch

Vivid Audio B1 Decade

2010

Launch of G2 at CES. A small administrative error means the show opens with the brand-new, never-before-seen Giya G2 almost being unveiled in the wrong venue, necessitating a quick dash across the Las Vegas Strip.

2011

Continued interest in small versions of the Giya leads to the launch of G3. The small size, coupled with a standard tweeter height, demands a new approach to the overall form, resulting in the highly visible mid and high absorber tubes.

2012

Production of the G3 kicks off.

2013

Design work begins on the smallest member of the Giya family, the G4. Unlike its larger siblings, the G4 requires the development of both new long-throw bass drivers and a 100mm cone midrange.

2014

In keeping with tradition, G4 is launched at the CES show. The B1 Decade is created to commemorate 10 years of Vivid Audio, featuring magnet topology first designed for Giya bass drivers.


Vivid Audio launch event in Brasschaat


Vivid Audio Giya G1S


Vivid Audio Giya G1S


Vivid Audio Giya G1S featured in Hi Fi News magazine


Vivid Audio Kaya K25


Vivid Audio Kaya K25


Vivid Audio Kaya K90


Vivid Audio Kaya K45


Vivid Audio Kaya K45


Omni-absorber proof of concept


Omni-absorber

2015

Work on the G1 Spirit begins, based on the subjective observation that G2 has better bass control than the G1. This requires the introduction of a significantly deeper magnet, which in turn necessitates a wider enclosure, prompting a complete redesign.

2016

G1S launched at Tokyo International Audio Show November 2016.

2017

Work on the Kaya range begins in response to market demands for a more accessible product. Industrial designers Matt Longbottom and Christoph Hermann are commissioned for the product design.

2018

Kaya K45 and K90 launch at the Munich High End Show.

2019

Kaya S12 design begins but immediately shows limitations of the Giya-style approach. The Omni-absorber is developed in response, with Matt Longbottom taking care of moulding the technology into its final form. A new approach to manufacturing using silicone tooling and reaction injection moulding is implemented.

50 YEARS

OF EVOLUTION

2020

The Covid-19 pandemic brings the world to a grinding halt. Despite this, Kaya S12 tooling progresses, and production begins in the summer. Design for the C35 commences.

2021

Following an almost complete year of Covid lockdown, Dickie travels to South Africa once more, only to be confined to quarantine on his return. The time is not wasted, however, as it leads to the first sketches of what is to become the flagship Moya M1.

2022

After first rejecting the floating bass concept, a straightforward stack of four emerges as the favourite option. However, the rest of the band is not to be taken for granted. A line of nine identical 100mm drivers appears to be ideal but fails in the subjective listening tests as lacking sufficient 'depth'.

2023

A more familiar five-way approach is adopted, with a pair of C175 drivers perfectly bridging the gap between the monstrous bass array and the finesse of the C100 mids. Use of modelling software facilitates the precise design of the complex crossover.

2024

Vivid Audio launches its new flagship, the Moya M1, the name derived fron the Zulu word for 'air' or 'wind'. With its eight C225-100H drivers, DLC-coated tweeter domes and handmade cabinets standing 1.67m tall, the Moya M1 is designed to fill any size room with rich, multi-layered sound, no matter your musical preference.

MOYA M1 : SPECIFICATIONS

Configuration:	5-way 13 driver system
Cabinet material:	Carbon-reinforced balsa-cored vacuum-infused sandwich composite
Cabinet colours:	Standard PPG automotive colours available on request
Drive units:	**High frequency:** D26DLC – 26 mm Diamond-like Coated alloy dome unit with Tapered Tube Loading. Ultra-high flux radial magnet system
	Upper Mid frequency: D50DLC – 50 mm Diamond-like Coated alloy dome unit with Tapered Tube Loading. Copper shielded radial magnet system
	Mid frequency: C100SCu – 100mm carbon fibre reinforced alloy cone driver with Tapered Tube Loading. Copper shielded rare-earth radial magnet system
	Lower-mid frequency: 2 x C175-76 – 175 mm alloy diaphragm with 76 mm voice coil with rare-earth radial magnet system. Tapered Tube Loading
	Low frequency: 8 x C225-100H – 225 mm alloy diaphragm with 100mm voice coil in 45 mm gap rare-earth radial magnet system
Bass loading:	Exponentially Tapered Tube enhanced bass reflex
Sensitivity:	93dB/2.83V@1m
Nominal impedance (Ω):	5 nominal, 2.5 minimum at 40 Hz
Frequency range (Hz):	-6 dB points: 19 – 42,000 Hz
First D26 Break Up mode (Hz):	> 50,000 Hz
(2nd and 3rd harmonics):	< -60dB > 100 Hz
Crossover frequencies (Hz):	125 Hz – 550 Hz – 1,700 Hz – 4,000 Hz
Power handling (music-programme) watts RMS:	3000W
Loudspeaker dimensions:	1,660 mm (H) x 660 mm (W) x 1,210 mm (D)
Net weight:	346 kg (each)
Gross weight:	1084 kg

FAQ

1/ What amplifiers are recommended (and how many)?
We tend not to make any recommendations for electronics because it is largely a matter of personal taste. However, there are happy Vivid owners worldwide who use a wide variety of equipment, including all classes of power amplifiers with solid-state or valve output devices. We believe that the transparency of our loudspeakers allows you to better discern the qualities of the ancillary equipment.

The Moya M1 is a fully passive system, with the low-frequency system completely independent of the mid-high system. You can use one amplifier and cable and simply use links to parallel the inputs to the two, or you can run two sets of cables back to one amplifier or even use two identical amplifiers with their inputs linked. If using two sets of valve amps, you might choose to have the ones driving the mid-highs set to 8 ohms while the ones driving the low frequencies could be set to 4 ohms. Of course, be cautious if you start mixing different amplifiers.

2/ What is the minimum room size, and ideal seating distance?
While the apparent size, particularly the depth, of Moya might seem to preclude their use in small rooms, they can actually be used in a room about 5m across and perhaps 6m deep. The trick is to place the back of the enclosure pretty much against the wall. As there is no acoustic output from the back, this is quite safe.

3/ Why 8 subs? Why not 10 or 6, etc?
The driver complement is driven by the required diaphragm excursion at the lower crossover limit, and eight C225 bass drivers are required to match the maximum output capability of each of the smaller drivers at their respective crossover points.

4/ What does Moya offer that no other speaker can match?
Undoubtedly, it is the effortless bottom end that is the standout feature of Moya. While there are some very respectable subwoofers out there which might, arguably, deliver a similar performance if you use enough of them, they will always sound like add-ons because it is almost impossible to achieve a seamless transition if the system is not designed as a whole. We spend a lot of time optimizing the crossovers precisely so they sum perfectly through the crossover points, as is evidenced by simply reversing the phase of the bass section and noting the perfection of the null which results.

THE CURRENT RANGE 2024

Moya M1
5-Way, 13 Driver

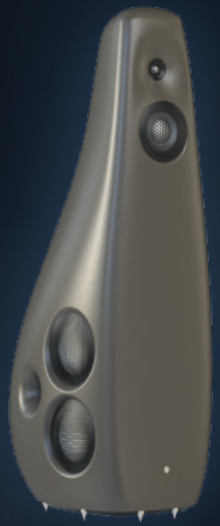
GIYA G1 Spirit
4-Way, 5 Driver

GIYA G2 Series 2
4-Way, 5 Driver

GIYA G3 Series 2
4-Way, 5 Driver

GIYA G4 Series 2
4-Way, 5 Driver

THE CURRENT RANGE 2024



KAYA 90
3-Way, 6 Driver

KAYA 45
3-Way, 4 Driver

KAYA 25
2-Way, 2 Driver

KAYA S12
2-Way, 2 Driver

KAYA C35
3-Way, 4 Driver

GLOBAL NETWORK
HEARD AROUND THE WORLD

Vivid Audio has been an international company from the very start.

Founded by two engineers - one South African, one British - our production facilities are located in Durban, South Africa while our design and technical functions are based near Brighton, England.

Today, we have distributors in almost 40 countries across five continents, and discerning customers worldwide. To experience our remarkable products for yourself, contact your local high-end audio specialist.

To see a list of our distributors and to find out more about us, please visit our website at **vividaudio.com/where-to-buy/**

Headquarters:
Vivid Audio Holding B.V.
Kaap Hoorndreef 66
3563 AW Utrecht, The Netherlands
Tel: +31 (0) 626 776 787
Email: info@vividaudio.com
vividaudio.com

Vivid Audio R & D
Star Road Industrial Estate
Partridge Green RH13 8RA
United Kingdom

South Africa Factory:
Tel: +27 (0) 87 287 9871/2
Email: info@vividaudio.com

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