

User Manual:

Active: SCM25A Pro .SCM45APro .SCM50ASL .SCM100ASL .SCM110ASL .SCM150ASL

Passive: .SCM50SL .SCM100SL .SCM150SL

SCM25A Pro
SCM45A Pro
SCM50
SCM100
SCM110
SCM150



1. **Read instructions** – all the safety and operating instructions should be read before the appliance is operated.
2. **Retain these instructions** – the safety and operating instructions should be retained for future reference.
3. **Heed warnings** – all warnings on the appliance and in the operating instructions should be adhered to.
4. **Follow instructions** – all operating and other instructions should be followed.
5. **Water and moisture** - the appliance should not be exposed to dripping or splashing and no objects such as vases, should be placed on the appliance.
6. **Ventilation** - a minimum of 80mm is required at the rear of the appliance to ensure sufficient ventilation. The ventilation should not be impeded by covering the appliance with items such as table-cloths, curtains etc. Further, the appliance should not be built into an installation, such as a bookcase or cabinet, that may impede the flow of air around the appliance.
7. **Heat** – the appliance should be situated away from heat sources such as radiators, stoves or other appliances that produce heat.
8. **Power sources** - The appliance is of Class I construction and shall be connected to a MAINS socket outlet with a protective earthing connection
9. **Power cord protection** – power supply cords should be routed so that they are not likely to be walked on or pinched by items placed upon or against them, paying particular attention to cords at plugs, convenience receptacles and the point where they exit the appliance.
10. **Cleaning** – the appliance should be cleaned only as recommended by the manufacturer.
11. **Unattended periods** – the power cord of the appliance should be unplugged from the outlet when left unused for a long period of time.
12. **Object entry** – care should be taken so that objects do not fall into the appliance.
13. **Damage requiring service** – the appliance should be serviced by qualified service personnel when:
 - i. the power supply cord or the plug has been damaged
 - ii. objects have fallen or liquid has been spilled into the appliance
 - iii. the appliance has been exposed to rain or other serious liquid exposure
 - iv. the appliance does not appear to operate normally or exhibits a marked change in performance
 - v. the appliance has been dropped or the cabinet damaged
14. **Servicing** – the user should not attempt to service the appliance beyond those measures described in the operating instructions. All other servicing should be referred to qualified service personnel.
15. **Grounding or polarisation** – precautions should be taken so that grounding or polarisation means for the appliance are not defeated.
16. **The Mains disconnection switch** is located on the rear panel. Pressing the switch downwards will turn the unit on. The unit can be turned off by upward pressure on the switch. Please allow enough room around the unit to ensure the switch is readily operable when the unit is in use.

Welcome. In selecting ATC you have chosen an example of the finest audio engineering available. ATC was founded on a principle of engineering excellence, and that principle still defines our products today. Given the right opportunities, ATC products will deliver exceptional audio performance, but the opportunities will only arise from careful and thoughtful installation and use. Please read the following manual fully. It will help you understand the product and to realise its full potential. We are happy to answer questions and offer advice on any issues that arise through installation or use of ATC products. Contact details can be found at the back of this manual.

ATC was founded in London in 1974 by Australian emigre Bill Woodman, who still heads the company today. An enthusiastic pianist and engineer he was naturally drawn to loudspeaker design and after a period working at Goodmans, where many of the names that went on to found British loudspeaker companies began their careers, he struck out on his own. The premise on which ATC began is a simple one, and one that in many respects is still true today: hi-fi loudspeakers tend to be detailed and accurate but of limited dynamic range, while professional monitor speakers tend to express the opposite character. ATC products were designed from the outset to offer the best of both. It's an easy concept to describe, but surprisingly difficult to engineer.

The difficulty inherent in designing such loudspeakers is one of scale. Hi-fi levels of accuracy and detail call for lightweight moving parts and delicate engineering. Professional monitor levels of performance however demand far more robust components engineered to survive the rigours of high level use for extended periods. The only way to combine the two is through precision engineering of a class and scale more often associated with aerospace or motorsport. But the results are worth the effort and the cost. ATC loudspeakers, with their unique in-house designed drivers, combine the best of hi-fi and professional to devastating effect.

ATC has become synonymous with active systems. Choosing to offer active loudspeakers (where the passive crossover network is replaced by active filters and multiple power amplifiers) is simply a result of the uncompromising attitude to loudspeaker design. While passive systems still have their place, and ATC engineering skills can still bring remarkable results from them, "active" is a fundamentally better solution to the problems posed by accurate, high level music reproduction. The ATC instinct is always for the better solution. Not cheaper, not quicker, but better.

It was the development of active loudspeakers that first brought ATC into electronics design and engineering. Active speakers demand multiple power amplifiers so ATC from the mid 1980s became not just a loudspeaker manufacturing company but an electronics manufacturer too. The further step from electronics for active speakers to a range of stand-alone amplifier products was natural and now means that ATC engineering is available from the recording desk or CD player output to the ears.

From modest beginnings ATC has grown to become one of the very few manufacturers successful across both domestic and professional audio. By selecting ATC you join a group of music lovers, professional audio engineers, studios and musicians across the World that understand and value the engineering that goes into an ATC product - and the sound that comes out.

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1. Description

The SCM25/45/50/100/110 and 150 are a range of three way loudspeakers. All of the range, excluding the SCM25 and SCM45 are available as passive or active units.

The SCM25 and SCM45 are only available as active units. The product name suffix denotes the technology featured in the product.

“SL” denotes Super Linear Magnet technology and “A” denotes that the Loudspeaker includes active amplification. Passive monitors are equipped with a “tri-wire” connection panel to enable separate amplification of the bass, mid and high frequency drivers. Active units have a built in three way Amplifier with frequency, gain and phase correction which has been individually optimised at the ATC manufacturing facility. Adjustment of input sensitivity and bass boost are available to the user via controls on the rear panel of the unit.

2. Unpacking and Handling

The SCM25, 45, 50, 100, 110 and 150 are large heavy items and should be handled with care. Always employ a second person to assist in moving them. Unpacking is best carried out on the floor, with adequate open space around the carton, preferably close to their final position.

- Open the carton and remove all loose items.
- Remove the upper Sratocell foam cap.
- Remove the polythene or cloth bag, leaving the baffle protector in place.
- Carefully lift the loudspeaker out from the lower Sratocell foam cap using the handles and the port opening as lifting points.
- The speaker can now be positioned in the listening/control room
- Remove the baffle protector.

3. Monitor Placement

The subjective performance of any monitor loudspeaker will be influenced by the acoustic character of the room in which it is used, and its position within the room. Most often monitors are installed in rooms which are comfortable to sit and talk in. A mixture of carpets, curtains and soft furnishings will help ensure that middle and high frequencies are reasonably well controlled. There may however be low frequency problems; either too much or too little bass. To minimise low frequency problems the monitors should be kept away from corners or walls. Start with them positioned on appropriate stands 1 metre from the side walls and 2 metres from the back wall. In professional installations, try to avoid placing speakers on the console/desk meter bridge. Typically, this compromises the balance of the loudspeaker especially in the lower mid range. If the balance is bass light, the monitors can be moved towards the back walls. Use the Bass Boost control for fine tuning rather than to compensate for inappropriate positioning. For stereo listening, loudspeakers should be positioned so they form an equilateral triangle with the listening position (See Fig.1). Loudspeaker stand height should be chosen to position the loudspeaker acoustic axis at, or close to ear level (See Fig.2). All rooms vary and it is a good idea to experiment with both the listening and speaker position until a good compromise is reached. For professional installations the requirements are often very specific. Please consult with an experienced professional acoustician if necessary. Monitors with an asymmetric (offset) driver array should be positioned such that the midrange driver and tweeter are inboard. If the monitors are to be placed in any form of cabinet, adequate side and top clearance for cooling airflow must be provided. Alternatively, the Amplifiers should be removed and installed remotely. All ATC 3-way loudspeakers are designed with the mid-range dome as the reference acoustic axis. With this in mind, the loudspeakers should be positioned with the mid-range dome at, or slightly below ear level (See Fig.3).

Loudspeaker Positioning - Stereo

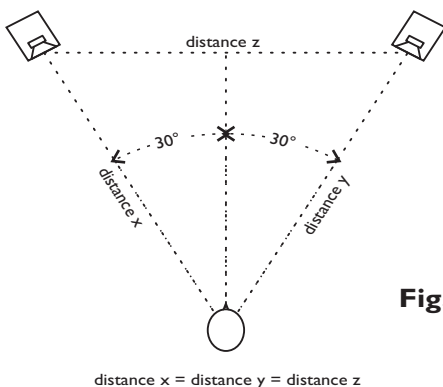


Fig. 1

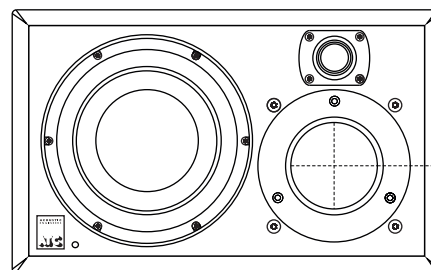


Fig.2

Reference acoustic axis
Position at ear level or up to 5 degrees above ear level

4. Listening

The ear and brain tend to interpret distorted sound as loudness and thus underestimate the actual level of undistorted sound. The SCM25, 45, 50, 100, 110 and 150, like all ATC monitors, demonstrate very much lower levels of distortion than conventional systems of a similar size and it is therefore advisable to begin listening at an artificially low level and carefully increase the volume. It is also possible for the SCM25, 45, 50, 100, 110 and 150 to produce sufficient sound pressure levels for your ears themselves to become a source of distortion and make the sound appear harsh. Any audible distortion indicates that either the system or your ears are being overloaded and that the volume level should be reduced.

Active monitors

5. Signal Cable Options

Balanced cable configuration is the preferred option, however unbalanced connection is possible. Diagrams 2 and 3 illustrate the signal cable connections required for each option. Balanced (XLR to XLR) connection offers lower noise and better immunity to “hum” pick-up. Unbalanced (XLR to Phono or Two pole Jack) connection carries risk of hum caused by multiple signal earths. Hum problems resulting from unbalanced connection may be reduced by making ONE of the following modifications to the signal cable connections: If the driving preamplifier (or desk) is “double insulated” (i.e. has no mains earth), disconnect the signal cable screen at the RCA Phono plug end. Alternatively, disconnect the signal cable screen at the XLR end. This second option will make the source the reference signal earth.

Diagram 1 - input connection pins

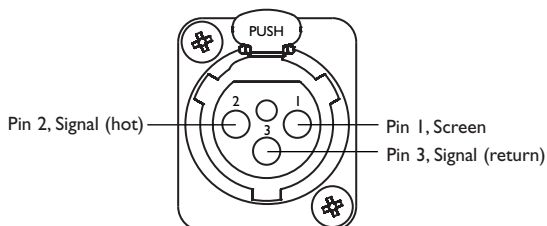


Diagram 2 - balanced cable

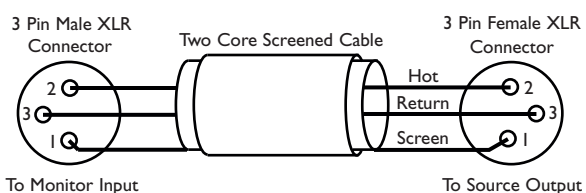
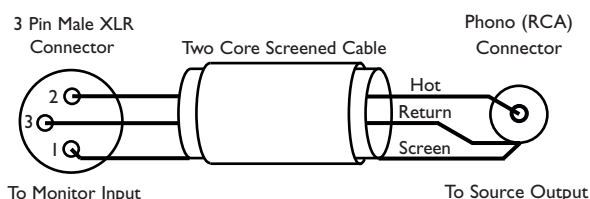


Diagram 3 - unbalanced cable



6. Operation

Diagram 4 and 5 illustrate the connection and control panels for the Amplifiers used in the active monitors. Each feature is described below.

5.1 **Mains Inlet:** The supplied mains power lead (appropriate to the local territory) should be connected here. Ensure that the mains voltage specified on the panel corresponds with the local supply voltage.

5.2 **Power Switch:** Switches on the monitor. When switched on the indicator on the switch will illuminate.

5.3 **Fuseholder:** Should a monitor fail to switch on when the power switch is operated the fuse should be inspected. Lift out the fuseholder cover using a small flat-blade screwdriver remove the fuse and inspect it for damage. If required, a replacement fuse should be fitted. It should be stressed however that fuses most often fail only because of a serious electrical fault. If this is the case then simply replacing the fuse will only result in another fuse failure. The monitor should be returned to ATC if a second fuse fails.

5.4 **Input Socket:** The audio signal cable should be connected here. Balanced or unbalanced cables may be used (See Section 3).

5.5 **Bass Boost:** Provides up to 6dB of gain (3dB for the SCM25 and SCM45) in the region of 40Hz. Use a small flat blade screwdriver to access the control. Adds more warmth and energy to the lower frequencies in music, at the expense of accurate transient reproduction.

Note: Adjusting the bass boost without the ability to recalibrate may leave a pair of monitors unmatched.

5.6 **Level Trim:** Provides access to an internal control that enables adjustment of input sensitivity. Use a small flat blade screwdriver to access the control. As supplied, monitors are calibrated to an input sensitivity of 1V. **Note:** Adjusting the sensitivity without the ability to recalibrate will leave a pair of monitors unmatched.

Due to the nature of the electronics in ATC active loudspeakers it is quite normal for a sound to be heard from the speaker when the power is applied or disconnected. The noise heard will not damage the speaker and is quite normal. Although ATC uses the highest-grade components, a different noise may be heard from each speaker due to slight tolerance variations in the amplifier components.

7. Connection

Two cable connections are required for each monitor: one for mains power and one for the audio signal. The mains cable is specifically supplied to comply with local statutory safety approvals and alternatives should not be substituted. If you intend to use your monitors in an alternative territory please contact ATC for advice. The mains connection must always be earthed.

The signal cable and plug (not necessarily supplied) should be of a good quality and XLR terminated. Poor cable and plug quality will compromise the performance of your monitors. The signal input pin configuration is illustrated in Diagram 1.

Passive Monitors

8. Connection

The monitors are equipped with a “tri-wire” connection panel to enable separate amplification of the bass driver mid driver and tweeter. Remove the linking bars between the three pairs of terminals if you wish to take advantage of the tri-wire facility.

The terminals can accommodate either stripped cable ends or 4mm plugs: Always use good quality speaker cable with a 2.5mm minimum cross sectional area per conductor (79 strand). Cable of smaller cross sectional area or fewer strands is unsuitable. For cable runs longer than 10m use a significantly heavier gauge cable. Consult your dealer or consultant for specific cable recommendations.

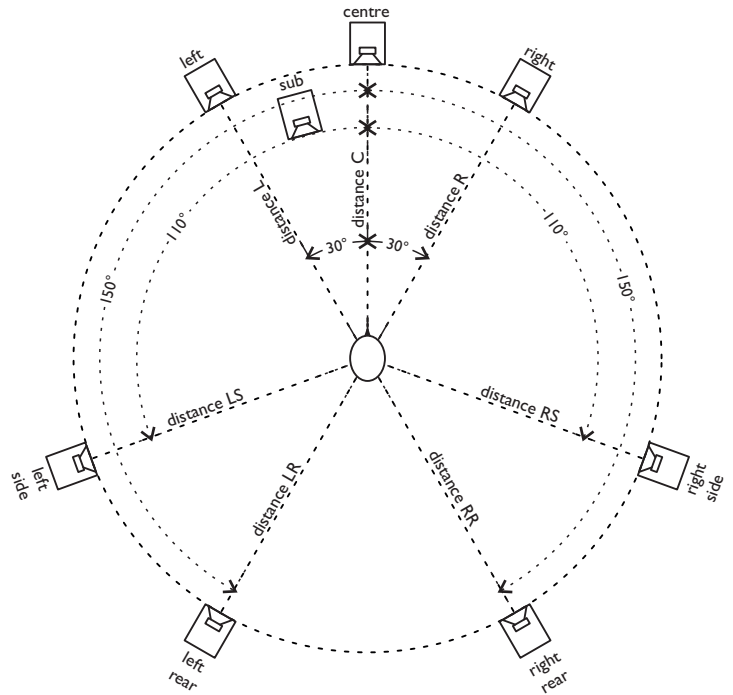
Ensure that the positive and negative terminals on each connection panel are connected back to the corresponding positive and negative terminals on the amplifier

9. Amplification

The choice of partnering amplifier for the monitors will have significant influence on the performance of the system. Consider the following when selecting the amplifier:

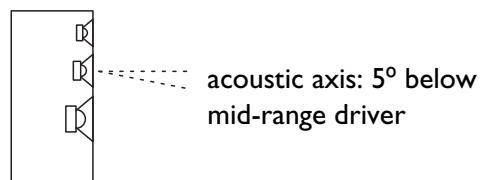
- With any passive loudspeaker there is a trade-off between low frequency extension and sensitivity. The monitors extended low frequency response means that its sensitivity is relatively low. It is advisable therefore to select an amplifier of relatively high power capabilities. Use of an under specified amplifier will result in the system sounding distorted at high levels and may risk damage. Valve or solid state amplifiers with high output impedance should be auditioned carefully to establish that their characteristic reduced damping at low frequencies is acceptable.
- Thanks in part to Super Linear technology and underhung voice coil construction, the monitors not only demonstrate extremely low distortion at all levels but also a greatly enhanced effective dynamic range. This exceptional distortion performance, also combined with very wide dispersion, will ruthlessly reveal deficiencies in ancillary equipment. It is advisable therefore to audition the monitors with your proposed amplifier and ancillary system.

Loudspeaker Positioning - 5.1 & 7.1 Surround



- All loudspeakers should be equi-distant from the listening position: distance L = distance C = distance R = distance LS = distance LR = distance RR
- For 5.1 systems, position the ‘surround’ speakers between 110 and 150 degrees
- If ideal positioning is not possible, position loudspeakers as close as possible to ideal
- Try to avoid placing the subwoofer on the mid-point between two walls
- For more details on setting up surround playback or monitoring systems please contact you dealer or ATC direct.

3-way systems



2-way systems

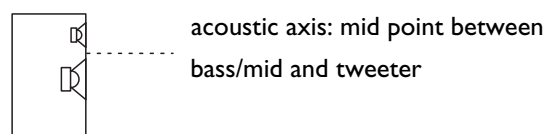


Diagram 4 - SCM25A and SCM45A Pro connection and control panel

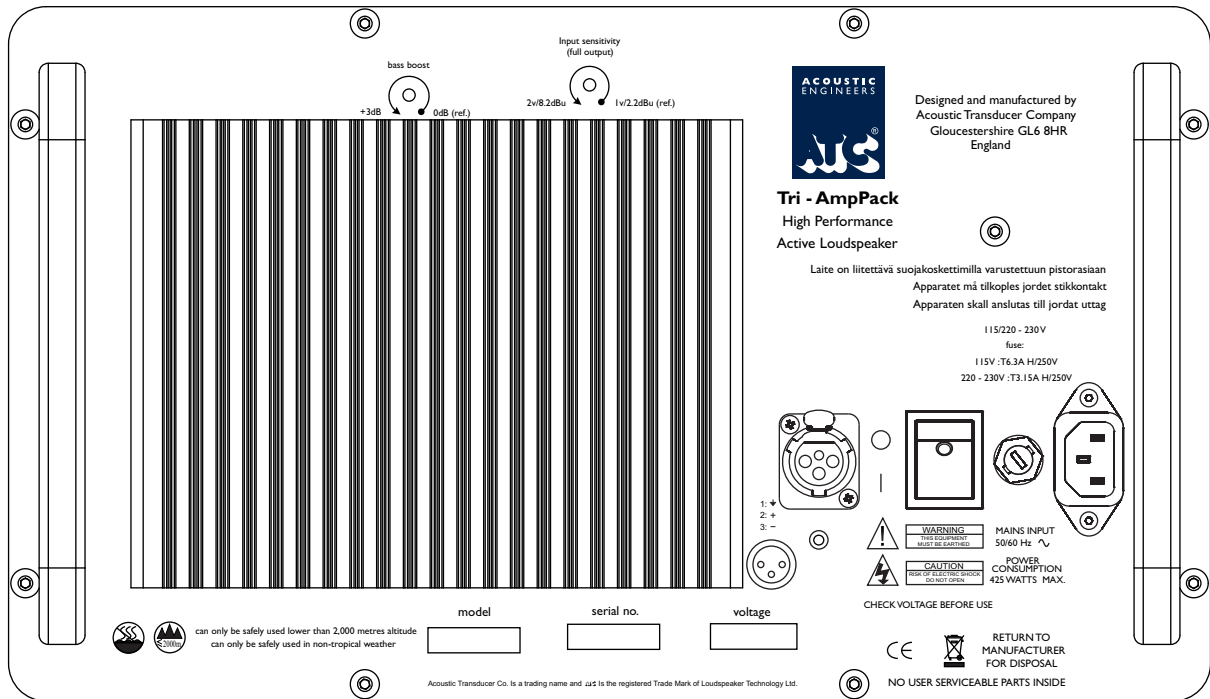
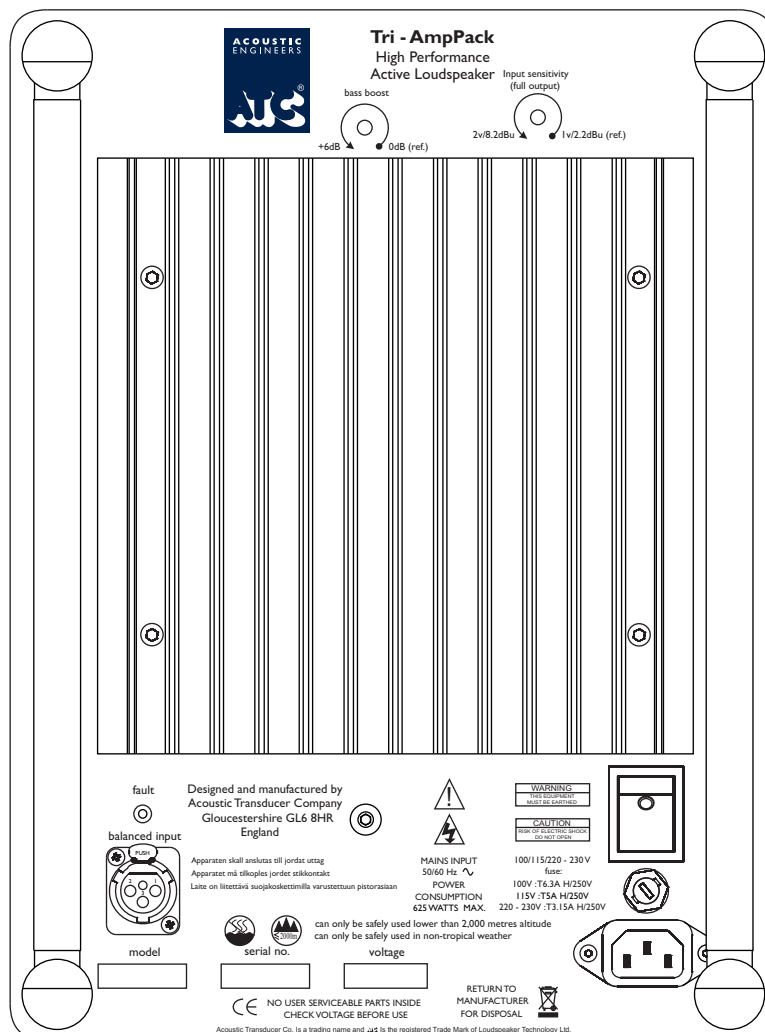


Diagram 5 - SCM50/100/110/150 connection and control panel



Active Monitors

Drivers:	SCM25A Pro	SCM45A Pro	SCM50ASL	SCM100ASL	SCM110ASL	SCM150ASL	
HF	25mm (1")	25mm (1")	25mm (1")	25mm (1")	25mm (1")	25mm (1")	
MF	75mm (3")	75mm (3")	75mm (3")	75mm (3")	75mm (3")	75mm (3")	
LF	164mm (6.5")	164mm (6.5")	234mm (9")	314mm (12")	234mm (9")	375mm (15")	
Amplitude Linearity ±2dB	74Hz – 17kHz	70Hz – 17kHz	70Hz – 17kHz	65Hz - 17kHz	65Hz - 17kHz	60Hz - 17kHz	
Cut-off Frequencies (-6dB free standing)	47Hz & 22kHz	42Hz & 25kHz	38Hz & 25kHz	32Hz & 25kHz	32Hz & 25kHz	25Hz & 25kHz	
Matched Response	±0.5dB	±0.5dB	±0.5dB	±0.5dB	±0.5dB	±0.5dB	
Dispersion:							
Horizontal	±80° Coherent	±80° Coherent	±80° Coherent	±80° Coherent	±80° Coherent	±80° Coherent	
Vertical	±10° Coherent	±10° Coherent	±10° Coherent	±10° Coherent	±10° Coherent	±10° Coherent	
Max Continuous SPL @ 1metre	109dB	112dB	112dB	115dB	115dB	117dB	
Crossover Frequencies	380Hz and 3.5kHz, 4th order, critically damped with phase compensation						
Input Connector	Female XLR						
Input Sensitivity	1V rms (0dBV/1.1dBu) balanced (referenced to full output)						
Sensitivity Trim	0 to -6dB						
Input Impedance	10k Ohms per leg						
Amplifier Output:							
LF continuous	150 Watts	150 Watts	200 Watts	200 Watts	200 Watts	200 Watts	
MF continuous	60 Watts	60 Watts	100 Watts	100 Watts	100 Watts	100 Watts	
HF continuous	25 Watts	25 Watts	50 Watts	50 Watts	50 Watts	50 Watts	
Overload Protection	Active peak momentary Gain Reduction on all channels, r.m.s. power limiter on h.f. channels						
Bass Boost (40Hz continuously variable) (0 to +3dB		0 to +6dB				
Loudspeaker Dimensions (HxWxD)mm (HxWxD)in.	Pro	264 x 430 x 414	353 x 600 x 414	716 x 351 x 480	832 x 398 x 581	716 x 626 x 501	884 x 498 x 628
		10.4 x 16.9 x 16.3	13.9 x 23.6 x 16.3	28.2 x 13.8 x 18.9	32.8 x 15.7 x 22.9	28.2 x 24.6 x 19.7	34.8 x 19.6 x 24.7
	Classic			716 x 304 x 480	832 x 398 x 581		884 x 498 x 647
				28.2 x 12.0 x 18.9	32.8 x 15.7 x 22.9		34.8 x 19.6 x 25.5
	Tower			1020 x 334 x 480	1167 x 428 x 581		1139 x 528 x 647
				40.2 x 13.2 x 18.9	45.9 x 16.9 x 22.9		44.8 x 20.8 x 25.5
Overall Weight	Pro	30.0kg (66lbs)	36.0kg (79.2lbs)	49kg (107.8lb)	65kg (143lb)	73kg (160.6lb)	75kg (165.3lb)
	Classic			49kg (107.8lb)	65kg (143lb)		75kg (165.3lb)
	Tower			53kg (116.8lb)	68kg (149.9lb)		77kg (169.8lb)
Power Requirements:							
Voltage	Internally set			Internally set			
Frequency	115/220 - 230V			100, 115, 220 - 230V			
	50/60Hz			50/60Hz			
Stands/Brackets	Floor stands included with Hi-Fi products only						
Cabinet Finishes	All products: Standard real wood veneers are available in Black Ash, Mahogany, Cherry and Natural Oak. Other veneers and finishes can be supplied to special order.						

Specifications comply with the following standards: Australian Standard Specification No 1127 "Sound System Loudspeakers" Part 5, IEF Specification Standard No 219-1975

E. & O.E. The policy of ATC is that of continuous design and development. ATC reserves the right to alter products and specifications without prior notice.

Acoustic Transducer Co. is a trading name and ATC is the registered trade mark of Loudspeaker Technology Ltd.

SCM25/50/100/110/150

Passive Monitors

Drivers:		SCM50SL	SCM100SL	SCM150SL
HF		25mm (1")	25mm (1")	25mm (1")
MF		75mm (3")	75mm (3")	75mm (3")
LF		234mm (9")	314mm (12")	374mm (15")
Amplitude Linearity ±2dB		70Hz - 17kHz	65Hz - 17kHz	60Hz - 17kHz
Cut-off Frequencies (-6dB free standing)		38Hz & 25kHz	32Hz & 25kHz	25Hz & 25kHz
Matched Response		±0.5dB	±0.5dB	±0.5dB
Dispersion:				
Horizontal		±80° Coherent	±80° Coherent	±80° Coherent
Vertical		±10° Coherent	±10° Coherent	±10° Coherent
Max Continuous SPL @ 1 metre		112dB	115dB	117dB
Crossover Frequencies		380Hz and 3.5kHz, 4th order, critically damped with phase compensation		
Input Connector		Binding Posts/4mm Sockets (Tri-Wire capable)		
Sensitivity @ 1 Watt/metre		85dB	88dB	91dB
Nominal Impedance		8 ohms		
Recommended Power Amplifier:		100 - 1500 Watts		
Loudspeaker Dimensions (HxWxD)mm	Classic	716 x 304 x 425	832 x 398 x 526	884 x 498 x 592
(HxWxD)in.		28.2 x 12.0 x 16.7	32.8 x 15.7 x 20.7	34.8 x 19.6 x 23.3
	Tower	1020 x 334 x 425	1167 x 428 x 526	1139 x 528 x 592
		40.2 x 13.2 x 16.7	45.9 x 16.9 x 20.7	44.8 x 20.8 x 23.3
Overall Weight	Classic	41kg (90.4lb)	57.0kg (125.7lb)	68kg (149.9lb)
	Tower	45kg (99.2lb)	61kg (134.5lb)	70kg (154.3lb)
Stands/Brackets		Floor stands included with Hi-Fi products only		
Cabinet Finishes		All products: Standard real wood veneers are available in Black Ash, Mahogany, Cherry and Natural Oak. Other veneers and finishes can be supplied to special order.		

Specifications comply with the following standards: Australian Standard Specification No 1127 "Sound System Loudspeakers" Part 5, IEF Specification Standard No 219-1975

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10. Care and Maintenance

High technology material finishes are used in this product. The surfaces are durable and with a little care can be kept as good as new even under conditions of heavy use. Normally a dry duster will be all that is required to keep the finishes clean.

Heavy soiling can be cleaned using a cloth slightly moistened with a non-abrasive household cleaner.

There are no components within the speaker that can be considered expendable, or that would benefit from regular maintenance. There is no requirement for any kind of routine service work and there is no schedule for preventative maintenance.

There are no user replaceable parts within the speaker and in the unfortunate event of any malfunction, repair should be referred to either the supplying dealer or consultant, the relevant importer, or ATC. ATC has every confidence in the quality of each product that it manufactures.

11. Warranty and Contact

All ATC products are guaranteed against any defect in materials or workmanship for a period of two years from the date of purchase. Within this period we will supply replacement parts free of charge provided that the failure was not caused by misuse, accident or negligence.

Purchasers who complete and return the Warranty Card will have their warranty period extended up to a period of six years from the date of purchase. This guarantee does not limit statutory rights.

ATC can be contacted at:

Loudspeaker Technology Ltd, Gypsy Lane, Aston Down, Stroud, Gloucestershire GL6 8HR, UK.

Telephone: 01285 760561

Fax: 01285 760683

Email: info@atc.gb.net

Website: www.atc.gb.net



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