Allnic ZL-3000 Power Cable

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The Real Meaning of Zero Loss

Last summer and autumn, I spent 4-5 days a month at the Allnic headquarters in Seongnam, Gyeonggi-do. For the first time, I enjoyed listening directly to Park Kang as an audiophile, how the tube works better, why the tube is sounder than transistors, and why the 10kHz square wave is an alpha and omega of amplifier amplification. Of course, the pleasure of listening to Mahler's symphonies with a single drive (T-1500) of 300B, a series of triodes, was great. The driving force of the chest also shredded.

Then, last year, I became interested in Olnick's cable. In fact, I've been hesitant to buy high-end cables, not

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just because of my economic strength. Speaker cables seemed to be enough for the existing 500,000 won audio level, and I thought it would be better to invest in speakers or amplifiers if I had money. It was more stingy about the power cable. If you change the power cable that is less than 2 meters long, you thought that the quality of electricity that went around all kinds of home appliances such as air conditioners, refrigerators, irons, fluorescent lamps, and heaters would be fifty thousand bags.
But Park's thought was different. The world of audio cables, full of superstition, disbelief and logical leap, believed that a clear scientific principle and clear design philosophy would be approached. Olnick was all-in on the basic task of a cable that's probably too natural: 'to deliver the amplified music signal without loss' (speaker cable), 'to communicate alternating electricity to the audio device without loss' (power cable). I was able to watch the development process closer than anyone else.

To my knowledge, Olnick focused on eliminating three "interferences" from the audio cable. In simple terms, every effort has been made to minimize the three resistors that occur in cables to as close as 0%. It is the wire resistance of the wire (conductor) itself, the contact resistance of the terminal, and the linkage resistance of the terminal and wire. That's why Olnick named it 'Zero Loss Technology' as its own cable making technology, and added 'ZL' to the speaker cable and power cable model names.
First, Olnick saw that minimizing the resistance of the wire rod itself is the basis of the basics. Two or three years ago, domestic and overseas cable manufacturers emphasized 'single crystal structure', 'skin effect', and '99 .99999% oxygen-free copper wire ', which is just an effort to reduce the resistance value of cables. did. Instead, Olnick looked at each contact on the cable. Although the high-purity wire rods and the advanced shielding technology reduced the resistance of the wire rod itself, the resistance value of the contact portion remained the same.
So Olnick devoted all his skills to minimizing these two resistances: 1) contact resistance of the terminals and 2) connection resistance of the terminals and wire rods. Of course, Olnick minimized wire resistance, which is the basic element of the basic material, by using nickel-plated wire rod mixed with ultra high purity copper cable of 4.0 square or more. In addition, the shielding effect is maximized through a pure copper jacket, and the duralumin housing with silicon inside ensures that the dust is prevented.
Minimized contact resistance = Olnick Power Cable For the ZL-3000, use a 6-part split beryllium copper plug with a larger head on the AC plug and insert a high elastic rubber back into the wall outlet or power strip and the power cable. The tightening force of is raised to the maximum. In short, once you get into the plug that will not fall. The IEC terminal (female) also adopts a box design, grabbing the metal rod (male) in the inlet of the audio device from all sides. The contact resistance is minimized by changing from two-dimensional line contact to three-dimensional surface contact.
Let's take a closer look. The AC plug used in the Olnick Power Cable ZL-3000 has a six-

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pronged end. While the existing split plugs rely only on the resilience of the 'female' jacks on outlets or power strips, the six-split plugs also allow the 'male' to work flexibly. The six split plugs also contain high-elastic rubber, which pushes the split plug out. In short, the inner resilience and the six split plugs allow more sides of the plug to come in more contact with the 'female'.

According to Olnick, the key technology employed in the ZL-3000 is to create this elasticity, and more importantly than the highly elastic rubber mentioned earlier, the six-split plug is made by heat-treating high-elastic beryllium copper (rhodium plating and cryogenic treatment), terminals Raised the maximum repulsion of the. Since the internal elasticity of the plug is not available, Olnick has applied for a 6-segment AC plug. For reference, unlike ordinary plugs using brass, the reason for using beryllium copper in Olnick is that the beryllium copper material itself creates elasticity semi-permanently.

The IEC terminal also contains a number of novel ideas. There are quite a few audiophiles who have disassembled the IEC terminals of existing power cables. Typically, the IEC terminal has three holes with one clip in it that engages the audio device inlet. Hot (Live), Cold (Neutral) and Ground are connected to this clip. The key to traditional power cable IEC terminals, however, is that they are clipped to the audio device.

The biggest drawback of this clip-on fastening, however, is that only a small portion of the metal rod inside the inlet end of the audio device contacts the clip inside the IEC terminal. Only the left and right two sides of the metal rod, and only a portion of the tip, are in contact with the clip, making perfect electrical transmission inherent.

In contrast, the ZL-3000's IEC terminal inserts a box-style terminal inside, unlike the regular clip type, and firmly grips the metal rod of the inlet in the vertical direction as well as left and right. The terminal itself uses titanium copper, which is the most elastic among metal materials, to maximize the tightening force. In addition, the 'c'-shaped steel springs enclose this box-shaped terminal on the outside, so the elasticity is more than doubled. This ensures that the Olnick power cable IEC terminals are in contact with all four sides of the inlet metal rod, minimizing contact resistance and fundamentally preventing any separation of the IEC terminals that may be caused by the weight of the cable.

Minimize connection resistance = Know-how put into the Olnick speaker cable has been applied. It is known that the internal resistance increases by about 18 times when soldering the cable wire (copper). After all, no matter how good wire is used, soldered cables make current flow difficult due to internal resistance. Some clamping methods do not use lead, but because they are exposed to air, another problem arises: oxidation.

Olnick chose welding to solve this problem. Welding, which makes two entities into one without a medium of resistance, is the only solution for Zero Loss. In other words, the terminal and wire rod (ultra-high purity copper cable) are fused together in an ultra-high temperature welding method of more than 1000 degrees and made into one object. This succeeded in eliminating any resistance and loss of large current transmission by bringing the cables and terminals together.

This reduction in cable 'resistance' is even more important in the power cable world. Because a large current flows through the power cable and the impedance of AC resistance is so low that it cannot be measured, the DC resistance in the cable should be lower than that of the speaker cable.

Hearing was conducted by listening to the Olnick Power Cable ZL-3000 compared to other companies' cable with 1 million won. In both cases, the integrated amplifier was bitten.

Listening environment is Oppo BDP-105 (Source) + Olnick D-5000 (DAC) + Olnick T-1800 (Integrated Amplifier) + Olnick ZL-3000 (Speaker Cable) + Tannoy Turnberry GR (Speaker).

The same three songs are first listened to by Olnick power cable (A), followed by other companies' products (B), and then again by Olnick power cable (A).

A. Olnick Power Cable ZL-3000

Diana Crawl's 'A Case Of You' = Crawl's vocal wandering in the midst of live recording. The contrast is good. Piano strokes are powerful, clear, and do not spread. Vocals are liquid. The sound coming out of the human body is so clear that the sound is drawn to the eye. That's a good description. The most striking thing about this song is the very high S / N ratio.

The 4th movement of Berlioz's Symphony Orchestra by Charles Münsch = Timpani's stride is far and wide. Sound staging is so wide and deep. The brilliant tone of the brass and the sound of timpani hitting behind it are clear. Layer is good. Several notes are heard simultaneously and in three dimensions. Even when the concert is performed, each note is clearly heard without being crushed. In particular, the transient response of the entire system, which is felt when a cymbal strikes, is good. Again, this movement has great audio pleasure.

Oscar Peterson Trio 'You Look Good To Me' = First of all, the bass is rattled. Triangles are crisp and the sound of ringing lasts quite long. The bass sounds resilient and the feeling is satisfactory. The drum cymbal 'stop & go' is amazing. The sounds of each part of the drum are heard well together simultaneously on this day.

B. One million won power cable hearing

Diana Crawl's 'A Case Of You' = The live feeling has been reduced relatively. Feeling round and round? In short, raw taste is not enough. The crawl is roughly pronounced. The system suddenly fails to describe in detail. Space feels less than A before. But overall B is also satisfactory. If you didn't hear Olnick first, you might not have picked up the difference.

The 4th movement of Berlioz's Symphony Orchestra by Charles Münsch = Timpani's stride and blow feels like A. Clearly not easy to distinguish. In the case of the transient response characteristic, it does not seem to be better than the previous comparison with A. Oscar Peterson Trio 'You Look Good To Me' = Triangle's 'squeak' sounds clearer than before. But the trembling of the bass weakened. The drum's 'Stop & Go' is also smaller than it was in A. As you enter the middle of the song, you suddenly feel cluttered. The sound stage feels narrowed to the center.

A. Rehearse the Olnick Power Cable ZL-3000

We listened again to Oscar Peterson trio 'You Look Good To Me' = B to compare A's listening results with A faster. I didn't know when I first heard A and when I heard B. That's how bass strings are being 'unsettled'. . This is due to the good low-pass regeneration ability, but above all, the S / N ratio of the whole system seems to have risen sharply. The presence of the drum suddenly heard in silence and the punchy punch of the bass are all in line with the S / N ratio. The rhythm of the right bass walking has increased, and the drum cymbals 'stop & go' are more powerful.

Diana Crawl's 'A Case Of You' = The pressure on the piano keys is felt from the beginning. It sounds like this. I missed the first A, and it's more noticeable compared to the previous B. Piano notes are clear and hard. The reproduction of the air word, which is a popular word these days, is amazing. Looks closely up to the shape of the crawl's mouth. The vocal volume itself seems to sound louder. Crow closes his eyes and wakes up.

Charles Munzi conducts Berlioz's Symphony 4th movement = Timpani has reached the listening point. It's quiet when it's quiet, and when you're walking around, it's clear that the audio pleasure is soaring. The sound stage is big.

Why do you make a big difference just by changing the 1.8m power cable that goes into the integrated amplifier? First of all, Olnick's Zero Loss Technology will provide ample energy to the amplifier, which will make the amplifier fully functioning. This stable power supply would lead to a reduction in noise and distortion, which in turn would lead to an increase in S / N ratio and maximization of sense of position. The increased quietness again made the bass feel more noticeable and greatly increased the number of strands of the sound that had not been buried in the meantime. In addition, maximizing the sense of positioning seems to have made the sound stage itself wider and deeper while at the same time perfecting the tone and sound of individual instruments.

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