

# The HiFiCollective Glasshouse Interconnect Kit No. 6

Neville Roberts

The latest interconnect cable kit from HiFiCollective's Glasshouse range is their Kit Number 6. These cables are very easy to construct and this article describes the assembly process.



The HiFiCollective Glasshouse Interconnect Kit No. 6 contains all you need to build a pair of premium quality interconnects at a very modest cost. Each cable uses three strands of wire – one strand of Jupiter 99.999% pure silver wire AWG 28 (0.32mm dia.) in silk sleeving as the main signal carrier and two strands of Jupiter AWG 28 copper 6N cotton insulated wire (0.32mm) for the earth connection. The finished cables are terminated with CHK silver-plated phono plugs. In addition to some Mundorf 3.5% silver solder, the kit also includes black expandable braid sleeving to contain the strands of wire, together with assorted sizes of heatshrink sleeving for use at the cable ends.

## Constructing the Cables

In order to make up the Jupiter silver wire in half into 4 lengths. You will have the correct length for ordered. Take one other end into a hand together, allowing 15 turns per metre length. Pull the cable taught (ensuring there are no kinks in the wire) and release from the drill and allow the cable to slacken off. Repeat for the other cable.



interconnects, first cut the and the Jupiter copper wire then have six lengths of wire the length of cable you length of the silver wire and wire and wrap some adhesive Clamp one end and fit the drill and twist the cables



The next stage is to pull the wires through the black expandable braid sleeving. To do this, attach a nail to one end of the cable with adhesive tape and insert the nail into the sleeving. Push the sleeving towards the nail with the left hand and guide the nail inside the sleeving with the right hand. Then pinch the nail with the left hand and release the right hand and the sleeving will move along the cable. Continue in this manner, 'inching' the sleeving over the cable until the nail emerges from the other end.

Now, slip the heat shrinkable sleeving over the braid. This simply slips over the cable and is shrunk onto the braid by moving the cable over a gas flame. Keep the cable moving from side to side, rolling it over to avoid localised overheating, to shrink the sleeving smoothly over the braid. There are three diameters of heatshrink sleeving



supplied with the kit. These will be applied to each end of the cable to build up the thickness at the ends to allow the CHK plugs to clamp onto the cable. For each end, cut a 25mm length of the largest diameter heatshrink, a 35mm length of the middle size heatshrink and a 45mm length of the smallest heatshrink. At each end, shrink on the smallest diameter heatshrink, then the middle size heatshrink and finally the largest diameter heatshrink. Line up the three heatshinks at the wire end so that the stepped effect will be away from the phono plugs (see photograph).



The CHK plugs are then soldered to the wires – the centre connection to the silver wire and the two copper wires to the body of the plug (see photograph). The wires do not require stripping as the silk and cotton sleeving can be simply pushed down the wire to expose the conductor. Before connecting the phono plugs, slip the two outside rings from each phono plug (of the same colour!) onto the wire, being careful that the four rings face in the appropriate direction for

their respective phono plug. Check the connections with a multimeter to ensure there is no short between the centre conductor and earth. Finally, slip two 25mm lengths of the black and one 25mm length of the coloured large diameter heatshrink over the finished cables to tie them together as a stereo pair for neatness. Use the coloured heatshrink at one end of the cables as this effectively makes the cables directional and once burnt-in, the identification will prevent the cables from being connected the wrong way around. You may need to slightly stretch the heatshrink with a pair of pliers to get it to slip over each CHK phono plug, but it will shrink back when heated.



Before attempting any comparative listening tests, it is very important to burn-in the cables for between 70 and 100 hours. However, in my experience, the first 10 hours makes a huge difference to the sound and then the cables continue to improve in a more gradual fashion. The signal flow in a cable can be compromised by a number of factors such as resistance, skin effect, capacitance, inductance, RFI and dielectric material. All of these factors can affect the transfer of complex musical signals. Burning in a conductor affects the crystalline structure and allows many of these variables to settle down which has a positive effect on sound quality. This can be achieved by

feeding the cables from a radio source with the power amplifiers switched off, but HiFiCollective can provide a cable burning service if desired.

If you are tempted to test the cables immediately after construction, you may well be disappointed. In comparison to fully run-in cables, new cables can sound a bit harsh in the top end. However, after the first 10 hours of burn-in, the top end will become clearer and less edgy. It is therefore vitally important to burn-in the cables before attempting comparative testing.

Finally, do not underestimate the difference a set of high quality interconnect cables can have on the sound of your system. These cables are a real bargain as, being a kit, you are saving money since you are only purchasing the composite components. The mark-up of the components is a fraction of the mark-up of a manufactured and fully burnt-in cable, so it is easy to see why some interconnects can cost many hundreds of pounds. The end result will be a set of premium quality interconnect cables at a fraction of the cost of comparable ready-made ones. Enjoy!