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**hifi
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ogramm pro Paar. Sein beeindruckendes Kampfgewicht verdankt der »kleineren« der beiden Förster nicht zuletzt seiner Sandfüllung. Dieser garantiert resonanztönde Werkstoff füllt den Innenraum des FA-5.2 bis knapp eine Handbreite unter dem Tieftonchassis. Der Rest der enormen Masse geht auf das Konto der massiven, panzerartig versteiften Gehäusekonstruktion. Unmusikalische Beiträge zum Hörgenuss sind von Seiten des Gehäuses also nicht zu befürchten.

Klar wie ein Bergsee

Thomas Förster ist ein Überzeugungsstärker und als solcher zu allem bereit, wenn es um maximale Hörgenuss geht. Lautsprecherbau ohne Kompromisse lautet sein Motto. Nicht Quantität, sondern Qualität ist sein oberstes Ziel. Dies gilt für die gesamte Strecke vom Konzept über die Ausführung bis zum Verkauf. Aktuell zwei Modelle kann man ausschließlich direkt bei Förster Audio mit Firmensitz in Feldafing bei München beziehen und auch ausführlich hören. Wer die Anrei-

se an den Starnberger See scheut, wird also nicht so ohne Weiteres in den Genuss eines »Försters« kommen.

Wer einen solchen erwirbt, muss sich in Geduld üben – die Lieferzeit beträgt aktuell bis zu einem viertel Jahr. Andererseits ist es auch kaum praktikabel, die schwergewichtigen Lautsprecher aus dieser Manufaktur zum Probegören einfach mal »mitzunehmen«. Der FA-5.2 wiegt satte 125 Ki-

Lautsprecherbau aus Passion: Mit viel Hand- und Abstimmarbeit verfolgt Thomas Förster das Ideal der zeitrichtigen Box.

logramm pro Paar braucht natürlich kompetente Schallwandler. Im Hochtonbereich – ab zwei Kilohertz – setzt Thomas Förster auf eine aktuelle Version des Air Motion Transformer vom deutschen Hersteller Eton. Die Besonderheit dieser Art von Schallwandler

Clear as a mountain lake

A passion for constructing loudspeakers: With a lot of manual and tuning work Thomas Förster pursues the ideal of the time-coherent box.

Thomas Förster acts on his convictions and is thus ready for anything if it is about maximum listening pleasure. His motto is building loudspeakers without compromise. Quality, and not quantity, is his top priority. This holds true for the entire way from the concept via the implementation up to sales. At present there are two models which can only be directly purchased from Förster Audio located in Feldafing near Munich. Moreover, you also have the opportunity to extensively test them there. Thus, who hesitates to take the trip to Lake Starnberg will not have the pleasure of experiencing a "Förster" without further ado.

If you want to purchase such a loudspeaker you have to be patient – at present delivery time amounts to up to a quarter of a year. On the other hand, it is hardly possible to simply

take the heavy loudspeakers from this manufacture home with you for testing them: The FA-5.2 weighs full 125 kilogrammes per pair. This impressive fighting weight of the "smaller" one of the two Förster loudspeakers is owed not least to its sand filling. This material which certainly prohibits resonances fills the interior of the FA-5.2 up to almost one hand's breadth below the woofer chassis. The rest of the enormous mass goes on the account of the massive, armour-like stiffened housing construction. Therefore, there is no reason to fear unmusical contributions from the housing.

Of course, music coming from loudspeakers requires competent sound transducers. In the high-frequency range – starting from two kilohertz – Thomas Förster relies on the current version of the Air Motion Transformer made by the German manufacturer Eton. This type of transducer is characterized by his membrane which is folded like an accordion and which already upon minimal de-

flection moves a relatively large air mass at an extremely high speed. In addition to its outstanding pulse fidelity and relatively high efficiency, this type of transducer also impresses with enormous dynamic reserve.

It has always been a bit problematic to find adequately fast partners for this tweeter which continue his positive qualities at lower frequencies. In the case of the FA-5.2 this task is fulfilled by two 18er bass/midrange speakers from Excel which at a crossover frequency of 200 hertz share the task of working on the closed volume of the loudspeaker housing and particularly distinguish themselves by an almost perfect decay in the complete frequency range, whose lower limiting frequency is 33 hertz. So far so good. The housing is extremely solid and could hardly be better due to clean carpentry and lacquer finish.

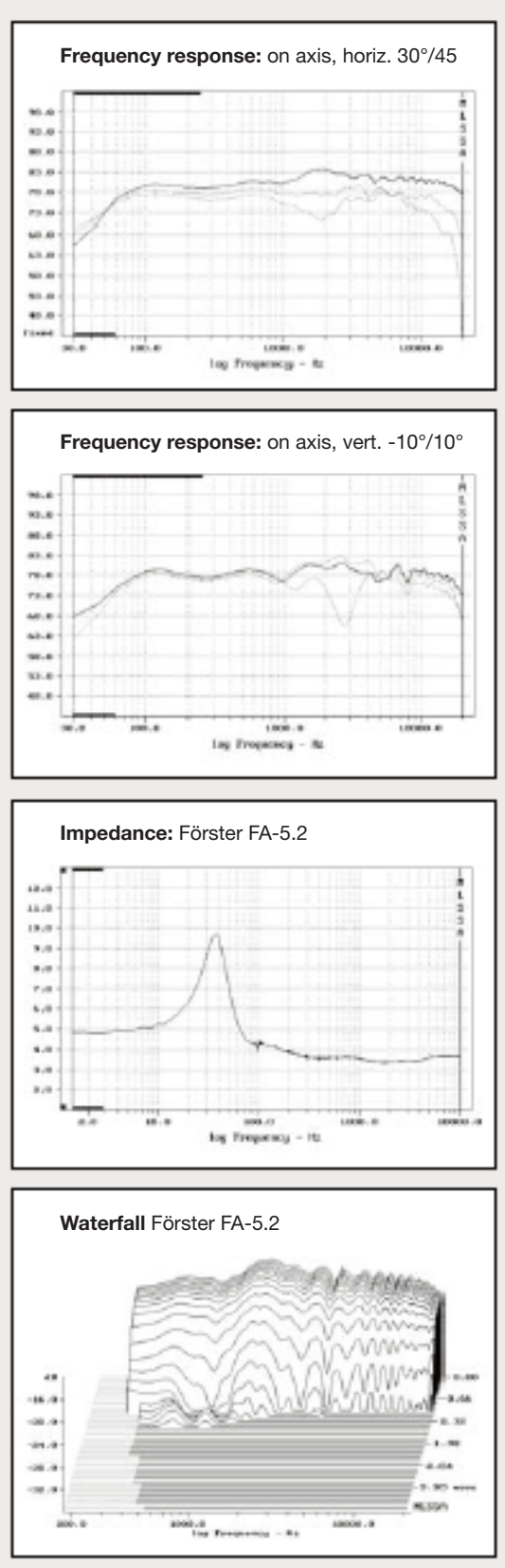
Still not enough: the developer personally tunes each pair of his loudspeakers with his hears in not less than 40 hours. By fastidiously adapting crossovers, choice of material and the tweeter which is slightly displaced towards the back, time-coherence of the reproduction of sound signals is aspired with a clean attack and decay process.

Förster's striving for perfection is rounded off by the so-called OCOS technology, which prevents mismatching between the loudspeaker and the amplifier, which increases and is acoustically perceivable at lower frequencies, by means of impedance matching in form of a series resistor – which connects the loudspeaker and the amplifier with appropriate wave resistance.

Thomas Förster builds this series resistor from hundreds (!) of resistors that are switched in parallel, have low load capacity, but are "sound-neutral" so as to avoid any OCOS intrinsic sound.

Being spoilt by time-coherently operating loudspeakers, such as the Thiel CS 1.6 and CS 6, I have been astonished by the extreme holography of the FA-5.2. Fascinating. Always defining sounds clear as crystal, these loudspeakers vibrantly get down to business from the lowest to the highest sounds and breathe life into any kind of music. I do not know any loudspeaker that, irrespective of whether it is fueled by a 10 watt tube or a megawatt transistor amplifier, conjures such a freshness in the listening

Laboratory report



room which reminds of a deep crystal-clear mountain lake where one can see to the ground. It is worth to take a trip even from the far north of our country to listen to these loudspeakers.

Reinhold Martin