

Since 2011, a massive tonearm made of carbon fiber called "THE WAND" has mixed up the analogue scene. Now he has found his own home on the "Wand 14-4" turntable. How is he doing there?

Piano and a Microphone 1983



Eine Minimalhaube schützt vor den größten Umwelteinflüssen

... und sich mit weiblichen Cinchbuchsen unterhalb der Zarge anklammern lässt, wo es Phonokabel Ihrer Wahl aufnehmen kann. Aus meiner Sicht wäre es sinnvoll gewesen, ein solches Phonokabel zum Anschluss an die Phonstufe zumindest als Option mitzuliefern.

Holger Barske meinte, der „Wand“ sei nicht so leicht einzustellen und selbst Designer Simon Brown schrieb mir, dass er das Einpunktlager herausgenommen habe und dessen Montage schon etwas fummelig sei. Doch zum Glück leben wir in Zeiten von Youtube und Vimeo und so ließen sich Aufbau und Justage Schritt für Schritt gut bewerkstelligen. Das Tonarmlager schiebt man durch eine Öffnung in der Basis auf eine per Schablone vorbestimmte Höhe



Hier wurde wirklich alles weggelassen, was nicht zu Thema Plattenspieler gehört



The Wand Turntable Model 14-4 / Wand Master Tonarm 12inch

· Preis	6.550 Euro
· Vertrieb	input audio, Gettorf
· Telefon	04346 600601
· Internet	www.inputaudio.de
· B x H x T	480 x 120 x 400 mm
· Gewicht	12 kg
· Garantie	2 Jahre

Unterm Strich ...

- Beeindruckendes Gesamtpaket aus Neuseeland, das einen der besten Einpunkt-Tonarme mit einem spannenden Plattenspieler zu einem klanglich voll überzeugenden Ganzen verbindet.



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New Zealander Simon Brown is a mechanical engineer who is already in The Wand turntable can be seen that he was devised by a lateral thinker. He launched a small series of turntables in the 1980s and has caused a similar sensation with his company "Design Build Listen" since 2005. Although Brown is pragmatic as an engineer, he has set up a rather unconventional turntable analogous to Anglo-Saxon traditions. This begins with the unusual shape, which is optimized, among other things, to carry the eponymous turntable. To be exact, the turntable is called "14-4" because its turntable measures 14 inches, that's about 35 inches, and this one is made up of 4 layers: aluminum-acrylic-aluminum and one on top Acrylic mat. The oversize of the plate with most of its momentum outside increases the inertia and thus its smoothness. In conjunction with a special flat belt from Switzerland (!) And a DC motor, an extremely smooth running, which is bar of any inertia. An integral part of the playback ensemble is the lightweight plate clamp, which is also made of acrylic and aluminum and lets parts of the label shine through. You can play your records without them, but forgive then, because as soon as the clamp is hand-tight, the sound comes together and is much more focused, comparable to a band that prepares for a recording and focused on it. The frame is made of plywood with a laminate coating on the top and has at specifically recesses, which should avoid resonances. The so-called centroidal 3-point spring system should effectively prevent vibrations in its centre, which is close to the playback point. However, in my experience, you need an additional decoupling base, because on my solid wood shelf frame and tonearm were too easily stimulated by footstep sound.

Several years ago, I had the opportunity to hear the standard version of the Wand Tone Arm and was very fond of its fine, energetic sound. You should not be fooled by the massive-looking form, because Simon Brown chose it just for sonic reasons. The single point is with 16 grams of effective mass to the medium-heavy representatives and can be very easily without additional damping. It's made from a piece of carbon, a material that Brown chose because it's light and stiff. As a result, he was able to choose the diameter of the arm tube much larger than usual, which in his opinion significantly increased the ability to suppress resonances. Brown has come up with the best version of the 12-inch arm for our test copy. Bearing and counterweight blocks are milled in bronze on all models. The bearing ball of zirconium oxide, a synthetic diamond, sits in the top of the arm and rests on a stainless-steel bearing tip. The bearing point should form a direct, stable line as far as the needle during operation. The pickup mounting plate comes from the 3D printer and is made of a titanium alloy. The fine carbon fibers of the Wand-master arm are interspersed with silver threads, which has mainly optical reasons. Silver plated is the phono-copper cable, which is only relatively briefly led out of the arm and can be clamped with female RCA sockets below the frame, where it can accommodate phono cable of your choice. In my view, it would have been useful to provide such a phono cable for connection to the phono stage at least as an option. Holger Barske said the "Wand" was not that easy to set and even designer Simon Brown wrote to me that he had taken out the single point bearing and its assembly was a bit fiddly. Fortunately, we live in times of Youtube and Vimeo and so could setup and adjustment step by step well done. The Tonarmlager pushes you through an opening in the base to a predetermined template height and fixes it with a kind of quick release and two clamps. As soon as the bearing is fixed, the VTA, ie the tonearm height, can be sensitively adjusted in a certain frame with a so-called micrometer column, which is mounted on an additional component together with a lift. Since the pickup has a fixed position in the headshell, you have to make his adjustment first using a shift base à la SME. The azimuth can be adjusted at the counterweight with additional platelets, with which one also the total counterweight can vary. You move accordingly to the left or right. This is not exactly the fine mechanical Olympus, but it works. The anti-skating is compensated quite classically with a thread weight and if you want or the pickup requires it, you can dampen the arm with a silicone-filled tub in addition, which I did not think necessary. Simon Brown told me that he had played Lyra Etna at the High End in Munich, so the way to my Lyra Delos was not far away. As soon as his needle plunged into the first groove, all thoughts of Anglo-Saxon quirks were history. Rymden is in a sense the successor trio of E.S.T. In the place of Esbjörn Svensson, who died tragically in 2008, Bugge Wesseltoft founded another dream band in 2017 with Dan Berglund and Magnus Öström. "The Youth of Lucky Luke" takes me to a meditative audience and beams me to Landsberg, where I was able to see this trio live in mid-May. The meditative resting pulse of "Lucky Luke" immediately transfers to me and conjures a smile in my face. Rymden means, as Berglund has stated, "space" and how Bugge supplemented Wesseltoft with a smile, also the space in me. This room spans the Wand 14-4 and lets me directly participate in the music. On "The Lady" by Lee Morgan, I am fascinated by the play of the bandleader, so early completed, with his stuffed trumpet. I've loved Théodore Paraskivesco's Debussy recordings for more than 30 years, and here, too, the 14-4 Wand is a stirring instrument that perfectly reproduces both the stringency of the compositions and the beauty and elegance of Paraskivesco's playing, with occasionally relentless rigor and dynamism. The Wand 14-4 is not a turntable for beginners and listeners who just want to hook it up and start listening. His somewhat idiosyncratic construction requires a little effort from the listener, who wants to deal with the matter. But as soon as he has let himself play the grooves from the "Wand", he will "walk" his LP shelf up and down and put up one LP after the other. The Wand 14-4 is on the whole much more than its parts may reveal, and the audiophile Olympus is not far from here.

Conclusion / Bottom line ...

“Impressive package from New Zealand, which combines one of the best single-point tonearms with a thrilling turntable to a sonorous and convincing whole.”