VIZION threading.


These qualities are why KEF commands such respect among audiophiles. Ever since the pioneering engineer Raymond Cooke founded the company in 1961, KEF innovation has helped to shape the evolution of modern audio technologies.

His vision holds true today in a brand driven by original thinking and engineering integrity rather than passing fads. No other manufacturer can claim such a distinguished design pedigree, from revolutionary driver concepts and the use of radically new materials to a host of patented refinements that transform the listening experience.

But, making great loudspeakers is an art as much as a science, and these innovations are all designed to enrich that emotional experience by achieving the clearest, purest sound.

Welcome to the world of KEF Reference Series.

THE STORY...
In a world where everything is relative, KEF Reference Series has always stood for absolute standards.

The design approach has always been consistent: to give some of the world’s most gifted acoustics engineers the freedom to set a new performance yardstick. After years of research and painstaking development, the resulting conceptual breakthroughs are built into prototypes that are as close to perfect as possible.

After exhaustive measurements and listening tests using different media under anechoic conditions and in real rooms, each prototype is fine-tuned to become the reference to which every production version must conform. Each speaker is then hand-assembled by a skilled craftsman who matches the performance of each driver to within 0.5dB.

It’s a process that takes time, skill and patience — but it creates a range of loudspeakers that continue to redefine the boundaries of sonic performance.

Meet the new benchmark.
As KEF’s signature technology, the Uni-Q concept is renowned for its uncannily natural sound and stable imaging. In the Uni-Q configuration the tweeter is mounted at the centre of the midrange cone so that their acoustic centres are at the same point in space. The outputs from the two units are therefore time aligned and will sum perfectly for all listening positions. The profile of the midrange cone controls the directivity of both drive units so it acts not only as a superior midrange radiator but also as the optimum waveguide for the upper registers.

Now, after nearly two decades of continuous development and a host of new patented refinements, every component of this uniquely advanced driver array has been redesigned to achieve a quantum leap in performance. The tweeter now has a vented motor system with three rare earth magnets, and a unique braced dome. The midrange unit has a low profile surround that minimizes edge diffraction effects. These innovations take Uni-Q performance to a new level.

Dispersion is wider still. Power response is even more uniform. Tonal balance is more realistic across both direct and reverberant fields. Multi-channel imagery is clearer and more accurate than ever.
Interesting things can happen when you push beyond normal limits.

Head of Acoustics, Engineer, Dr. Andrew Watson and the Reference Series design team set out to build the most natural sounding loudspeakers possible, irrespective of cost or practical constraints.

The ‘Austin’ concept was the result – a technological tour de force standing two metres high and weighing more than 120 kilos apiece. Awesome is the only word to describe how they sounded.

The project became the technology testbed for the new Reference Series. The two-piece compound titanium tweeter dome whose pistonic motion reproduces higher frequencies with such effortless clarity; the new shallower midrange cone that disperses the soundfield so broadly; the elegant fourth-order crossovers, computer-optimised for superior driver integration.

Big ideas. Big sound. Big benefits.
The new Reference Series responds even more musically than its acclaimed predecessors by combining design innovation with an exceptionally rigorous approach to the specification of each component.

The crossovers, for example, are computer-modelled to optimize amplitude and phase behaviour for the smoothest possible integration. Not only are the crossover boards decoupled to isolate them from cabinet wall vibration and to stabilise them against the high acoustic pressures inside, but the multi-board construction also eliminates crosstalk between the different sections.

High saturation iron powder core inductors are selected for bass sections, where large inductance values and low resistance are required; air cored inductors are used elsewhere for their superior linearity. Similarly, there are high quality bipolar capacitors for low frequencies, and very low loss polypropylene capacitors for the upper ranges. High power rated wire-wound resistors are specified throughout to assure minimal compression and maximum linearity.

Hidden away as they are, as much care has gone into the design of these aspects as those that are visible. And the difference is plain to hear.
KEF’s high-end Uni-Q loudspeakers have had the benefit of a dedicated lower midrange driver since 1989. By allowing each section of the frequency range to be optimised for its specific role, this configuration creates much smoother transitions between the Uni-Q array and the bass drivers. The integration is so precise that it’s virtually impossible to hear that the sound is being generated by a four-way configuration.

The resulting acoustic performance is markedly superior, with the delicacy and precise imaging of KEF Uni-Q perfectly complemented by the scale and impact of a truly assertive bass section.

The 250mm (10in.) lower midrange driver of the Model 207/2 has a distinctive chrome ‘phase plug’ at its centre to optimise its acoustic response. A lightweight neodymium magnet assembly allows the unit to be mechanically decoupled from the cabinet to minimise the transmission of vibration and to ensure that no box colouration masks that of the bass and Uni-Q sections.

KEF Reference Series cabinets are works of art in themselves, quite apart from all the high-end technology they enclose.

The sumptuous choice of finishes, from the sheer depth of the high gloss veneers and piano black to the seductively silky satin finishes, do admirably hint at the uncompromised build quality.

What’s so special about these curved section cabinets is how they perform – and why. Precision engineered from beech ply, they’re designed to eliminate every unwanted vibration that would otherwise muddy the sound. Massive internal bracing takes the volume of each enclosure to the exact parameters of its drive unit, and mechanical and acoustic damping ensures an inert structure that never colours the inherently natural sound.

With independent driver loading and KEF’s proven decoupling techniques, there are cabinets that do nothing to mask the performance of the components inside.

No panel resonance. No standing waves. No edge reflections. No box colouration. Just pure, sweet sound.

SOUND THINKING

DEDICATED LOWER MIDRANGE
For all the technological innovation inside the new Reference Series, the personal commitment to built quality remains true to the uncompromised standards originally set by Raymond Cooke.

The exceptional build quality speaks for itself but the same obsessive attention to detail applies to the parts you never see. KEF’s own graded OFC (Oxygen-Free Copper) cable is soldered by hand and its clamps are ingeniously designed to prevent interference with your TV’s signal transmission. It’s optimised on all models by being three pairs of fully-shrouded gold plated WBT® terminals to allow tri-wiring or tri-amplification.

Naturally, performance can be fine-tuned for your room acoustics. The KEF Uni Balance feature allows you to adjust bass output to compensate for the proximity of the loudspeakers to the walls. At the high frequency end, a four-position adjustment gives ample ‘brightness’ control to compensate for the room’s sound absorbing characteristics.

The Reference concept is all about pleasure that lasts. So when you open the polished wooden case that comes with your loudspeakers, you’ll find a certificate of authenticity signed by the craftsman who made them, along with your Reference Series manual and all the accessories you’re ever likely to need.
In a word, bliss. As KEF’s flagship loudspeaker, every inch of Model 207/2 is designed to make what you hear sound totally real.

This is where all the latest KEF technology breakthroughs find their finest expression; sound quality, bandwidth and dynamics are second to none. Bass extension is phenomenal, thanks to a pair of 250mm (10in.) ultra-low distortion drivers independently housed in 70-litre reflex enclosures. A dedicated lower midrange driver of the same size adds the control and finesse required in this crucial register while ensuring perfect integration between the bass drivers and the stunning new Uni-Q array. And, with its unrivalled linearity, the Uni-Q has exceptionally wide dispersion and unerringly precise reproduction across both midrange and high frequencies. By faithfully tracking every last subtlety of the recording, it generates a soundfield of startling realism.

This technological sophistication produces loudspeakers that seem to disappear; all you experience is the sensation of actually being close to the original source of the sound.
Mastering is the critical final step in the production of CD, DVD or vinyl releases, and Trutone Mastering Labs is one of the world’s most respected exponents.

With state of the art studios on the Manhattan site of the former Record Plant used by Lennon, Springsteen and The Who, the company has a distinguished history of high-end mastering and production. Trutone’s artists read like a roll call of greats, from James Brown and Whitney Houston to Steven Sondheim, Cyndi Lauper and The Killers.

As well as being fully equipped to enhance and refine recorded sound, Trutone’s highly creative mastering pros, Carl Rowatti and Joe Lambert, have a genius for making a good master sound great. When it comes to music, no one listens more discriminately.

In any acoustically correct listening environment, audio monitor fidelity is paramount. And after auditioning major high-end brands, Trutone found that KEF Reference Model 207 consistently reproduced the most faithful sound.

According to chief mastering engineer Carl Rowatti, “Sound quality is our business, so our audio systems have to perform equally well across every type of music from hip hop to classical. Only Reference sounded really great with every genre. They’re incredibly accurate, and there’s nothing they can’t handle.”
A giant among full bandwidth floorstanders. Whether you prefer Stradivarius or Stratocaster, Model 205/2 is a sublimely musical performer when it comes to conveying the nuances of recorded sound.

The new Uni-Q array is so perfectly attuned to reproducing the human voice that vocals acquire previously unheard-of definition. The improved balance between direct sound, early room reflections and the reverberant field delivers an extraordinarily realistic performance without losing any of the Uni-Q benefits of precise imaging, spaciousness and unconstrained vertical response. Paired ultra-low distortion long-throw 200mm (8in.) LF drivers deliver hefty bass extension with virtually no distortion over a commanding sound stage, and response is deliciously smooth right across the frequency range.
The Reference Series story is ultimately about people more than technology — the engineers and designers who create it, the highly skilled craftsmen who build it, and most importantly of all, the people who enjoy the end product.

The point is, everyone in the Reference Series team is driven by a genuine passion for delivering a better customer experience by making outstanding loudspeakers. Naturally they embrace the most advanced technologies and materials as tools in this pursuit. Of course they’re continually seeking efficiency gains to control cost without compromising quality. But above all, it’s their talent that sets KEF apart — their talent that sets KEF apart — that, and taking the trouble to find out exactly what our customers want.

Head of Acoustics Dr. Andrew Watson sums up the difference perfectly, ”Our philosophy is not Uni-Q, ACE or any of the other technologies we’ve pioneered over the years. What KEF stands for is the pursuit of natural sound reproduction through intelligent engineering.”

And the result is sound that makes your hair stand on end.
The three-way bass reflex Model 203/2 shares the technical virtuosity that makes the larger floorstanders great, but in a more compact package—the same new-generation KEF technologies, the same carefully chosen high quality components and the same unrivalled build quality.

Computer-optimised audiophile grade crossovers ensure that transitions are imperceptible between the radical new Uni-Q array and the two 165mm (6.5in.) LF drivers. And with the latest ‘overhung’ long coil/short gap motor systems and lightweight reinforced diaphragms bass response is unusually open, with negligible distortion, even when played loud. Stereo imaging is immaculate, wherever you sit.

Whether for music, home theatre or gaming, it’s the perfect compromise between size and performance.
Like the movement of a precision chronometer, Model 201/2 proves that engineering excellence has nothing to do with size.

A three-way bass reflex design, Model 201/2 packs all the benefits of the latest Reference Series technology into an elegantly compact cabinet. The same innovative Uni-Q array, with its lightweight neodymium magnet assembly, braced compound tweeter dome and computer-optimised waveguide. The same ultra-low distortion LF drive units for solid bass extension with uncompromised clarity. The same decoupled crossover boards with meticulously specified inductors, capacitors and resistors. And with magnetic shielding and Uni-Q's inherently wide dispersion characteristics, the freedom of positioning is second to none – there's even a rubber mat in case you prefer horizontal mounting for nearfield monitor use in recording studios.

As a result, Model 201/2 delivers a fluent, full-bodied and intensely musical sound quality that is out of all proportion to its modest dimensions. For many, it's the ultimate full range bookshelf loudspeaker.
To showcase the extraordinary acoustic capabilities of the new Reference Series, KEF turned to Octavia Records, the multiple award-winning classical music label. With a list of credits extending from Art Garfunkel to Ashkenazy, the Tokyo-based studio is an acknowledged centre of excellence for high-end audio recordings.

The company’s Exton division is headed by Tomoyoshi Ezaki, an engineer/producer known throughout the industry for the obsessive attention to detail with which he pursues his quest to reproduce original sound as perfectly as possible.

Ezaki and his team set about remastering for KEF a 2001 performance of the Bach Toccata and Fugue in D minor by the celebrated Czech organist Ales Bárta. The result is a five-channel SACD (Super Audio Compact Disc) direct stream digital recording of breathtaking clarity and finesse.

“It’s a recording that tests the dynamics of the new Reference Series as well as their intense musicality,” commented Mr. Ezaki. “It illustrates how incredibly revealing these loudspeakers are – not only can you hear the tiniest detail, however minute, the lack of distortion is phenomenal. Even to a sound professional, the illusion of presence is uncanny.”
Movie stars don’t come more charismatic than this; expansive, engaging and disarmingly natural. Together with breathtaking sonic accuracy and spatial precision, these are the qualities a great centre channel loudspeaker aspires to – and the pleasingly slim Model 204/2c has them all.

No wonder. With a quartet of ultra-low distortion 165mm (6.5in.) bass drivers flanking a new generation Uni-Q array it combines real muscle with the sensitivity to articulate all the subtleties in the soundtrack. Transitions are seamless, thanks partly to the bass array being progressively filtered so that the two outer woofers roll off before the inner pair.

It transforms passive viewing into total involvement. Dialogue and vocals acquire spine-tingling immediacy, whatever whisper or yell, on screen action becomes startlingly real. Tosca or Tarantino, it’s an addictive experience.
The same enhanced point source effect.
The same broad, even dispersion characteristics.
The same essential truthfulness.

The three-way bass reflex Model 202/2c has all the acoustic attributes of the 204/2c, but with a single 165mm (6.5in.) bass driver on each side of the mechanically decoupled Uni-Q array. And as with the rest of the range, the HF magnet assembly is vented to reduce acoustic pressure behind the braced compound dome. The result is smooth, dynamic response that faithfully follows every nuance of the recorded signal.

For the listener, it adds up to a genuinely uplifting listening and viewing experience. Superbly detailed. Honest. And deeply satisfying.

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Anvil is a leading UK audio post-production house for film and high-end television drama.

The company has earned an industry-wide reputation for quality, producing the soundtracks for movies like *Mrs. Brown*, *I want Candy* and *Shooter* as well as recording the music for titles including *Superman* and *Star Wars* and making foreign versions of movies such as *Independence Day*, *Harry Potter* and *Children of Men*.

The advent of SR-D, DTS, SDDS and lateral 5.1 for DVD has massively increased demand for Anvil’s services. As part of the Technicolor Corporation since 2000, its Perivale studios include three Dolby-certified dubbing theatres fully equipped for modern digital post production. Their studio midfield loudspeaker of choice? KEF Reference Series, naturally.

“Anvil has always sought to push the envelope of audio convention,” says Rupert Scrivener of Technicolor, “and that means insisting on the best technology. Speakers are especially critical, of course – and on that count, we’ve found nothing that reproduces recorded sound as naturally as the new Reference Series. In the demanding multi-position listening environment required for our 5.1 DVD mixes, their off-axis imaging is simply amazing.”
For creating cinema-quality surround sound effects, there is no substitute for the right high-end dipole loudspeaker. And with the new 165mm (6.5in.) Uni-Q point source drivers alongside KEF’s ultra-low distortion 200mm (8in.) bass driver, the three-way closed box Model 206/2ds is just that.

With the two Uni-Qs playing out of phase with each other, it is virtually impossible to determine where the sound originates – the room is simply flooded in an intricate 3D soundfield that anchors the action on screen in a tangible sense of place.

Smaller than its illustrious predecessor but subjectively even more impressive to the listener, Model 206/2ds is perfectly suited to match the other loudspeakers in the new range and reproduces the same accurate, all-enveloping sound range to everyone in the room.

Technology with soul.

**SURROUND**

**MODEL 206/2ds**
Arguably the ultimate home entertainment subwoofer, Model 208 delivers spectacular bass extension with minimal distortion even at very high levels.

A lot of air has to be moved to generate bass of this quality, which is why the enormous 450mm (18in.) cone of the new Model 209 drive unit has a linear excursion of no less than 60mm. This is only possible by combining KEF’s ingenious double suspension system and critically designed large roll surround with a new double radial array of neodymium magnets powerful enough to create a constant 80mm long magnetic field.

Critically KEF’s innovative ACE (Acoustic Compliance Enhancement) technology allows the massive resulting bass extension (-3dB at 15Hz) to be realised without a disproportionately large enclosure. By filling the cabinet with activated carbon, ACE almost doubles the effective cabinet volume.

Powering the Model 209 is a 1000W amplifier with Digital Signal Processing equalisation facilities that incorporate six frequency response presets for both line and LFE inputs. There is also a unique system for self-adjusting the output to suit the acoustics of the room using automated measurements of the listening area via the microphone supplied. All DSP facilities together with volume, phase, polarity and crossover parameters are adjustable by remote control.
<table>
<thead>
<tr>
<th>MODEL 207/2</th>
<th>MODEL 205/2</th>
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<th>MODEL 201/2</th>
<th>MODEL 204/2c</th>
<th>MODEL 202/2c</th>
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<tbody>
<tr>
<td><strong>Design:</strong></td>
<td>Bass reflex four-way floorstanding loudspeaker</td>
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<td>Bass reflex three-way floorstanding loudspeaker</td>
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<tr>
<td><strong>Drive Unit Array:</strong></td>
<td>1 x 165mm (6.5in.) Uni-Q MF including a 25mm (1in.) titanium HF</td>
<td>2 x 250mm (10in.) LF, 1 x 250mm (10in.) LMF</td>
<td>2 x 165mm (6.5in.) LF, 1 x 165mm (6.5in.) Uni-Q MF</td>
<td>2 x 165mm (6.5in.) LF, 1 x 165mm (6.5in.) Uni-Q MF</td>
<td>4 x 165mm (6.5in.) LF, 1 x 165mm (6.5in.) Uni-Q MF</td>
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<td><strong>Frequency Response:</strong></td>
<td>26Hz (-6dB)</td>
<td>400Hz, 2.3kHz</td>
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<td>400Hz, 2.3kHz</td>
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<td><strong>Sensitivity:</strong></td>
<td>117dB</td>
<td>113dB</td>
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<td>115dB</td>
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<td><strong>Impedance:</strong></td>
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<tr>
<td><strong>Crossover Frequencies:</strong></td>
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<td><strong>Amplifier Requirements:</strong></td>
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<td>50 - 400W</td>
<td>50 - 400W</td>
<td>50 - 200W</td>
<td>50 - 200W</td>
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<tr>
<td><strong>Dimensions (H x W x D):</strong></td>
<td>1226 x 400 x 685 mm</td>
<td>1105 x 285 x 433 mm</td>
<td>1020 x 248 x 405 mm</td>
<td>200 x 1100 x 425 mm</td>
<td>200 x 630 x 315 mm</td>
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<tr>
<td><strong>Weight:</strong></td>
<td>117kg (258lbs)</td>
<td>43.5kg (95.5lbs)</td>
<td>40.2kg (88.5lbs)</td>
<td>34.6kg (76lbs)</td>
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<td><strong>Finishes:</strong></td>
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**MODEL 207/2**
- **Design:** Bass reflex four-way floorstanding loudspeaker
- **Drive Unit Array:** 1 x 165mm (6.5in.) Uni-Q MF including a 25mm (1in.) titanium HF
- **Frequency Response:** 26Hz (-6dB)
- **Sensitivity:** 117dB
- **Impedance:** 8Ω
- **Crossover Frequencies:** @ 15° horizontally off axis ± 3dB
- **Amplifier Requirements:** 50 - 400W
- **Dimensions (H x W x D):** 1226 x 400 x 685 mm
- **Weight:** 117kg (258lbs)
- **Finishes:** Piano Black, American Walnut, Cherry, Sycamore real wood veneers

**MODEL 205/2**
- **Design:** Bass reflex four-way floorstanding loudspeaker
- **Drive Unit Array:** 2 x 250mm (10in.) LF, 1 x 250mm (10in.) LMF
- **Frequency Response:** 400Hz, 2.3kHz
- **Sensitivity:** 113dB
- **Impedance:** 8Ω
- **Crossover Frequencies:** @ 15° horizontally off axis ± 3dB
- **Amplifier Requirements:** 50 - 400W
- **Dimensions (H x W x D):** 1105 x 285 x 433 mm
- **Weight:** 43.5kg (95.5lbs)
- **Finishes:** Black, American Walnut, Cherry, Sycamore real wood veneers

**MODEL 203/2**
- **Design:** Bass reflex three-way floorstanding loudspeaker, including a 25mm (1in.) titanium HF
- **Drive Unit Array:** 2 x 165mm (6.5in.) LF, 1 x 165mm (6.5in.) Uni-Q MF
- **Frequency Response:** 400Hz, 2.3kHz
- **Sensitivity:** 113dB
- **Impedance:** 8Ω
- **Crossover Frequencies:** @ 15° horizontally off axis ± 3dB
- **Amplifier Requirements:** 50 - 400W
- **Dimensions (H x W x D):** 1020 x 248 x 405 mm
- **Weight:** 40.2kg (88.5lbs)
- **Finishes:** Black, American Walnut, Cherry, Sycamore real wood veneers

**MODEL 201/2**
- **Design:** Bass reflex three-way bookshelf loudspeaker, including a 25mm (1in.) titanium HF
- **Drive Unit Array:** 1 x 165mm (6.5in.) LF, 1 x 165mm (6.5in.) Uni-Q MF
- **Frequency Response:** 400Hz, 2.3kHz
- **Sensitivity:** 110dB
- **Impedance:** 8Ω
- **Crossover Frequencies:** @ 15° horizontally off axis ± 3dB
- **Amplifier Requirements:** 50 - 200W
- **Dimensions (H x W x D):** 1020 x 248 x 405 mm
- **Weight:** 40.2kg (88.5lbs)
- **Finishes:** Black, American Walnut, Cherry, Sycamore real wood veneers

**MODEL 204/2c**
- **Design:** Bass reflex three-way centre loudspeaker, including a 25mm (1in.) titanium HF
- **Drive Unit Array:** 4 x 165mm (6.5in.) LF, 1 x 165mm (6.5in.) Uni-Q MF
- **Frequency Response:** 400Hz, 2.3kHz
- **Sensitivity:** 115dB
- **Impedance:** 8Ω
- **Crossover Frequencies:** @ 15° horizontally off axis ± 3dB
- **Amplifier Requirements:** 50 - 300W
- **Dimensions (H x W x D):** 200 x 1100 x 425 mm
- **Weight:** 34.6kg (76lbs)
- **Finishes:** Black, American Walnut, Cherry, Sycamore real wood veneers

**MODEL 202/2c**
- **Design:** Bass reflex three-way centre loudspeaker, including a 25mm (1in.) titanium HF
- **Drive Unit Array:** 2 x 165mm (6.5in.) LF, 1 x 165mm (6.5in.) Uni-Q MF
- **Frequency Response:** 450Hz, 2.5kHz
- **Sensitivity:** 110dB
- **Impedance:** 8Ω
- **Crossover Frequencies:** @ 15° horizontally off axis ± 3dB
- **Amplifier Requirements:** 50 - 200W
- **Dimensions (H x W x D):** 200 x 630 x 315 mm
- **Weight:** 15.6kg (34.3lbs)
- **Finishes:** Piano Black, American Walnut, Cherry, Sycamore real wood veneers
VENEERS

Light to dark chocolate brown, occasionally with a purplish cast. Darker streaks growing lustrous with age. The deep shine of the high-gloss or the silky satin brings out the rich character of the slightly open, generally straight grain.

HIGH GLOSS / SATIN BLACK

PIANO BLACK / SATIN BLACK

HIGH GLOSS / SATIN AMERICAN WALNUT

SATIN SYCAMORE

Like the deeply lacquered mirror shine of a concert grand, the seductively smooth high-gloss jet black or seductively silky satin black finishes accentuates the gentle curves of the new Reference Series cabinets.

Prized for fine cabinet work and musical instruments because of its smooth texture, fine uniform grain and deep colour, cherry heartwood ranges from a warm burnt orange to rich red with occasional dark flecks.

Creamy white to palest yellow, sycamore has a close, even texture with subtly interlocked grain and natural luster. The preferred wood for violin backs, its natural lustre is brought out by a distinctive satin sheen.

VENEERS