

THE LEGENDARY®
KLIPSCHORN

A FULLY HORN-LOADED LOUDSPEAKER OF SUPERIOR DESIGN AND CRAFTSMANSHIP

Klipschorn



KLIPSCH
MUSEUM
OF AUDIO
HISTORY

by Jim Hunter and Matt Sommers

The Legendary Klipschorn - A Fully Horn-loaded Loudspeaker of Superior Design and Craftsmanship is published by the Klipsch Heritage Museum Association, Inc. dba Klipsch Museum of Audio History. Unless otherwise noted, all content is ©2026 Klipsch Heritage Museum Association, Inc. All rights reserved. No part of this publication may be reproduced, stored, or transmitted in any form or by any means (electronic, mechanical, recording or otherwise) without the prior written permission of the publisher. Photos and trademarks owned by Klipsch Group, Inc. are ©2026 Klipsch Group, Inc. and are used by permission.

Researched, written, and designed for the Klipsch Museum of Audio History by Jim Hunter and Matt Sommers.

This is but a small selection of the scientific wonders that await you from the dawn of hifi at the Klipsch Museum of Audio History in Hope, Arkansas. Visit klipschmuseum.org to learn more.



Klipschorn AK-6, 2018. Photo by Chris Bucher.

"The secret of the product quality wasn't the fact that it was a corner horn speaker, but that it was, well, a high-quality product all the way through."

- Paul W. Klipsch



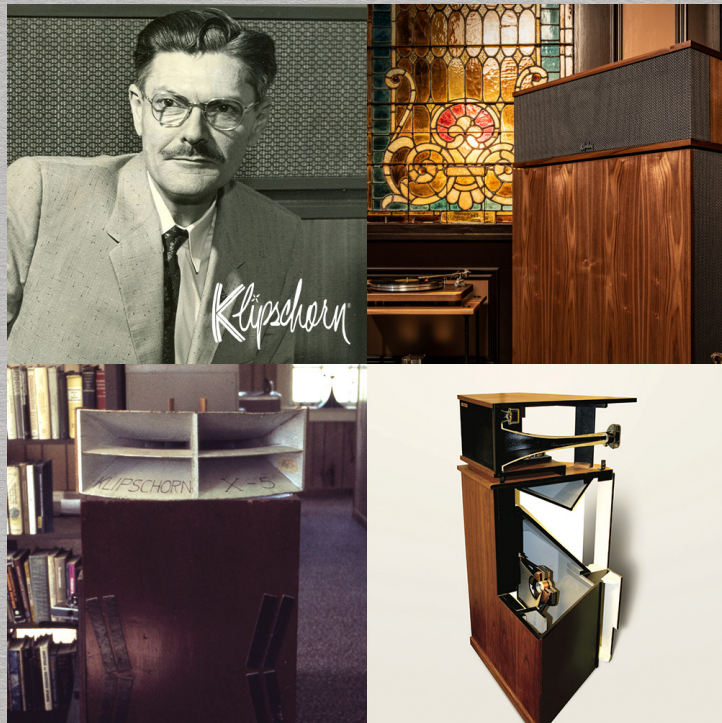
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In this iconic image shot by Bill Helms at the 1955 Los Angeles Audio Fair, PWK is posing with a Klipschorn and his Berlant Concertone reel-to-reel. This picture would serve as the first official promotional image of Paul Klipsch and his famous loudspeaker.

01 | THE SPEAKER THAT CHANGED EVERYTHING

Let's just cut to the chase. The Klipschorn is one of the most revered and highly acclaimed loudspeakers in the history of audio. As the only American speaker in continuous production for over 80 years, it continues to set the bar for performance and fidelity. There is nothing like it. Period.

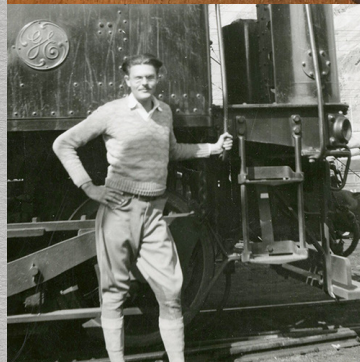
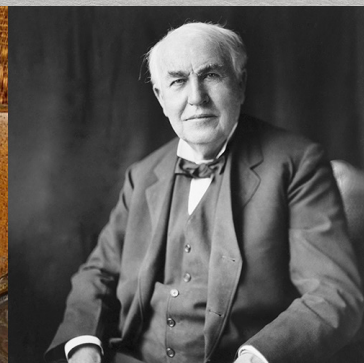
The magic of the Klipschorn is the direct result of the engineering and design genius of legendary audio pioneer Paul W. Klipsch. His scientific principles still hold true today, more than ever.



02 | THE SEEDS OF REVOLUTION

The genesis of the mighty Klipschorn began in the late 1920's. Paul W. Klipsch (PWK) had secured his first job designing radios with the premiere electronics company in the world at the time - General Electric, where Thomas Edison was still involved. In 1928 GE sold several electric locomotives to the Anglo-Chilean Consolidated Nitrate Corporation. With his love of railroads, PWK left GE and took a job with ACCNC in Tocopilla, Chile as Junior Electrical Engineer. While in South America, he compared his horn radio speaker with a friend's new-fangled cone speaker and quickly recognized the superior efficiency of horn shapes.

Later, back in the United States for graduate school, PWK started thinking about speaker design when a Stanford colleague suggested in 1933 that all speakers will sound better in a corner.



03 | STANDING ON THE SHOULDERS OF GIANTS

In 1934, Paul W. Klipsch reads the Symposium on Auditory Perspective by Bell Telephone Laboratories, which was the thought leader for acoustic research and sound reproduction in the scientific community. These ideas gestate with Klipsch and he attends a Bell Labs demonstration of their auditory perspective speakers in Houston, TX. While leaving the impressive event PWK asks his wife Belle if their extra bedroom could become a workshop for speaker construction. She agrees.

Of note, PWK reprinted the 1934 Symposium on Auditory Perspective for his dealers in 1964 with this statement: "The following paper is a reprint of one of the most important papers in the field of audio. Fundamentals do not change. The laws of physics endure. In reprinting the Symposium, the fundamentals are restated. It is intended to reprint other papers, and readers are invited to submit suggestions for reprinting of papers which, like this one, are truly milestones in the art." - Paul W. Klipsch, 30 April 1964

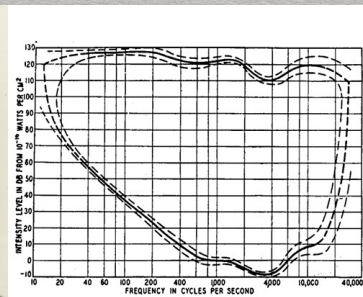
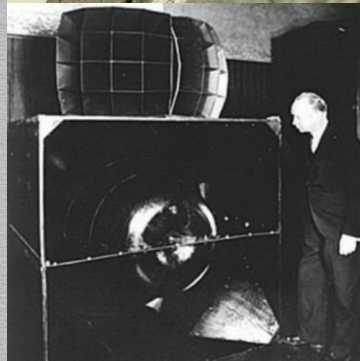


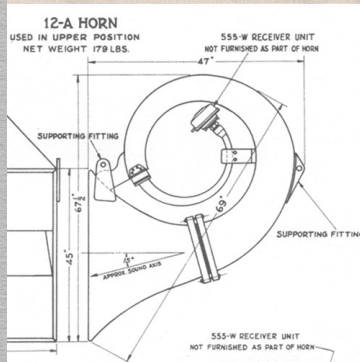
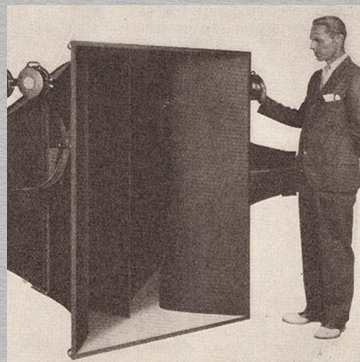
Fig. 1. Limits of audible sound as determined by recent tests



04 | BRINGING MOVIE SOUND HOME

Over the next few years Paul W. Klipsch began to form an audio design philosophy, focused on the efficiency of horns and the reduction of distortion. At the time, audio research and development was propelled by the cinema industry. Movies were extremely profitable - better sound enhanced the experience and drew customers.

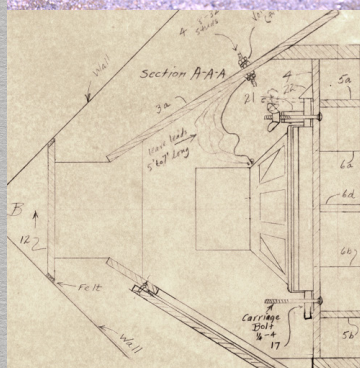
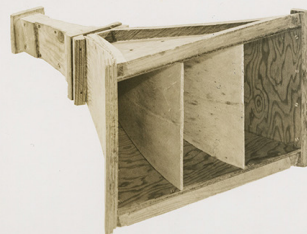
A compact version of a 1930s large-format theater sound system became the performance target for PWK. He wanted to take that dynamic sound from behind the screen and put it in his living room. It just had to fit through the front door.



05 | THE ENORMITY OF THE SITUATION

Reducing the size of a massive cinema horn-loaded sound system down to something practical for consumer use, while retaining its immense sonic impact, would ultimately take every bit of science, research and determination PWK could muster. Beginning with sketches and diagrams, he built paper models, which then led to obsessively conducting a seemingly endless series of experiments on a myriad of his own constructs - folding the horn pathway to integrate with a room corner and increasing the speaker's efficiency.

Almost through sheer will alone, the sonic breakthrough of a lifetime was upon Paul W. Klipsch. He was reasonably certain that he was on to something big.

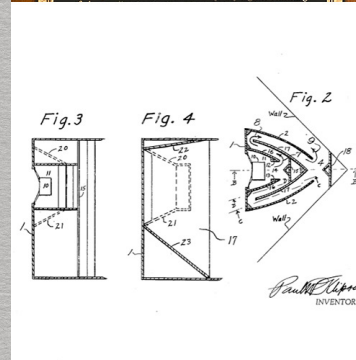
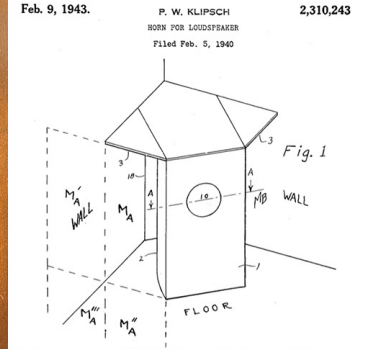


06 | PATENTED INGENUITY AND DISCOVERY

After reviewing and correcting his first manuscript on corner horns, Klipsch applied for a patent on his first prototype, the X-1, in 1940. Unfortunately, when constructed, the speaker was underwhelming and labeled a disappointment. It eventually succumbed to termites.

However, during the patent process PWK learned of several prior corner horn designs and products - some of which he later sought out and collected. This sparked correspondence with other important inventors, engineers and visionaries - those skilled and experimenting in the expanding fields of acoustics, electronics and sound reproduction. Inspired and ongoing communication with legendary names like Fisher, Marantz, Fairchild, Lansing, Armstrong, and McIntosh followed.

Klipsch received the patent for the X-1 corner horn woofer on February 9th, 1943.



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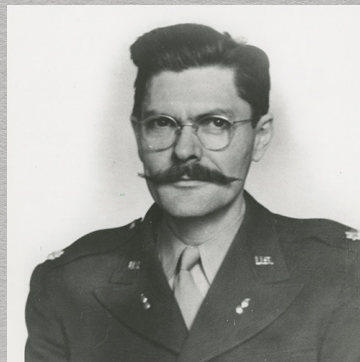
Clockwise from upper left: Klipsch X-1 patent plaque 1943, Klipsch X-1 patent drawing (figure 1) 1943, Early Voigt corner horn loudspeaker from the Klipsch Museum's collection, Klipsch X-1 patent drawings (figures 2-4) 1943.

07 | WAR AND HOPE

Anticipation of American involvement in World War II led the government to initiate a munitions proving ground in Hope, Arkansas. Due to his ROTC background, PWK was sent to supervise construction and remain as chief engineer. He became second in command and responsible for several thousand troops building 242 structures over 50,000 acres - eventually testing more than 3 million rounds of a wide variety of projectiles and explosives.

It is here, while working 70-90 hours a week for the United States government, Major Paul W. Klipsch manages to find the time to finish the design for his legendary speaker.

It is also worth noting that the buildings that would ultimately house the Klipsch loudspeaker manufacturing facility and the Klipsch Museum of Audio History were constructed during this time, among many others, at Southwestern Proving Ground.



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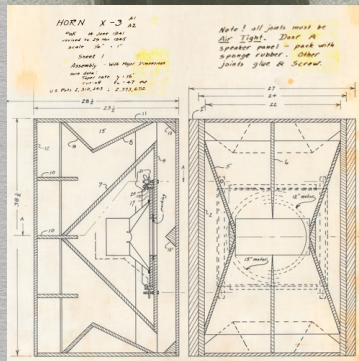
Clockwise from upper left: Major Paul W. Klipsch 1942, Southwestern Proving Ground officers 1942, Southwestern Proving Ground aerial photo 1946, Telephone exchange building (now the Klipsch Museum of Audio History) early 1950s.

08 | THE BREAKTHROUGH

In May of 1942, using only hand tools, Major Paul W. Klipsch built his first successful horn-loaded corner woofer prototype in his garage. He called it X-3, labeled it serial #1 and applied for a patent later that year. His folded horn concept was so revolutionary that very little modification has been made to it over time. In fact, the X-3 woofer design is still the foundation of the modern-day Klipschorn - and the key to its efficiency.

"The original Klipschorn prototype was built entirely by me by hand - not a single machine-made cut. I whittled the thing out with a hand saw and wood rasp." - Paul W. Klipsch

PWK's X-3 design was granted a patent in 1945.

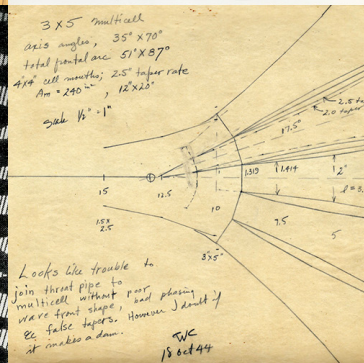
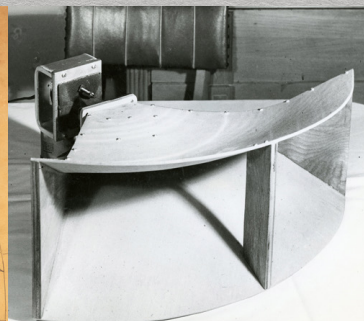
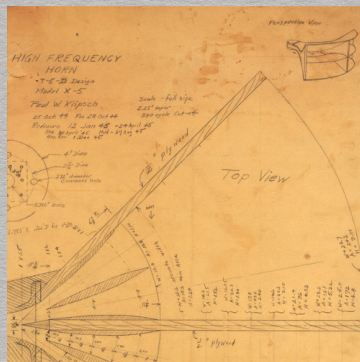


Clockwise from upper left: Klipsch patented X-3 horn-loaded woofer prototype 1942, X-3 product label detail, Klipsch X-3 patent plaque 1945, Paul W. Klipsch X-3 woofer drawing 1941 (revised 1945).

09 | THE OTHER HALF

Near the end of the war, Paul W. Klipsch began focused horn experimentation and research. The concept of acoustic efficiency started to surface as the key to better sound. PWK soon developed the X-5 high-frequency horn to accompany the X-3 woofer and complete his two-way loudspeaker design.

Because plywood was rationed for the war effort, friend Sherman Fairchild sent some to PWK from NYC to build two X-5 horn prototypes employing the famous Western Electric 555W driver) - one for PWK and one for Fairchild. Passing muster, a patent was applied for the X-5 - which became the Klipschorn's high-frequency horn.



10 | VICTORY

The sound that leapt from the united low and high frequency horns was unlike anything the world had ever heard from one compact loudspeaker. Visitors to Paul W. Klipsch's officer's quarters were amazed by the lifelike reproduction and encouraged him to start his own manufacturing business.

"A young 2nd lieutenant was interviewing me for what kind of a job I wanted after the war, and I said I don't want a job, I'm going to manufacture loudspeakers. And I remember at the bottom of the questionnaire, it read: Individual has no previous experience."

-Paul W. Klipsch

To celebrate the end of the war, Southwestern Proving Ground threw a victory dance at the Hope airport. PWK brought his X-3/X-5 combination, which served as the music sound system to the delight of attendees.



Clockwise from upper left: The X-3/X-5 combined – the first Klipschorn (Serial #001), PWK on the steps of the telephone exchange building 1950, the Hope Arkansas airplane hangar today, Southwestern Proving Ground airplane hangar memorial plaque.

11 | OPEN FOR BUSINESS

Klipsch & Associates began producing hand-built loudspeakers in 1946 in Hope, Arkansas. High-frequency horns were molded in a 12' x 20' tin shed behind Cook's Laundry, rented for \$10 a month. Having previously designed and cast the large rotating gear for alma mater New Mexico State University's observatory telescope, Paul W. Klipsch's foundry skills came in handy heating and layering resin into aluminum molds for horns.

The first Klipschorn brochure was produced and distributed, announcing to the world that better sound is now possible right in your own home.

"The low distortion of this horn speaker brings a new sense of realism...as heard in the concert hall."



Price List
Effective 2 December 1949
(subject to change without notice)

All Prices FOB Hope, Arkansas

Klipschorn, K35D-15-7, style 7 mahogany, walnut, choice of colors rubbed lacquer finish	\$690.00
Klipschorn, K35D-15-7B, style 7B solid enamel finish, sprayed lacquer, choice of any non-luminescence Acme Automotive Chart colors	\$595.00
Klipschorn, K35C-15-U, utility clear lacquer on unfigured hardwood	\$515.00
Brook amplifier, 10 watt (modified for Klipschorn), model 12A2-K-1 and model 12A3-K-1	\$179.50
Gray arm, 1068P for interchangeable heads, including weighted slides for 1 regular, 1 LP head	\$ 45.15
G. E. heads, sapphire, professional quality	\$ 14.95



12 | NUTS AND BOLTS

In 1947, while Paul W. Klipsch continued to create high-frequency horns in the tin shed behind Cook's Laundry, he contracted the Baldwin Piano & Organ Company of Cincinnati Ohio to build Klipschorn low-frequency cabinets. Twelve 2-way units were produced (serial #'s 2-13), employing the famous Western Electric 713A driver. However, the complexity of building the low-frequency cabinets to Klipsch's meticulous specifications strained the Baldwin relationship and they refused a second order, calling it a "pain in the ass".

Seven more units (serial #'s 14-20) were hand made in collaboration with Reed's Cabinet Shop in Hope, Arkansas - just down the street from PWK's house. Klipsch recalls that no two were alike. It was during these builds that the low-frequency horn's sinus cavities were added to the woofer's back air chamber, which maximized acoustic capacitance and lowered the frequency response.

Acoustic research continued at a brisk and determined pace.



13 | LIFTOFF

Paul W. Klipsch kept company with a plethora of music and technology giants. Major Edwin Armstrong is considered by many to be one of the greatest electronics inventors of the 20th century. PWK's first big break was in 1947, with Armstrong's demonstrations of his greatest invention, FM radio.

He used a Klipschorn built at Bell labs by an engineering friend, Nathaniel Norman.

The event was widely covered in the press. Milton Sleeper attended that NYC demonstration, resulting in the Klipschorn eventually being featured on the May 1950 cover of his magazine FM-TV Radio Communication.

An issue of High Fidelity contained an article by PWK, lamenting that he had no program material worthy to test his high-fidelity loudspeaker. The gauntlet was down. Two months later, PWK was doing his own FM demonstrations at the Grim Hotel in Texarkana.



14 | MOVING DAY

In early 1948, PWK and his first employee, Lloyd McClellan, outgrew the tin shed and moved the company to the telephone exchange building at Southwestern Proving Ground. What cost the government \$49,000 to build in 1941 and was purchased for \$3,000 by Klipsch seven years later. An acoustics research lab and office were set up on the main floor, while the basement was outfitted for loudspeaker production.

To make the company appear larger and more experienced than it actually was, PWK added 100 to the speaker's serial number count. Thus, the first Klipschorn to be built in the first actual Klipsch factory was serial # 121. The production log shows a total of 26 built that year, many utilizing a Jensen P-15-LL woofer.

Home to Klipsch and Associates from 1948-1952, the telephone exchange building now houses the Klipsch Museum of Audio History and its primary artifact collection.



15 | WHAT'S IN A NAME?

Late in 1945, Klipsch traveled to New York City for the Society of Motion Picture Engineer's convention, where he delivered his first paper on the X-3/X-5, titled: "A Loudspeaker for Critical Monitoring". While there, the Klipschorn name was contributed by Bill Jurek of Langevin (an audio electronics company). He told PWK that they were aware of his speaker and called it the "Klipschorn". The name stuck. However, within the first year of loudspeaker production Klipsch secured a distributor in New York City named Victor Brociner. Victor thought the name Klipschorn was too difficult to pronounce. By 1947 the speaker was being called "The Klipsch Speaker System" in print by Brociner.

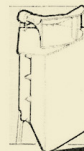
The first Klipschorn review was in the October 1948 issue of Consumer's Research Bulletin using Brociner's nomenclature. The last Baldwin Piano Company-produced unit (serial # 13) was the model reviewed. (Amazingly, this speaker is still in the museum collection today and sounds great over 75 years later.) By 1949 advertisements and brochures reflect the return to the Klipschorn name.



A BASIC Improvement
in Sound Reproduction

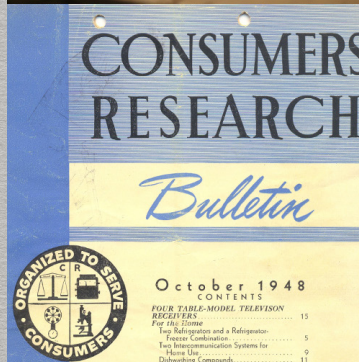
KLIPSCH SPEAKER SYSTEM

The ideal speaker for FM Reception and
Station Monitoring, with



FREQUENCY RANGE
30 to 15,000 cycles

PERFORMANCE equivalent
to conventionally designed
speakers 8 to 16 times as
bulky



High-Fidelity Speaker System A. Recommended

Klipsch Speaker System, Model 1A (Brociner Electronics Laboratory, 1546 Second Ave., New York 28) \$426. A large corner-location speaker using a combination "woofer!" (for low frequencies from 30 cycles up to about 500) driven by a conventional 15-inch cone speaker unit, and a "tweeter" (for high frequencies from 500 to 15,000 cycles per second) with a *Western Electric 713 A* or *Stephens P 15* as driver. The "woofer," by utilizing the two walls of the room extending from a corner in which the unit is placed, gives remarkably realistic performance in the important 30 to 500 cycle range with a very minimum of distortion. The "tweeter" section has a 90° dispersion angle matching that of the "woofer" section. The combination gives over-all reproduction which CR believes has not been approached by any other available speaker or speaker system. A crossover network is necessary, and is supplied. AA3



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Clockwise from upper left: Brociner Klipsch Speaker System product label 1947, Brociner Klipsch Speaker System print advertisement 1947, The first Klipsch speaker review 1948, Consumer's Research Bulletin cover October 1948.

16 | EXPANSION AND INFRINGEMENT

Now patent protected, PWK leveraged his products' performance and popularity to create new revenue streams for his company. The first legitimate Klipschorn licensee was England's Vitavox, who marketed their own version. As early as 1950 Radio Shack was also licensed for a less expensive model. Dominion of Canada was licensed, as was Electro-Voice, with models such as the Aristocrat, the Patrician, and the Georgian.

However, there were companies who tried to profit from Klipsch-protected designs without an agreement to do so. PWK eventually filed patent infringement proceedings against Brociner - along with Jensen, Speaker Lab, Permoflux, Angle Genesee, High Fidelity House, and Terminal Radio Corporation - for producing unlicensed knock offs of the Klipschorn under different names.

Have you got four square feet?



No disrespect. Not referring physical appearance. Meaning reference to color of room. Tape measure says, "Yes?" First! Measure you have room for VITAVOX Klipschorn. Wish we had even that small amount of room here! Good! Klipschorn gives nearly perfect sound. Not to worry. February "Clipsy News" had lots and lots of "why". We will send some "why" by mail if you ask us. All! You prefer deeds not words. Good. Deeds, words and music at Radio Festival. Come and hear VITAVOX Klipschorn first of last thing you do.

THE VITAVOX Klipschorn

VITAVOX LIMITED, WESTSHORELAND ROAD, LONDON, N.W.7
 (Telephone: 01-424-8871) Singapore: Victoria Park Centre
 Close to Queensway Sta., E. T., Suburban Link, Singapore

If you've got the four square feet, and good sound equipment and \$165 for the VITAVOX Klipschorn, you can't do much about the four feet. But we can arrange convenient R.F. loans at the £35.

Here you can find other articles from the wide range of VITAVOX sound equipment and their products - remember that you can see and hear the Audio Festival.



RADIO SHACK LOWER-COST Klipsch licensed FOLDED CORNER HORN ENCLOSURE \$132.50*

*Add \$30 for top enclosure shown on photo (optional), plus add \$15 for cabling if you wish to ship. Radio Shack is the only distributor personally licensed by Paul A. Klipsch to build this horn for 15" woofers. Finished in brown mahogany lacquer, hand-rubbed. 5-ply select gumwood. 39x22x27" deep. Weight 150 lbs. Components and crossovers available from us!

6-STEP PLAYBACK FOR G-E CARTRIDGE

Radio Shack's exclusive compensator specifically with G-E variable resist ONLY such unit will avoid loading audio experts.

SPECIAL COMBINAT

Above equalizer with bridge specially purchased. Corr. only, \$5.70.

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NEW CATALOG! 224 PAGES! FREE WRITE US TODAY!

THE "GEORGIAN"

By HOWARD SOUTHER
 Memo-Vox Inc.

Complete details on the theory and construction of the Electro-Voice loudspeaker system which utilizes the Klipsch "K" type of indirect radiator for the extreme bass range.

The complete diagram of reality in this "Georgian" is shown in the generation of the wider frequency response range possible in the speaker system. This is accomplished by the use of a horn which is infinitely long and with maximum efficiency for reasons of physical necessity, the dispersion which accompanies this wide response range being restricted to the area of the horn by the use of the horn itself. The intermediate dispersion is shown in the order of 20%.

The "Georgian" utilizes the famous Klipsch "K" horn with the period 4.5 ft. Black Electro-Voice horn section. An electrical network makes the first dispersion of 20% up to a frequency type, horn-bored, and the frequency dispersion with the path length. From this point on, the horn is a constant length horn through an acoustical compensator, the acoustical compensator being a specially constructed horn. These last two sections are mounted in the Model 4000.

that bend in prior systems, due principally to the fact that all driving components are connected to the same point on the horn. This is a disadvantage in that it causes the horn to be a series of quarter wavelengths, for a system which is itself infinitely long. The horn is a series of quarter wavelengths and approximately periodic in length.

Laboratory Assembly of "K" Horn

For the reason of workability it will be found that the horn is best made by hand-laid (laminated) for the construction of the entire construction horn. Binding the end edges around the horn will result in a mechanical "K" section. To insure a complete understanding of the construction, and also to acquire approximate templates, it is recommended that the horn be made and (P.C. 2) to make an "X" shape of corrugated cardboard. An "X" horn section may then be put together with greatest ease, being a cutting by subdividing sections of the corrugated cardboard.

It is to be noted that the horn is made of various piece parts and can be cut out completely before assembling the assembly whatever.

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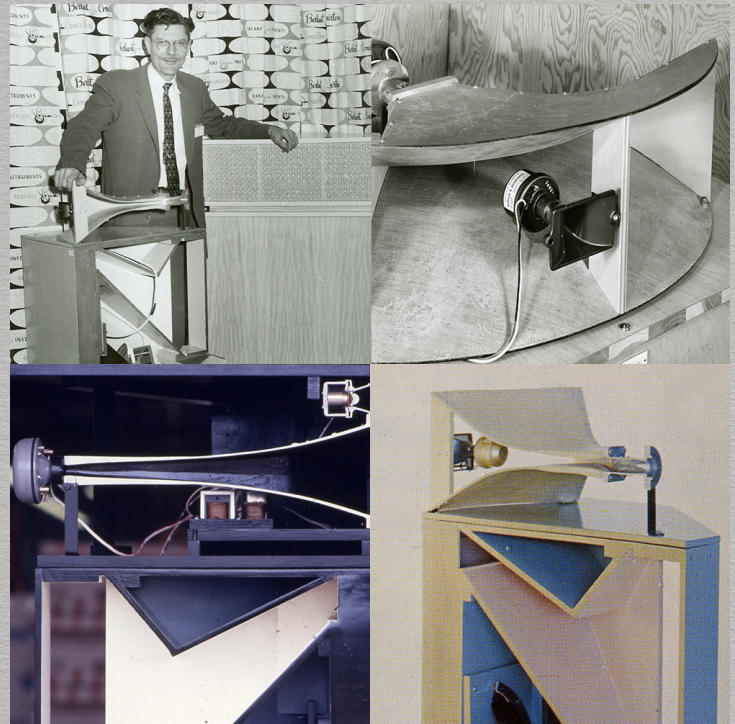
Clockwise from upper left: Vitavox Klipschorn advertisement 1949, Radio Shack Klipschorn advertisement 1952, Howard Souther's review of the Electro-Voice Georgian 1955, The Brociner Klipschorn 1948.

17 | A THREE WAY?

Back when it was first invented, a two-way (tweeter and woofer) Klipschorn with a frequency response up to 12Khz was generally adequate for the program material created up to that time. However, by the early 1950s, recording processes and playback technology had improved fidelity substantially, especially in high frequency detail, by using magnetic tape.

Due to the difficulty and expense of getting a mid-range driver to reach to the top end of the extended range now available with modern playback machines, the factory began converting Klipschorns to a three-way (tweeter, squawker, woofer) configuration in 1951.

The first three-way Klipschorn incorporated a Jensen RP203 tweeter. The University MID-T-4401 replaced the Jensen as the tweeter of choice later that year. It was not until mid-1952 that all units were finally converted to the three-way design.

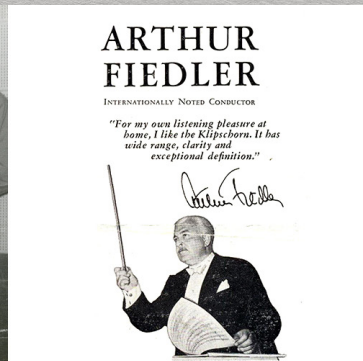


18 | WHEN ART AND SCIENCE AGREE

In 1953, at Berkeley Custom Electronics in California, Paul W. Klipsch was introduced to Arthur Fiedler, the conductor of the Boston Pops Orchestra and the world's most popular music star at the time. Fiedler was looking for a mono playback system worthy of his trained ear. A sponsorship agreement was signed, and PWK traded Fiedler a Klipschorn in return for the ability to use Fiedler's name in advertising.

This, when paired with Edwin Armstrong's glowing endorsement five years earlier, implied that PWK's famous speaker was now the darling of both the scientific and artistic communities.

After a remarkable 50-year career conducting the BPO, Mr. Fiedler passed away in 1979. His beloved Klipschorn was later returned to the Klipsch museum, still in working condition, along with the decorator's chip for the battleship gray color he had painted it.



We of Berkeley CUSTOM Electronics
are proud to quote our most famous
customer
ARTHUR FIEDLER (lower right in photo)
Conductor of "Boston Pops" and the San
Francisco Summer Concerts
"Your instrument has been a great joy
to me -- whoever hears it raves
about it -- I am thrilled with
this beautiful set."
BCE Engineer JOE MINOR (lower left in photo) de-
signed and BCE built this CUSTOM Radio-
Phonograph system now enjoyed by
Conductor FIEDLER in his home in Boston.
THE KLIPSCHORN is the speaker system used in the
FIEDLER music reproducer. Paul Klipsch,
widely famed as its creator, is shown
in upper left of the photo.
BERKELEY CUSTOM ELECTRONICS offers:
* Push-button instant listening
comparison of leading Hi Fi units.

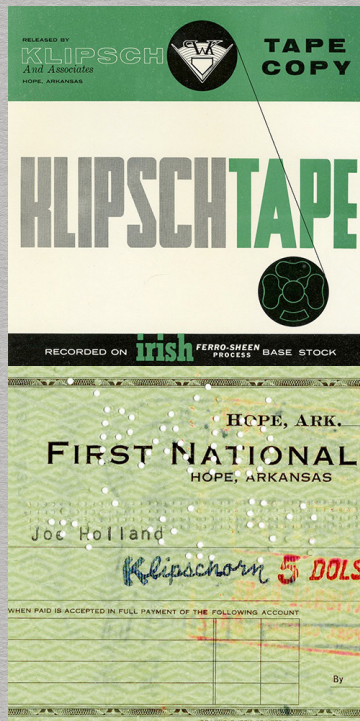


Clockwise from upper left: Arthur Fiedler and PWK at Berkeley Custom Electronics 1953, Klipsch advertisement featuring Fiedler 1953, Excerpts from the Berkeley Custom Electronics brochure 1953.

19 | KLIPSCHTAPE

In 1957, John Eargle joined Paul W. Klipsch to launch the KlipschTape Division, producing and selling pre-recorded stereo tapes for Klipsch dealers and hifi enthusiasts. Traveling nationwide, they recorded live jazz, organ recitals, choirs, and sound effects, creating some of the earliest stereo recordings made available to the public and showcasing the capabilities of the Klipschorn speaker.

Despite producing hundreds of high-quality recordings, the venture ended after two years with a reported \$10,000 loss. Eargle later became a pioneering engineer at JBL, earning Grammy and Oscar recognition. In 2011, many original KlipschTape masters were rediscovered after surviving decades in storage, and selected recordings have since been digitized, preserving a remarkable snapshot of early stereo recording history.



Because he uses **Irish FERRO-SHEEN** recording tape, naturally... says Mr. Klipsch, famed inventor of the Klipschorn® and tape recording perfectionist extraordinaire: "With **Irish FERRO-SHEEN** tape, the nuisance of shedding oxide powder is minimized to a degree I have never encountered with other brands. As a result, the magnetic heads of the tape recorder are saved from abrasion and last a lot longer, and there is no loss of high-frequency response due to an increasing layer of loose oxide between the heads and the tape. That's even more important than being spared the chore of cleaning the heads every...

There's an **Irish FERRO-SHEEN TAPE** for every recording requirement...
Irish Ferro-Sheen on 1/2 inch acetate base
Irish Ferro-Sheen on 1/4 inch punched acetate base
Irish Ferro-Sheen on 1/2 inch Micro Base
Double Play on 1/2 inch Micro Base



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Clockwise from upper left: KlipschTape reel-to-reel box cover 1956, John Eargle recording at the First Presbyterian Church of Kilgore TX 1957, Paul W. Klipsch Irish tape advertisement 1957, payment to the Joe Holland Quartet for KlipschTape session work 1957.

20 | ON THE WORLD'S STAGE

At the 1958 Brussels World's Fair, audiophile Don Davis and his wife Carolyn were disappointed by the poor-quality American audio exhibit and persuaded the U.S. State Department to let them replace it. They returned to Belgium with over a ton of premium equipment from companies including Klipsch, Marantz, and Ampex.

Using the American pavilion theater, the group presented daily hi-fi demonstrations to more than 30,000 attendees. The setup featured Klipschorns on stage with the newly introduced Heresy center speaker, delivering acclaimed stereo and mono playback demonstrations in multiple languages.

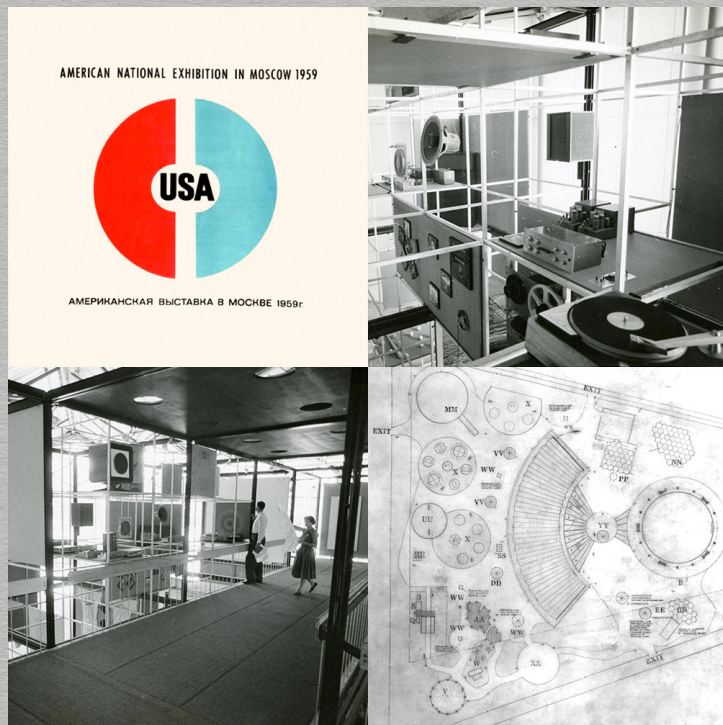
After the fair, Don Davis was hired by Paul W. Klipsch and he and Carolyn moved to Hope, Arkansas.



21 | YOU DON'T KNOW HOW LUCKY YOU ARE, BOYS

At the 1959 American National Exhibition in Moscow, the United States showcased its culture and technology to Soviet citizens during the height of the Cold War. The exhibition featured major contributors including R. Buckminster Fuller, who designed the geodesic dome, and Charles Eames and Ray Eames, who created a multimedia presentation. Vice President Richard Nixon famously debated Nikita Khrushchev during the event's "Kitchen Debate."

Representing Klipsch, Vice President Don Davis helped demonstrate advanced American hi-fi systems in a pavilion sponsored by the Institute of High-Fidelity Manufacturers. The exhibit featured Klipschorns and a Heresy three-channel setup, promoted as "the ultimate system." It became a crowd favorite, with Soviet visitors enthusiastically turning the jazz music up to maximum volume whenever it was left unattended.



22 | PRESIDENTIAL PERFORMANCE

In 1964, Edwards Air Force Base prepared for a presidential Armed Forces Day visit and found its public address system inadequate. Former Klipsch employee Jim Haynes suggested using Klipschorn speakers, leading Klipsch & Associates to build eight weatherproofed units for the event.

On June 19, 1964, Lyndon B. Johnson, Air Force Secretary Eugene M. Zuckert, and other officials toured the base, with the Klipschorns successfully handling all event audio. The system's performance was a success, and founder Paul W. Klipsch personally visited the site during preparations, even flying in to the base. The paperwork to land his plane was substantially more robust than the paperwork to sell Klipsch loudspeakers to the US military.

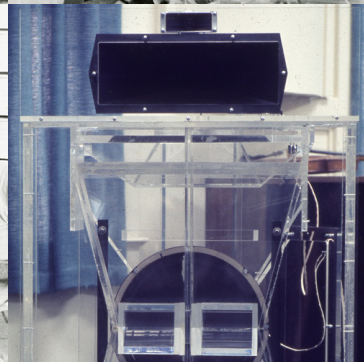


23 | CLEARLY SUPERIOR

A local artist named Bill Brewly visited the Hope, Arkansas Klipsch factory in the fall of 1970. Upon watching the complicated Klipschorn hand-construction he proposed building one from Plexiglas as an art project, to allow viewers to see what was happening inside the speaker.

Commandeering the woofer production bench for an entire week, Brewly, Bob Moers, and Paul W. Klipsch constructed a fully functional model from \$300 worth of Plexiglas purchased in nearby Shreveport, Louisiana. Most joints were solvent bonded by application with a hypodermic needle. One contentious moment came when a troublesome bond prompted a frustrated PWK to aggressively slather it with epoxy. Brewly broke down in tears as his vision for his pristine sculpture was possibly compromised.

Regardless, the result is stunning and completely functional. Today the working Plexiglas Klipschorn can be seen in all its transparent glory on display at the Klipsch Museum of Audio History in Hope, Arkansas.

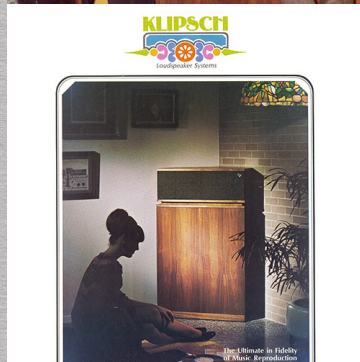


Clockwise from upper left: Artist Bill Brewly cleans the Plexiglas Klipschorn on the woofer production bench 1970, PWK with Brewly and Bob Moers constructing the Plexiglas Klipschorn 1970, the Plexiglas Klipschorn on display 1990, PWK with Brewly and Bob Moers constructing the Plexiglas Klipschorn 1970.

24 | TUNE IN, TURN UP

The changing social culture of the 1960s offered an increased interest in stereo music and hifi, with Klipsch leading the charge. The sound system became an important part of every bachelor pad and party venue. Paul W. Klipsch and Klipsch president Bob Moers toured the country in PWK's airplane, visiting the new crop of stereo shops popping up all over the United States.

Lifestyle magazines featured Klipsch product reviews and recommendations, while the British invasion and the psychedelic boom created vast amounts of recorded source material for inspired listening. During this movement, Klipsch embraced the hip lifestyle and employed a tall model for the cover of its 1969 brochure who wore a beehive hairstyle to visually minimize the size of the Klipschorn in her recreation room. The Klipsch logo was modified with a new typeface and the bold colors of the era.



25 | WELCOME TO THE PARTY

In the mid-1960s, DJ David Mancuso first heard Klipschorn speakers in Brooklyn and was deeply influenced by their sound quality. He later acquired Klipschorns from audiophiles and began using them in his New York City loft parties, most notably launching the influential 1970 “Love Saves the Day” gatherings, later known as The Loft. Using setup guidance from Klipsch & Associates, he built custom speaker configurations that created powerful, immersive sound experiences.

Mancuso’s use of Klipschorns helped shape the modern underground dance scene, directly influencing major clubs like Paradise Garage and Studio 54, and leaving a lasting impact on global club culture.

“Whatever you feed it; it will reply. If you feed it correctly it will respond correctly. An honest speaker which reflects the person who made them.” - David Mancuso



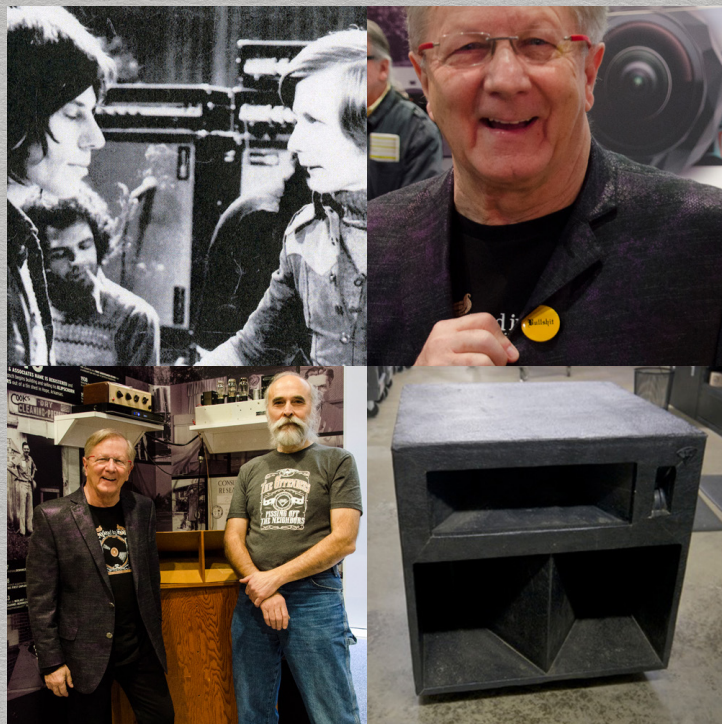
Clockwise from upper left: David Mancuso at the decks of the massive Klipschorn-based sound system used for his legendary Loft parties (photo by Guillaume Chottin), Klipschorn at the Lucky Cloud Loft party (photo by Vincent Villard), Stacked Klipschorn configuration on the dance floor viewed from the DJ platform at the Lucky Cloud Loft party (photo by Guillaume Chottin), Colleen Murphy, Andrew Pirie, and David Mancuso conversing before a Lucky Cloud Loft party (photo by Vincent Villard) - all photos used by permission.

26 | A DRUNK MEETS JESUS

In the early 1970s, sound engineer Bob Heil gained attention for a powerful 30,000-watt touring system used by the Grateful Dead. Arriving by plane, Paul W. Klipsch personally visited Bob in Illinois to see the system firsthand. Klipsch then invited Heil to Arkansas for two days of deep technical discussions and listening sessions focused on horn-loaded speaker design and efficiency, which strongly influenced Heil's approach to live sound.

"I refer to those two days like a drunk meeting Jesus! He changed my world and it turned out to be the beginning of the sound reinforcement industry. It would NOT have happened if it were not for Paul Klipsch." - Bob Heil

Heil went on to design major concert systems for tours and festivals, helping shape large-scale live sound for acts like The Who, Yes, and The Eagles. Through Heil Sound, the Heil Talk Box guitar effect and high-quality broadcast microphones were also offered. In 2006, a display of Bob's live sound memorabilia was unveiled at the Rock and Roll Hall of Fame.



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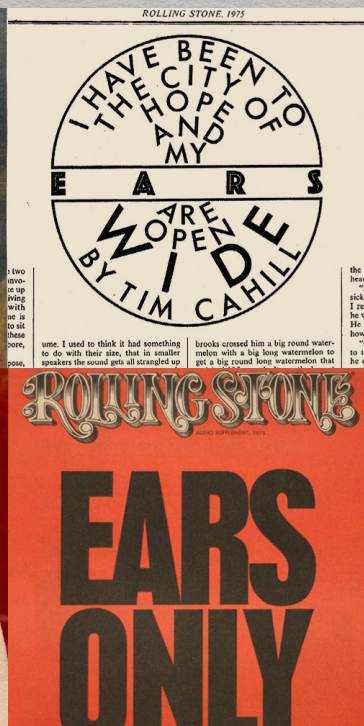
Clockwise from upper left: Jeff Beck and Bob Heil 1970s (photo provided by Bob Heil), Bob Heil with a PWK bullshit button at CES (Consumer Electronics Show) 2015, a Jeff Beck "runt" La Scala stage monitor designed by Klipsch and Heil (photo provided by Bob Heil), Bob Heil and Klipsch Museum curator Jim Hunter with Klipschorn #13 at CES 2015 (photo by Holly Sommers).

27 | EARS WIDE OPEN

In 1974, Rolling Stone sent writer Tim Cahill to Hope, Arkansas to profile Paul W. Klipsch and his company, Klipsch & Associates. A Klipsch owner himself, Cahill spent several days with Klipsch and company president Bob Mores, learning about horn-loaded speaker design, listening to Klipschorns, and gathering local stories about Klipsch's personality and work.

His resulting feature, "I Have Been to the City of Hope and My Ears Are Wide Open," ran in Rolling Stone and later in its 1975 audio supplement, helping cement Klipsch's reputation among audio enthusiasts.

As it turns out, nearly 40 years later recording artist Steve Miller (backstage at the 2016 Rock and Roll Hall of Fame Inductions) revealed how he originally sold Tim the Klipsch loudspeakers that inspired the story to begin with. Steve said he mixed "*Fly Like an Eagle*" specifically to show off his Klipsch La Scala speakers' imaging capabilities.



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Clockwise from upper left: Rolling Stone magazine cover September 1974, Rolling Stone "Ears Only" supplement headline graphic and byline 1975, Rolling Stone "Ears Only" supplement cover 1975, Paul W. Klipsch at the time of the article 1974.

28 | INNOVATION AND INSPIRATION

As founder and chief engineer, Paul W. Klipsch pushed toward a greater capacity for research and scientific exploration into driver design, cabinet construction and network engineering. Hiring new, hungry engineers and some solid financial success sparked a groundswell of creativity and enthusiasm as the 1970's drew to a close. With the addition of a state-of-the-art anechoic (without echo) chamber, featuring a patented revolving door for testing corner speakers, a new laboratory was designed and built in Hope in 1980.

The company's core offerings at the time were the original five legendary speakers designed by PWK: The Klipschorn®, La Scala®, Belle Klipsch®, the Cornwall® and the Heresy®. Klipsch was also busy with a growing commercial business, providing highly efficient horn loaded speaker systems to the professional sound reinforcement industry for live music performances and motion picture theaters.



Clockwise from upper left: Klipsch engineers Gary Gillum and Curtis Putnam in the lab 1979, PWK with Bob Moers and plant manager Bob Neville taking outdoor sound measurements for Klipsch commercial sound systems 1975, the five original PWK speakers on the fold-out to the 1970s and 1980s "Pocket Facts" brochure, Engineer (and Klipsch Museum curator) Jim Hunter during construction of the Klipsch anechoic chamber 1980.

29 | IN THE GROOVE

The late 1970s and early 1980s brought a steady flood of accolades and interest in both Klipsch horn-loaded loudspeakers and the aging eccentric behind them. Paul W. Klipsch is awarded the prestigious Audio Engineering Society Silver Medal for outstanding contributions to the field of audio in 1978 and five years later is inducted into the Audio Hall of Fame.

Klipsch's technology continued to expand into commercial sound applications and many recording artists looked to Klipsch for accuracy of reproduction in the studio. Jimmy Buffett, Willie Nelson, Stevie Wonder, J.J. Cale, Steve Miller, Spyro Gyra and Emmylou Harris recorded groundbreaking albums during this time utilizing PWK's science and engineering-based products. The Record Plant (the world's largest recording studio) and the Enactron Studios mobile unit employed Klipsch loudspeakers to produce countless gold and platinum albums. Producers, musicians and songwriters alike agreed that the Klipsch sound was closest to the truth.



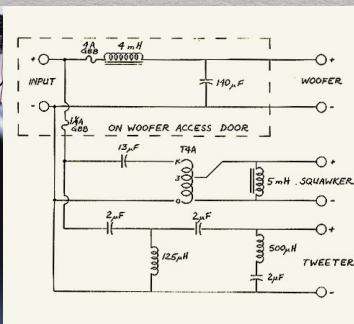
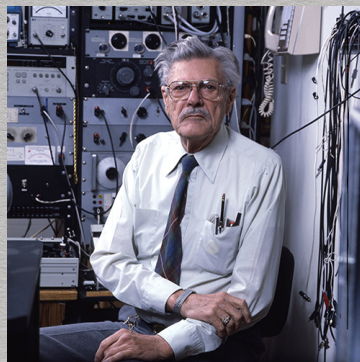
Clockwise from upper left: PWK accepts the Audio Engineering Society Silver Medal from AES President Emil Torick 1978, Klipsch employees in the Enactron mobile studio (complete with inverted Belle Klipsch horn-loaded loudspeakers) 1970, PWK's Audio Hall of Fame award 1983, the Enactron mobile studio today (photo courtesy of the Musicians Hall of Fame and Museum) 2025.

30 | NETWORK NEWS

Two significant series of design upgrades were made to the Klipschorn in the early 1980's.

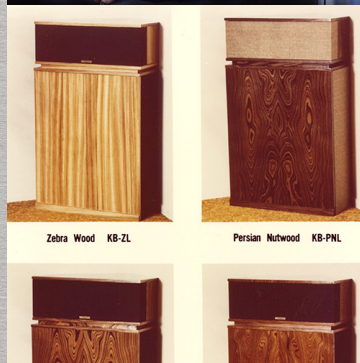
First, the two-piece Type-AK crossover network was introduced by engineer Dan Bynum in 1983, incorporating fusing and steeper filter slopes for enhanced tweeter protection and smoother response in the crossover regions. Heavy gauge (12 AWG) internal wiring was used throughout the speaker and binding posts replaced the traditional screw type barrier block as input terminals. The tweeter was flush mounted in the baffle using "Z" brackets. Rubber wall gaskets were added to the sides of the tailboard to improve the seal to less than perfect wall surfaces.

The next year the Type AK-2 network was introduced, again by Bynum, to accommodate the new Ceramic Magnet K-55-M mid-range driver. This Electro-Voice driver was essentially the same as the previous K-55-V, but with a ceramic magnet and a smoother response.



WVO Standard 730-880617
 KLIPSCH & ASSOC., INC.
 DATE 7-13-83 SCALE N/A

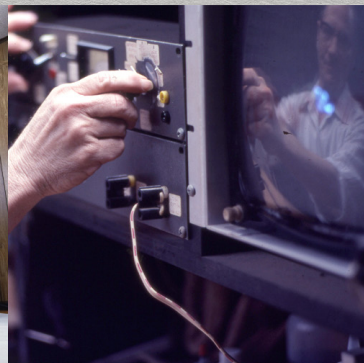
TELEPHONE UNLESS OTHERWISE SPECIFIED	TYPE	NETWORK
PROCESSED	33	



Clockwise from upper left: PWK in the Klipsch lab 1983 - photo courtesy of Arkansas Times, Klipsch AK network schematic 1984, Klipsch employees 1979 - Dan Bynum far right, Klipschorn exotic finish flyer 1980.

31 | BUILDING THE BUSINESS

The 1980s saw the Klipsch factory bustling with activity. Commercial products and smaller-sized units were being manufactured alongside Klipschorns and La Scalas. The desire for a better sounding loudspeaker was strong, and Paul W. Klipsch leveraged his horn-loaded technology for many applications. The Hope, AR facility was retooled for multiple production shifts and expanded several times to accommodate the company's growth. New processes were developed and instituted to ensure a premium, flawless product.

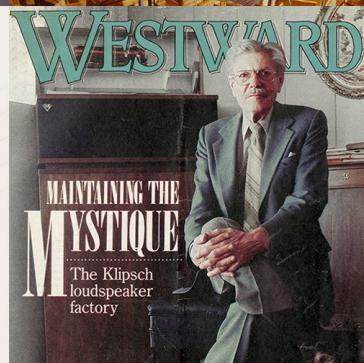


Clockwise from upper left: PWK and Klipschorn promotional photo 1980, Norman Bradford in the testing booth 1980, Jerry Carlew hand-trucking a La Scala 1980, Doronda Beavers building Klipschorn grilles 1980. All photos by Gary Gillum.

32 | EXPANDING THE BRAND

Throughout the 1980s Klipsch positioned the company for increased brand awareness, a large part of which had previously been word of mouth. Paul W. Klipsch continued to contribute to industry magazines with informed articles and sometimes scathing criticism, all delivered to the audio enthusiast with his renowned wit and charm. Mainstream publications became aware of the “magic” happening in Arkansas and PWK granted many “less technical” interviews for greater public consumption. This only further enhanced the Klipsch mystique and PWK’s legendary status.

In its advertising, Klipsch presented its case for better acoustic performance through pure scientific facts, while also devoting much of its messaging to the musical, lyrical quality of the sound - the marriage of art and science.



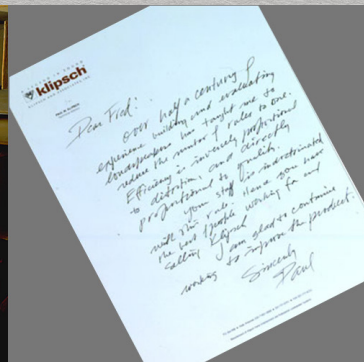
Clockwise from upper left: Klipschorn cutaway advertisement 1980, Jim Hunter in the anechoic chamber (shot for the cover of Inside Arkansas magazine Vol 18, Issue 2) 1982, PWK and Klipschorn on the cover of the Dallas Times Herald's Westward magazine 1984, Klipsch product brochure cover 1984.

33 | ALL IN THE FAMILY

In 1989, at age 85, Paul W. Klipsch sold Klipsch & Associates to Fred Klipsch (a cousin) and his wife Judy. They renamed the company and moved Klipsch, LLC's headquarters to Indianapolis, Indiana. PWK would stay on as founder and advisor, while continuing work in Hope on his final horn-loaded creation, the Jubilee® (originally called the Klipschorn II).

In a letter, PWK wrote, *"Dear Fred, over half a century I experienced building and evaluating loudspeakers has taught me to reduce the number of roles to one. Efficiency is inversely proportional to distortion, and directly proportional to quality. Your staff is indoctrinated with this role. Hence you have the best people working for and selling Klipsch. I am glad to continue working to improve the product. Sincerely, Paul."*

The Klipschorn's AK-3 network was introduced by engineer Kerry Geist to correct for a K-55-M driver output shift, as well as adding the ability to bi-amp to the speakers. Acoustic development accelerated as the home theater market began to explode.



Clockwise from upper left: Promotional image for the Klipsch company transfer - PWK with Judy and Fred Klipsch in the Hope anechoic chamber with Klipschorn 1989, Letter from PWK to Fred Klipsch (used in promotional materials) 1989, Klipschorn in Brazilian Rosewood 1990, engineer Kerry Geist with Klipsch Palladium speaker 2007.

34 | THE BIRTHDAY BOY

The 1994 Consumer Electronics Show in Las Vegas saw an early 90th birthday celebration for Paul W. Klipsch. The company was exhibiting its latest models in a hotel ballroom, far away from the main show floor, but that did not impede a huge turnout for the party. Engineering and press icons lined up to meet the legend in sound and his wife Valerie. Among the attendees were Don Keele and Dr. Bruce Edgar, renowned horn experts and loudspeaker industry giants. Bob Heil reminisced with PWK about their adventures in rock-and-roll sound.

Powered by PWK's fully restored Brook amplifier and preamp, the 13th Klipschorn ever built (and the last by the Baldwin Piano & Organ Company) was made to sing again. Program material included early Bell Labs experimental recordings from the 1920's and PWK-recorded KlipschTape material. All in attendance were impressed, and a birthday cake the size and shape of a Klipschorn high-frequency cabinet was served to the crowd.



Clockwise from upper left: PWK blowing out candles for his 90th birthday 1994, Klipschorn cake 1994, Don Keele and PWK 1994, PWK (with bullshit button) and Valerie Klipsch enjoy the birthday party 1994.

35 | A SCARCE QUINQUAGENARIAN

An extremely limited edition of the Klipschorn was produced in 1996 to mark the 50th anniversary of the company and the legendary loudspeaker. The cosmetic-only changes included a retro-looking high-frequency cabinet with curved grills, a sculpted kick board, and decorative vertical trim for the low-frequency cabinet. A limited edition of 150 pairs in three special wood veneers were offered. Fewer than 50 pairs were manufactured and sold.



37 | QUEEN OF THE KLIPSCHORN

DJ, producer, and music curator Colleen 'Cosmo' Murphy first experienced Klipschorn speakers at David Mancuso's NYC Loft parties, where she was struck by their exceptional sound quality.

She later helped bring Klipschorns to London's Loft-inspired scene, co-founding a version of the event and using multiple units for intimate listening sessions. Murphy describes these setups as transformative, allowing listeners to rediscover familiar albums with extraordinary clarity. *"I was absolutely blown away by the sound system. Despite studying and working in music and sound for around a decade at that point, I had never heard sound reproduction like that before."*

Through her global DJ work and her Classic Album Sundays listening events, she has continued promoting high-fidelity, album-focused listening experiences, often using Klipschorn systems across venues worldwide, reinforcing their influence in audiophile and club culture.



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Clockwise from upper left: Colleen Murphy and Klipschorn (photo by Yuko Asanuma - used by permission), Colleen interviews legendary producer Eddie Kramer at the 2015 Consumer Electronics Show (photo by Holly Sommers), The Lucky Cloud Loft Party (photo by Vincent Villard - used by permission), Colleen and audio industry legend Bob Heil at the 2015 Consumer Electronics Show (photo by Holly Sommers).

38 | JUBILATION

In January 1999, Paul W. Klipsch attended the Consumer Electronics Show (CES) in Las Vegas for the last time in his illustrious career. The occasion was to debut his final creation (co-engineered with Roy Delgado), the Klipsch Jubilee - originally called the Klipschorn II. PWK had expressed interest in taking the Klipschorn back to its original 2-way configuration since the early 1980s, but the technology of the day did not allow for a high-frequency driver that would cross over low enough, without introducing distortion, or go high enough without needing a tweeter to pair with the Klipschorn's low-frequency driver.

By 1999, with a redesigned low-frequency cabinet and the advancement of compression driver / horn technology, PWK's dream of a two-way, fully horn-loaded speaker was realized. Renamed the Klipsch Jubilee, the speaker would go on to power behind-the-screen sound experiences for theaters and cinemas around the world. In 2022, Klipsch released the first consumer home version of the Jubilee, and it now sits at its rightful place as the top of the Klipsch Heritage line.

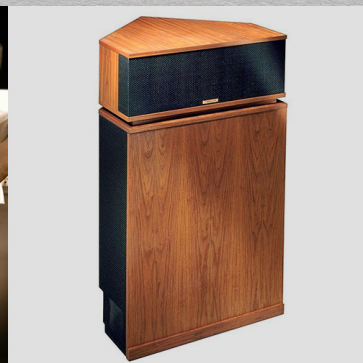
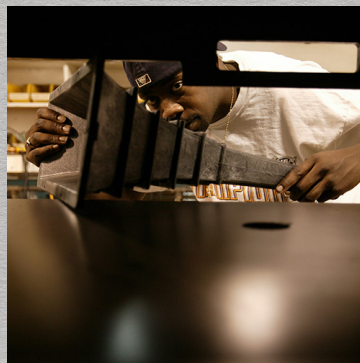


39 | DROUGHT!

Electro-Voice ceases production of the Klipschorn's K-77-M tweeter and K-55-M midrange drivers in 2000. Subsequently, a very limited production of a few Klipschorn pairs occurs over the next year using existing available parts.

In May of 2001, the Atlas PD-5VH driver is modified slightly and christened the K-55-X midrange driver. Various components of the K-77-M tweeter are retooled, resourced, and are assembled by a third party. This variant of the tweeter is designated the K-77-F and Klipschorn production resumes at speed.

In 2002, a new one-piece network (AK-4), located on the woofer door, was created to accommodate these driver changes. The fuse was eliminated in favor of a poly-switch for tweeter protection. A trap circuit was added to tame the longstanding response peak in the woofer's pass band, resulting in improved spectral balance. The number of cosmetic variants available was reduced by the discontinuation of brown and cane grille cloths and the removal of oil finishes, which had fallen out of fashion.



40 | BREAKING GROUND

In 2001 the Klipsch Engineering and Technology Center is launched in Indianapolis, Indiana - complete with advanced acoustics and electronics research and development facilities. Along with a testing laboratory and prototype shop, a second anechoic chamber is built, mirroring the original chamber in Klipsch's Hope, Arkansas acoustics lab. Again, the patented revolving door facilitates Klipschorn measurement by including a corner quadrant.

Klipsch lead engineer (and current Klipsch Museum curator) Jim Hunter moves from Arkansas to Indiana, along with several other members of the Klipsch engineering staff such as Kerry Geist and Trey Cannon, to assist with the construction, setup, and operation of the new Klipsch facility. Engineer Roy Delgado remains in Hope to continue the development of Klipsch's Heritage and Professional products.



Clockwise from upper left: Indianapolis anechoic chamber construction 2000, Klipsch Indianapolis engineering team in the anechoic chamber 2001, Jim Hunter 2001, the Klipsch Engineering and Technology Center in Indianapolis 2001.

41 | RIP PWK

On May 6, 2002, after a lifetime of contributions to a better sounding world, Paul W. Klipsch dies at the age of 98 in Hope, Arkansas. Memories and accolades are posted around the world for one of the last founding fathers of hifi.

"When a man of genius chooses to play all of life's roles with zest, vigor, and a 'gifted one's' perspective of mankind's folly, the rest of the world tends to regard such as irascible, querulous - a mad genius. Paul outlasted his peers (he was 98), surmounted the phonies, and became a legend in his own time - as if total success in life was compulsory." - Don Davis

Perhaps Fred Klipsch said it best: *"Paul was a verifiable genius who could have chosen any number of vocations, but the world sounds a lot better because he chose audio."*

That same year Klipsch introduces the world's first fully horn-loaded THX-certified cinema speaker system, based on PWK's groundbreaking research that began with the Klipschorn.



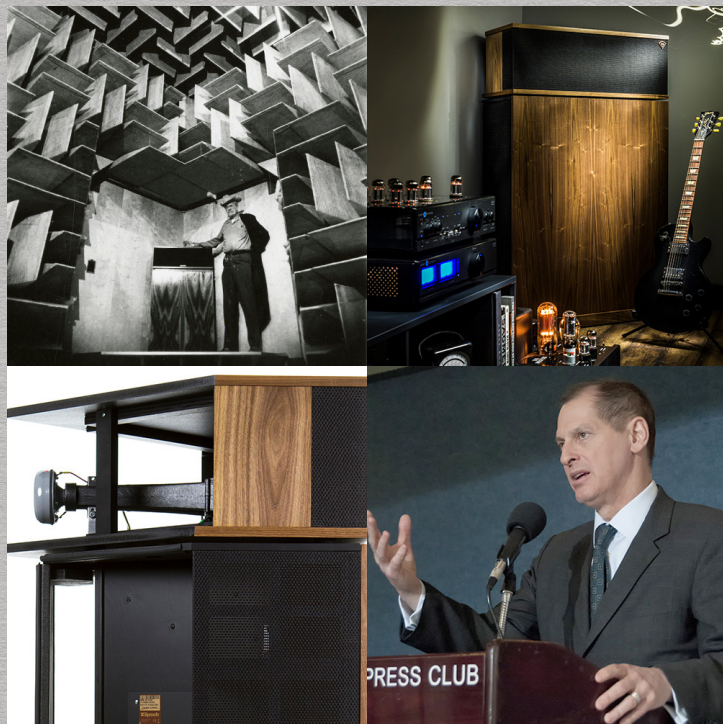
Clockwise from upper left: PWK and Klipschorn promotional photo 1958, PWK with bullshitt tie 1979, PWK in his Hope AR office with horn 1983, PWK signing a Klipschorn (which he disliked doing) 1994.

42 | ACCOLADES AND UPGRADES

At the 2004 International Consumer Electronics Show (CES), Paul W. Klipsch is inducted (posthumously) into the Consumer Electronics Hall of Fame along with Alan Dower Blumlein, Steve Wozniak, Woo Paik, Norio Ohga, and others. .

"The latest class of Hall of Fame inductees represent the best of the best of a dynamic and innovative industry, with their unique creativity, persistence and vision, these 11 pioneers have championed the development of new technologies and concepts that have changed for the better the way we all live and work." - Gary Shapiro, CEA president and CEO.

In December 2005 the Klipschorn AK-5 network was introduced. The style "B" cabinet was discontinued by the elimination of the inset intermediate collar and visible woofer top panel - in favor of a 3/8" gap between the cabinets. The long-standing angle brackets, hanger bolts and wing nuts used to attach the HF and LF cabinets together were replaced with thick rubber spacers on the LF cabinet, fit into recesses on the HF cabinet.



43 | DIAMOND

In 2006, a limited edition Klipschorn was produced to commemorate the 60th anniversary of the loudspeaker and the Klipsch company. Low frequency response was enhanced with the addition of rear horn panels. This eliminated the need for a tight fit into the corner and permitted toe-in and toe-out flexibility for the first time. Additional upgrades were made to the binding posts, internal wiring, and network component specifications.

The Klipschorn's aesthetic enhancements included a lacewood veneer finish on the low-frequency cabinet and a high-gloss black finish on the high-frequency cabinet. The traditional wood kick plate was replaced with a machined, anodized aluminum version - including a silver-finish PWK logo containing a real diamond. The rear featured display windows for a commemorative numbered plaque and a visible network. Just 200 pairs were produced.



44 | CHANGING OF THE GUARD

In 2011 Klipsch is purchased by Voxx International Corporation, a public company with deep consumer electronics roots. Longtime Klipsch visionary Paul Jacobs becomes president and CEO of Klipsch Group, Inc. Consumer interest in vinyl records increases during this time. The highly efficient Klipsch Heritage products (including the Klipschorn) are poised at the forefront of renewed 2-channel hi-fi enthusiasm.

"Much like the famous Eames chair, a vintage Harley Davidson, or even the Zippo lighter - the Klipschorn is an example of what timeless American performance and design really mean." - Paul Jacobs, CEO & President, Klipsch Group, Inc.



Clockwise from upper left: Klipschorn production in Hope AR 2013, Klipsch Group president and CEO Paul Jacobs 2011, Klipsch Engineering and Technology Center lobby with 60th anniversary Klipschorn 2012, Voxx International Corporation founder John Shalam 2019.

45 | PLATINUM

Klipsch celebrates its 70th anniversary in 2016 by launching special editions of two Heritage products: the Klipschorn and the Heresy. Limited to just 70 book-matched and bespoke pairs available to Heritage dealers, these models feature an exotic Australian Walnut finish, matte-black risers, and Silver Luster grille cloth. A new product badge is featured, inspired by Paul W. Klipsch's original Klipschorn script logo. Each pair is uniquely numbered on a special rear-mounted plaque, signed by its craftsperson.



46 | KLIPSCHORN AK-6

Klipsch launched an updated Klipschorn in 2018, led by chief engineer Roy Delgado. The speaker's low frequency horn was redesigned to be fully enclosed, eliminating the need for tight corner positioning and allowing for positioning flexibility to achieve the best stereo imaging. A new Neodymium tweeter was added, featuring a 1" polyimide diaphragm and copper clad aluminum voice coil. The Klipschorn's input panel and aluminum binding posts were re-engineered to accommodate large, high-quality speaker cables. Silver metallic grille cloth, a redesigned riser base, a script Klipschorn logo, and a cable management system completed the loudspeaker's premium aesthetic.



47 | THE SPIRIT OF 75

To celebrate its 75th anniversary in 2021, Klipsch released a limited edition of 75 Klipschorn AK-6 loudspeakers. These units feature redesigned neodymium drivers, hybrid Tractrix® horns, steep-slope crossovers, upgraded input panels, and a premium wire management system. A fully enclosed low-frequency horn provided flexible room placement while delivering powerful bass and improved imaging. The speakers sported a 1" titanium tweeter with a 90° x 40° Tractrix® horn, extending high-frequency output beyond 20kHz. Aesthetic details included real teak wood veneers, lambswool grilles, and a sterling silver 75th anniversary logo featuring a 2mm natural diamond. Each pair included a commemorative plaque with a serial number, date, and craftsperson's signature.



48 | KLIPSCHORN AK-7 - ACTIVE UPGRADE

The 2025 Klipschorn AK-7 combines bold aesthetics with advanced acoustic engineering - led by chief engineer Roy Delgado. Upgrades include a cinema-grade 3" K-1133 compression driver, patented extended phase plug, and a Tractrix K-406M mid-range horn with Mumps™ technology for enhanced dispersion and clarity.

A new optional Heritage Active Crossover DSP, inspired by the Klipsch Jubilee, aligns time and phase while optimizing EQ for flat, natural sound. The updated rear I/O panel now supports passive and active setups for greater flexibility. Its highly efficient three-way, horn-loaded design delivers high output with low distortion.

The AK-7 features hand-matched wood veneers in Black Ash, American Walnut, and a new American Auburn finish.



Clockwise from upper left: Klipschorn AK-7 in American Auburn finish 2025, Roy Delgado demonstrating the difference in length between the AK-7 and AK-6 midrange horns 2025, Klipschorn AK-7 and the Heritage Active Crossover DSP 2025, Klipschorn AK-7 input panel 2025.

49 | 80TH ANNIVERSARY KLIPSCHORN X-5

The 2026 80th Anniversary Klipschorn X-5 re-imagines the original patented design by Paul W. Klipsch, blending heritage with cutting-edge engineering. This limited-edition, fully horn-loaded speaker features a two-way design with an active crossover for exceptional dynamics, clarity, and lifelike performance. The X-5 pairs heirloom-quality premium materials - book-matched tigerwood veneer, brass inlays, and a sandcast aluminum horn - with meticulous hand-crafted construction.

Adding to its exclusivity, the X-5 includes a rare auditory time capsule: a limited-run 180g vinyl pressing of Paul W. Klipsch's original KlipschTape recordings (see chapter 19). These early 1950s stereo demonstrations - long out of print and in some cases never-before heard - offer listeners a direct connection to the origins of high-fidelity sound.

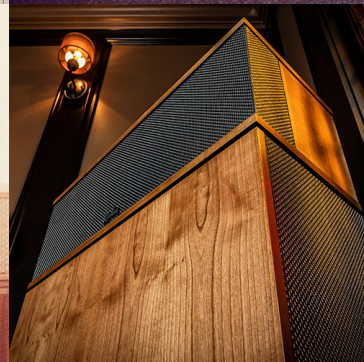
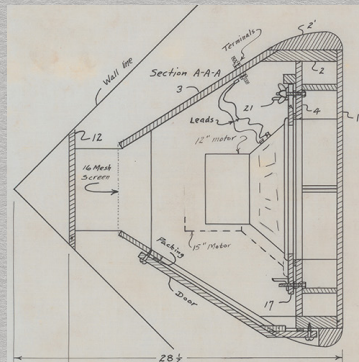


50 | WHAT MAKES THE KLIPSCHORN SO SPECIAL?

An engineering breakthrough when it was introduced, the Klipschorn remains one of the most highly praised loudspeakers and is the only model in history that has been in continuous production for over 80 years. It has the acoustic output of a 100-piece symphony orchestra. Able to span more than eight full octaves with rich, smooth, ultra-low distortion sound - it's easy to hear why the Klipschorn is truly a legend.

The Klipschorn is fully horn loaded, making it the epitome of high efficiency. The result is clean, dynamic sound throughout the entire musical range. Touting an unbelievable 104dB sensitivity, the Klipschorn is ideal for high-end solid-state and valve amplifiers playing high-resolution digital files and audiophile vinyl pressings. It reveals all, with an effortless grace.

Still hand-built in Hope, Arkansas where it all started - today's Klipschorn sounds better than ever.



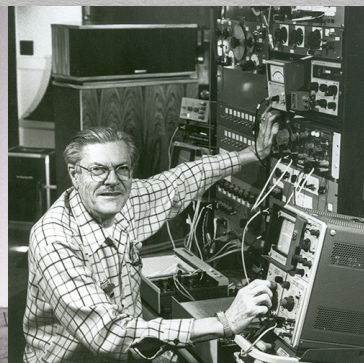
Clockwise from upper left: Original Klipschorn low-frequency design 1941, the first Klipschorn (photo by Bill Bell) 1978, modern Klipschorn (photo by Chris Bucher) 2019, Paul W. Klipsch with Klipschorn 1964.

51 | THANK YOU

The authors would like to thank Paul W. Klipsch, the Klipsch Museum of Audio History and its trustees and volunteers, the city of Hope Arkansas, Roy Delgado, Paul Jacobs, John Shalam, Jim Haynes, Don and Carolyn Davis, Gary Gillum, David Mancuso, Colleen Murphy and Adam Dewhurst, Bob Heil and Heil Sound, William Herndon, John Allen, Dave Gans, Brittainy Kelley, Madison R. Jones, Bob Moers, Sherman Fairchild, Edwin Armstrong, Mike Dyer, Arthur Fiedler, Ian Moore, Glenn Mosby, Paul Raffaele and Barbie Bertisch, Fred Klipsch, Rolling Stone Magazine, Ryan Hansen, John Eargle, Kerry Geist, Mark Kauffman, Trey Cannon, Jerry Calhoon, and all the employees (past and present) of the Klipsch loudspeaker company.

To be continued...

"My theories on audio and audio reproduction will be proven wrong only when the laws of physics change." - Paul W. Klipsch



Clockwise from upper left: Klipsch engineer Bob Noble strikes a Paul Bunyan-style pose with Robert Wyatt's mini Klipschorn (photo by Gary Gillum) 1970s, audio pioneer Paul W. Klipsch in his laboratory with Klipschorn (photo by Gary Gillum) 1970s, Jack Fountain after receiving his Bullshit t-shirt (photo by Gary Gillum) 1975, authors Jim Hunter and Matt Sommers 2020.



A detailed technical drawing of a Klipsch speaker cabinet, rendered in white lines on a dark background. The drawing shows a cross-section of the cabinet with various components and dimensions. Handwritten annotations in white include the numbers 4, 5, 6, 7, 17, 19, 20, 21, and 22. The word "Packing" is written vertically along a central vertical line. Two circular areas are labeled "12" motor" and "15" motor" with arrows pointing to them. The word "Klipschorn" is written in a large, white, cursive font across the center of the drawing, with a registered trademark symbol (®) to its right. A vertical double-headed arrow labeled "A" and "Y" is positioned to the left of the word. The drawing includes various hatching patterns to indicate different materials or sections of the cabinet.

Klipschorn®



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