

Wireworld Eclipse 8 and Silver Eclipse 8 Interconnect

by Wolfgang Kemper

The premise of David Salz, the founder and boss of Wireworld, is that signal cables are very complex structures and that their quality is not only determined by the mix of materials and the conductor cross-section. Series 8 manifests the current status of his research.

Wireworld, headquartered in Davie, Florida near the Everglades and not far from Miami, is an established company. It was founded in 1992 by David Salz. In search of the neutral cable that should connect audio components with one another without any inherent sound, Mr. Salz invented the Cable Comparator™ (US Patent 5,740,255), which received the CES Innovation Award in addition to the patent. This allows two devices to be interconnected directly, i.e. without cabling only

with the comparator in the signal path. At the same time, a cable - in the illustration it would be a cinch cable - can be looped in and switched over for comparison. With this approach, the developer always maintains the reference of neutrality, although this cable comparator naturally also has minor tonal influences.

This means that all Wireworld cables should have a very similar tonality and differ in aspects such as dynamics, transparency, spatial representation and the like, but not pronounced in the sound balance. This is exactly the case with the two test candidates, Eclipse 8 and Silver Eclipse 8. Many developers develop cheaper or higher quality cables based on the reference of an existing, good and successful model in-house. In theory, it is easier to deviate from the right

path of musicality than with the continuous reference to the almost direct reference via the cable comparator. Wireworld's portfolio is extremely extensive. You can find inexpensive and expensive cables for almost any application such as power, video, and audio. The website is currently under construction, so that currently not all possibilities for information are available. This also includes a kind of sound library, like our readers at Hifi Statement use the recorded comparisons of pickups. In a similar way, music files can soon be called up under the menu item Resources / Polygraph Library, with the help of which cables can be heard comparatively. At Hifi Statement we know how useful and productive this can be from the feedback from our readers.

The eight in the name of the Eclipse cable stands for the eighth stage of development; So there was previously an Eclipse 7, 6 and older. Today there are eight different quality levels among the interconnect cables in the 8 series, each of which is available as RCA or XLR. It starts with the inexpensive Luna 8, followed by Solstice 8, Oasis 8 and Equinox



8. Then come our two: Eclipse 8 and Silver Eclipse 8. If you can invest more money, you could be in the Gold Eclipse 8 or ultimately in the Platinum Eclipse 8 find the ideal. The identical name Eclipse of the four high-quality models indicates their constructive relationship, which can also be found in the inexpensive cables with reduced material costs. All Series 8 cables share the helix arrangement of the conductors. After asking the German sales department in Tarp, the identity of the Eclipse is explained by the top position of all Eclipse models in the portfolio. These top cables are only sold through selected specialist dealers. The name relationship does not have a technical background, but the 8 series does. Line 8 differs from its predecessors in that it has more cable strands and the Composilex 3 isolator used here, which, according to Wireworld, contributes significantly to the sonic advantages of Series 8.

Let's take a closer look at the Eclipse 8: In the cross-section, within the double sheathing visible from the outside, there are four conductors with different insulation. They are all insulated with Composilex 3, which is relevant for the sound quality. Each of the four conductors contains four pairs of strands, i.e. eight strands per conductor. These four different colored flat conductors are placed in parallel within a layer of Composilex 3 dielectric. Wireworld calls this integration Quad-DNA-Helix®-cable-design. The total of 16 pairs of conductors in the Eclipse 8 are made of OCC 7N copper. The thickness of the RCA cable is 0.8 mm² each, and the XLR cable with separate plus

and minus each 0.4 mm². The helix arrangement and the parallel routing of the conductors in the four individual cables are decisive design features determined to minimize audible effects. There is no difference in structure between the Eclipse 8 and the Silver Eclipse 8. Only the conductor material is different: with the same overall thickness of the 16 conductor pairs, they are coated with silver on the Silver Eclipse 8.

If we take a look at the exterior

screwed RCA connector. With XLR cables, this double directional indication is omitted due to the clear connector assignment. Incidentally, the Silver Tube™ RCA plugs were exceptionally tight and sociable in the sockets of the connected devices. The contact surfaces of the RCA and XLR plugs are made of silver-coated, low-oxygen copper. In addition to the silver contacts and the DuPont Delrin insulator, the Silver Tube RCA plugs use a silicone



of the Eclipse 8 and Silver Eclipse 8, it is obvious that the cable sheaths - on the Eclipse 8 they appear copper-brown under the black and white plastic mesh cover, on the Silver Eclipse 8 they are silver-gray in the same mesh - sheathing - indicate the internal use of material. RCA and XLR cables carry a freely movable, three centimeter long black aluminum sleeve around the jacket, which bears the Wireworld logo, but above all indicates the correct signal direction with small arrows. This direction information can also be found on the jacket sleeves of the solidly

band for optimum mechanical contact. The cables look good without being one of the really big representatives of their kind. With a diameter of one centimeter, they are very flexible and allow a tight bending radius, which is always an advantage in practical operation.

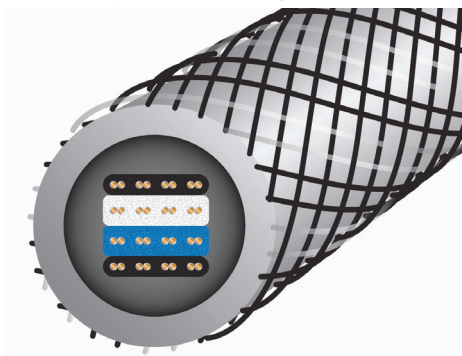
The listening test turned out to be very surprising for me. I followed the recommendation of Karsten Grämkow from Phonar, who imports the cables. I usually do something like this in normal listening mode when nothing else is pending for testing in the chain. In order to keep this process as short as possible, I switched both



XLR cables - Eclipse and Silver Eclipse - one behind the other between the preamplifier and the bass equalizer. I connected the RCA cables with a simple RCA double coupling to form a two-meter long cable between the preamplifier and my spectral power amplifier, which serves the mid-high range of the Triangle Grand Concert. I was surprised to get a positive impression straight away. It sounded better than my current In-acoustics / Mogami wiring. Somehow the music was already more concise and gripping.

Actually, I planned to hear the four Wireworlds in my system on the Epsilon loudspeakers, because I had all the necessary signal lines available with a pair of XLRs and a pair of RCAs and could therefore wire them uniformly. My increasingly positive attitude towards cables from Florida during the week of the warm-up made me think about how I could try them out in my big chain. I decided to have the two XLR versions compete against my Purist Audio Design Elementa Advance between the PS-Audio-DirectStream-DAC and the Audio-gd-M1-Vacuum preamp. The PAD was once on the price list at 710 euros for one meter. The two RCA cables Eclipse 8 and Silver Eclipse

8 remained - of course now separately - between the preamp and the Spectral output stage, Even with the inexpensive Eclipse 8, what I heard during the break-in period is very clearly confirmed when I use the XLR Eclipse alone between the DAC and preamplifier. More warmth makes the tonality clearly more authentic. I like that very much, also with Nils Lofgren's Acoustic Live album, where I was able to experience impressive fine dynamics and plasticity not only with the "Keith Don't Go", which audiophile trade fair visitors have grown tired of. This album, but not just this one, was so enjoyable that I heard quite a few tracks because the subtleties that the Eclipse 8 XLR brought to my ears sounded so engaging and beautiful that there was only one reason to stop, and that was to continue the test. I went on to investigate this impression of finer nuances and great conciseness in classical music. I then streamed the wonderful Rimsky-Korsakov Scheherazade recording from Qobuz with the Orchester De La Suisse Romande under Ernest Ansermet (Decca Legends). Even here, where the purist audio cable with its tonality conveys a lot of musical coherence with the solo violin and the full orchestral sound, the Eclipse 8 impresses with its even more structured fundamental tone intensity and improved spatiality. The violin gets more



wood, the sound is more orderly. That is clearly better, above all the listener is drawn to the music. Now I replace the 1302 In-acoustics in the high frequency range for the Eclipse 8 RCA cable and can experience more again. I perceive an even better spatial depth graduation with ease, the nuance also gains significantly again. This increased accuracy, openness and coherence of the orchestra shows once again how useful it is to wire the signal path as consistently as possible so that the capabilities of the Wireworld Eclipse 8 do not hit the NF-1302 bottleneck. In this test configuration I only used the Eclipse 8 partially, but now at least in the high frequency range. so that the capabilities of the Wireworld Eclipse 8 are not restricted by the limitations of NF-1302.

Now, of course, I'm curious to see what the noticeably more expensive Silver Eclipse 8 can do at this point. Based on my previous experience, I swap both device connections, i.e. XLR and RCA, at the same time. It immediately shows that the tonality is identical and proves that Wireworld is pursuing and maintaining a clear line in terms of sound character. So we are not dealing with changes in the intensity of the bass, mids or highs. The profit, and it is by no means small, of the Silver Eclipse 8 lies in the even finer resolution, which again opened up the room





in a particularly attractive way. Because with the “Scheherazade” I didn’t get the feeling that the room expands to the rear, no, the individual instruments now fan out in the room much more impressively. It would be pictorially as if the orchestra had two more rows of seats. This authentic-looking differentiation increases the listening pleasure enormously. With Nils Lofgren, the vocals and the guitar are now even more physical and also more clearly separated from each other in the room. Nothing is blurred anymore - a sound that I have never experienced before on this popular album. The plucking of the guitar strings is incredibly precise, appears close and authentic. Also in Paul Simon’s unfortunately quite unsuccessful musical, the album Songs From The Capeman, the individual voices in the piece “Adios Hermanos” sound more beautiful and better differentiated. But it’s not just voices now, but singers. You can even hear the individual tracks of the mix.

If you only listen to the Eclipse 8, you would not miss this leap in quality with the Silver Eclipse 8. But once you have heard the music with it, the way back is difficult. I experienced this clearly when I only exchanged the Silver Eclipse XLR for my PAD reference cable. The loss was enormous. Everything became more flat. It

sounded nice, but by no means so structured and, above all, less exciting and thrilling. Now, to round off the test in this system, I wanted to try the XLR cable between my Plinius Koru phono preamplifier and the Audio-gd preamplifier. I also heard about Inga Rumpf’s live double album

White Horses, my favorite page beginning with “Lazy” C. Here again the Silver Eclipse 8 - now compared to my purist Audio Alzirr - shows its superiority through its subtle structure and precision. The performance is much more catchy. Not only can you experience more details, which of course alone increases the enjoyment, but



overall the music gains gripping tension and intensity. The piano takes on a new dimension, as it expands from the surface into the spatial depth.

As I said, in this test setup the Wireworld Eclipse 8 and Silver Eclipse 8 only make their contribution in some areas. That is why I am now using Wireworld in my other system. The RCA-Eclipse-8 are located between the preamplifier and the tube mono power amplifiers, the XLRs connect the Antelope D / A converter with the Audio-gd M9. So far, an In-akustik NF-1302 was in use at both locations. The hearing comparison fully confirms what was previously experienced.

In “Skylark” from the album Water, Gregory Porter sings considerably more energetic and expressive with the inexpensive Eclipse. The piano strikes have more intensity, precision, and volume. You can almost see the keys in your mind’s eye. In comparison, my cables sound harmless to tired. That becomes even clearer once the Silver Eclipse 8 comes into play. On the one hand, it presents the music in a light, relaxed and relaxed manner. On the other hand, it captivates the listener because the information gain is even more fun compared to the Eclipse. The Silver Eclipse 8 harmoniously paints the music in fine and detailed, deep and wide well-ordered and excellently contoured space. The coherent sound impresses with magnificent timbres, with “Skylark” especially the nuanced shining brass of the trumpet, but also the resilient double bass. The Silver Eclipse 8 would also be worth its extra price here. But both Eclipse 8s are a musical revelation in their class. They make me curious about other models from the wide range of Wireworld.

STATEMENT

I have never experienced such musically appealing and authentic sounding audio cables as the Wireworld Eclipse 8 and Silver Eclipse 8 in this price range. I can only recommend for everyone to try them out.

