

text WOJCIECH PACUŁA
photos "High Fidelity"



PREMIERE

DIVINE ACOUSTICS is a Polish, specialist company, founded in 2003 by PIOTR GAŁKOWSKI. Her main interests are loudspeakers, but the offer also includes an anti-vibration base, anti-vibration feet and a loudspeaker cable. Divine Acoustics products are our own developments, significantly different from the rest of the offer on the market. We are testing for the PREMIERE its KEPLER anti-vibration feet in the EVOLUTION version.

IN 2018 Divine Acoustics' offer included its first anti-vibration feet, the Kepler model (test → [HERE](#)). As its owner, Mr. Piotr Gałkowski, told us at the time, they were created, in a sense, by accident, as a result of work on a completely different product. Back then, it was about decoupling the tweeter in the speakers. The main products in the Divine Acoustics offer were loudspeakers. During one of the tests, he placed these anti-vibration elements under the entire speakers and - these are his words - "it started".



In the same issue of HIGH FIDELITY you will find a test of the feet of the American company Carbide Audio, where I list in more detail the strategies adopted by various manufacturers aimed at mechanically decoupling the two surfaces and suppressing vibrations. Even against their background, i.e. against the background of the "rigid" and "susceptible" camps, Keplers are significantly different structures. They are based on arched rubbers as decoupling elements, arranged in the shape of a pyramid on a ceramic base.

Their height can be adjusted because they were originally intended mainly for columns. Over time, it turned out that their impact on electronics was equally significant. When testing them for the first time in 2018, I wrote:

“ This results in (...) outstanding differentiation and resolution around which the entire system can be built. Keplers will help extract additional information from recordings, speed up their pulse and show speed better. And at the same time it is fantastic engineering , amazing workmanship at a level that I know only from the products of the Korean company Hi-Fi Stay and an extremely interesting, resolving sound. The first feet in the Divine Acoustics offer immediately join the pantheon of this type of products. They will be a great alternative to other top legs.

WOJCIECH PACUŁA, *Divine Acoustics Kepler*, "High Fidelity" № 176, December 1, 2018, → [HIGHFIDELITY.pl](#), accessed: February 27, 2024.

It took Mr. Piotr five years to design and make another model of legs, which he himself says are a level, or maybe even two, higher. As the Galileo model test showed, the development of ideas from Keplers resulted in a fantastic product that found a place in our reference system (more → [HERE](#); note: its "anniversary" version is being created for the 20th anniversary of our magazine - information soon!). These are the most complex structures of this type that I know and some of the nicest anti-vibration elements I have ever seen. The Kepler Evolution model is a new version of the legs from 2018, which was created thanks to the implementation of solutions developed during the "Galileo" project.



A few simple words...

PIOTR GAŁKOWSKI
owner, constructor

THE KEPLER MODEL WAS CREATED IN 2018. After a few years, it became the starting point for the creation of Galileo feet, which were supposed to be more perfect than Kepler's. When the work on the new alloys was coming to an end and the technology originally used in Kepler was evolving, I decided to introduce some of the new "achievements" developed for Galileo into Kepler. Knowing that over the five years of sale, Kepler and its shape were very well received on the market, the visual changes could not be significant , and changing the name was out of the question. So the outer casing remained the same, and Kepler underwent an EVOLUTION.



Mr. PIOTR GAŁKOWSKI with Galileo legs in our editorial office

In the main arrangement of damping layers, which I call the "package", one of the metals has been replaced by two others , but they are not an alloy, one coats the other. In the original version of Kepler it was titanium, but I will keep information about new metals in the EVOLUTION version to myself.

In addition to the change inside, you can notice that the Kepler EVOLUTION is finished with veneer on the bottom and on the top cap. This is not a decoration, but two new damping layers (of which there are now 12) from a type of wood selected sonically from over fifty different species of natural veneers from around the world that I managed to collect for comparative testing. Additionally, the thread of the pin is covered with grease, one of those used in Galileo. All the changes add up and result in a more natural message, at least when we compare them to the first version of Kepler.



When using Kepler Evolution, it is worth remembering a few rules:

- when the Keplers are new, they need about a day of work with a load before all the damping layers inside are arranged,
- I do not recommend placing the Keplers under the feet of the devices, they were designed as their replacement, not a supplement, • do not use force during assembly and any tightening of the screws , in order to avoid stresses, • during listening tests, I suggest placing Keplers not only under the devices, but also testing other settings, such as damping vibrations of the power strip or conditioner , using Keplers as cable stands, etc.; the key will be to find the configuration that gives the best improvement in the sound of the entire audio system, not one specific device.

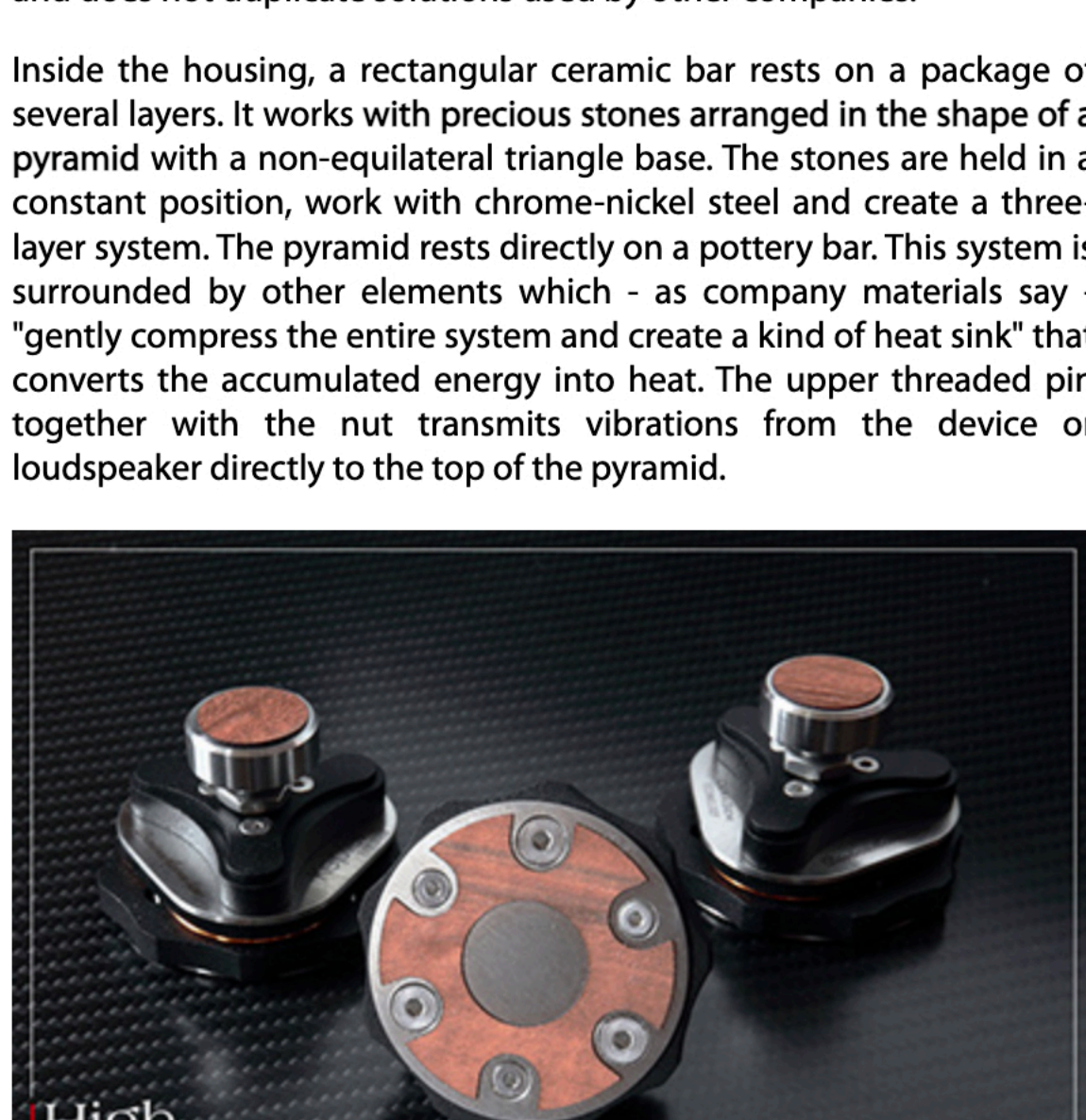
Keplers are offered in sets of three or four pieces for devices and eight pieces as a replacement for speaker spikes. Various metric and inch threads available. » PG



ALL Divine Acoustics FEET, including the Keplers Evolution, come in nice, neat boxes. As I wrote before, they look very professional, even professional . According to the manufacturer, each of the legs is made of over forty elements, and their main function, i.e. accumulation and dissipation of vibrations, is performed by twelve layers made of "materials with various physicochemical properties".

At the center of the feet is the CeraGem technology developed by Divine Acoustics . As we read in the CeraGem manufacturer's materials, it combines the advantages of hard materials: sintered ceramic (cera-), precious stones (-gem) with a repeatable crystal structure and various metals. CeraGem technology is the company's proprietary solution and does not duplicate solutions used by other companies.

Inside the housing, a rectangular ceramic bar rests on a package of several layers. It works with precious stones arranged in the shape of a pyramid with a non-equilateral triangle base. The stones are held in a constant position, work with chrome-nickel and create a three-layer system. The pyramid rests directly on a pottery bar. This system is surrounded by other elements which - as company materials say - "gently compress the entire system and create a kind of heat sink" that converts the accumulated energy into heat. The upper threaded pin together with the nut transmits vibrations from the device or loudspeaker directly to the top of the pyramid.



The feet have an irregular shape resembling a knob on a machine tool. From the top you can see the engraved name of the company, model and CeraGem technology. The feet have an outer diameter of ø 60 mm and a height (with nut) of 35 to 45 mm ; the height is adjustable. The nut on the top of the screw is used to make it easier to place them under the devices. The version for columns is screwed into holes in the base - the standard screw thread is M8, but others can be ordered on request: M4, M5, M6, M10. Each foot has a nominal load of 25 kg and a maximum load of 50 kg.

Keplers require slightly more work during assembly than other alloys due to their different construction. The idea is that during screwing and assembly, the pin is blocked with a lock nut , which must later be released. Nothing difficult, but you need to remember the correct sequence of actions. It is important that after leveling the speakers or electronics, the pin has a slight play and is not stiff.

LISTENING

HOW WE LISTENED - Divine Acoustics anti-vibration feet were tested in the "High Fidelity" reference system. I always test the anti-vibration feet in my system in the same way - under the signal source, sometimes with the help of other devices. This time I tested them with several products, and as their representatives I chose the Neutron preamplifier from Leema Acoustics. It's a line preamplifier, but with a DAC section, so it nicely shows how the legs affect both analog and digital circuits.



The comparison consisted of listening to the same fragment of the song (2 minutes) on the device's legs and placing the tested legs under it. The preamplifier was placed on the top of the Finite Element Pagode Edition Mk II table.

Boards used in the test | choice

- JOHN AMBERCOMBIE, *Timeless* , ECM Records/Tidal, FLAC 24/192 (1974/2016).
- PET SHOP BOYS, *Loneliness* , Parlophone Records Limited | 2x Recording Limited/Tidal, SP, FLAC 24/44.1 (2024).
- TREVOR HORN, *Echoes* , Deutsche Grammophon/Tidal, FLAC 24/192 (2024).
- SANTANA, *Let's The Guitar Play* , Candid Records/Tidal, SP, FLAC 24/44.1 (2024).
- GARRY MULLIGAN SEXTET, *Night Lights (Expanded Edition)* , Verve | UMG Recordings/Tidal, FLAC 16/44.1 (1963/2002).

» A playlist of songs listened to during the listening session is available on TIDAL → [HERE](#) .



TESTS OF ANTI-VIBRATION PRODUCTS are easiest to carry out using songs with high dynamics, a large number of high tones, in other words: live ones. We are then able to quite quickly determine the changes that occur in color, imaging, and, to some extent, in band extension. However, if we want to learn more, understand *what* is the reason for the above changes and how it affects the perception of the song, not just the sounds, it is worth reaching for something like the song . 1 ¹ *Timeless* .

This is the title track from JOHN AMBERCOMBI's album, the first one he recorded for the ECM label. Recorded over two days in 1974, it is an incredible combination of guitar sounds, delicate drums by Jack DeJohnette and - above all - various types of organs. Jan Hammer, who played them, said that it was the most beautiful collection of this type of instruments he had ever encountered.

The song begins with the rising sound of a low organ, slowly and gently joined by guitar and drums. But it is the organs that set the tone for the whole, they structure everything, they give shape to everything. And, incredibly interestingly, with the Kepler Evolution feet under the preamplifier they had a significantly different character than when the device stood on its own plastic feet.



With the Keplers he developed the sound in a more nuanced way . I could have played everything one or maybe even two decibels louder to equalize the (subjective) volume of the voice. It turns out that the legs improve dynamic differentiation. The dense sound of the organ was more complex with them. Everything sounded great without the feet, it's a beautiful recording, available on Tidal as FLAC 24/192. But the Keplers deepened the sound, went deeper, thanks to which there was more happening on stage, as if the musicians were putting more sounds. I know it's ridiculous, the musical notation hasn't changed, and yet I had the impression that everything had increased .

In contrast, the pressure created by the low sounds of the stemless organ seemed higher. I had to compare the two playbacks several times to understand what was happening, because although the difference was clear, its nature eluded me for a while. And the point, as it turns out, was that the feet removed the long sustain from the sound, and thus showed more nuances , details, and better defined Hammer's way of playing. Because although it is an almost meditative piece, there is a lot of emotion in the organist's playing.

Let's get back to the present day. Almost fifty years later, the duo PET SHOP BOYS releases the first single from their new album, titled *Loneliness* . Completely different music, aesthetics and instrumentation, and the changes I mentioned are perfectly the same. The sound with the feet became more selective , making the details of the recording slightly clearer. Only "a little more", because it is an extremely compressed recording - musically perfect, I like it very much, but subjected to the processing that all albums of this duo from the last dozen or so years, if not more, undergo.

But perhaps with music like this we will appreciate even more what the Keplers Evolution do with sound. The first impression is that the timbre is set higher with them . And indeed, the mids and highs have more energy. They are also more transparent, clear. But at the same time, they are smoother, even sweeter, I would say. The attack of the electronically generated kick drum was better defined and thus more precisely established divisions. Previously, everything seemed to be very nice, but the anti-vibration feet brought out previously hidden sounds more strongly, as if they were blurry.

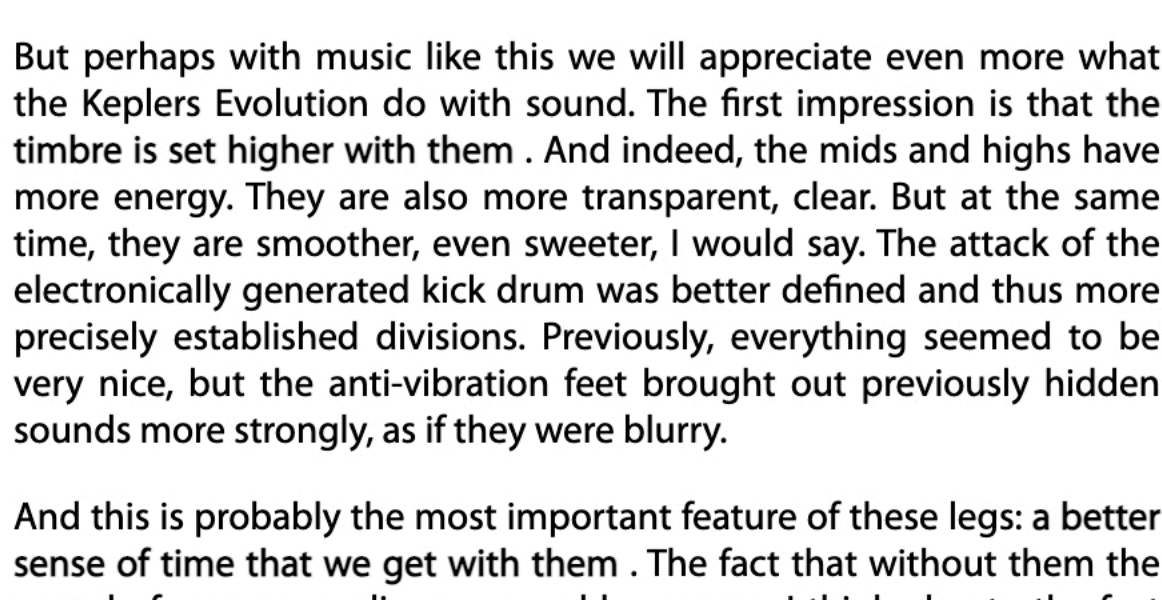
And this is probably the most important feature of these legs: a better sense of time that we get with them . The fact that without them the sound of some recordings seemed lower was, I think, due to the fact that the sounds - slightly, but still - merged with each other. After replacing the Keplers, the sound had a better defined rhythm, and thus the "flooding" of the sound edges disappeared. In fact, with the feet under the Leema Neutron preamplifier, the sound was heavier and more saturated.

IGGY POP's voice from the song . 6 ¹ *Personal Jesus* , recorded with TREVOR HORN for his album *Echoes* , was lower and better filled with them. We pull out the legs and everything immediately rises slightly and the center of gravity is higher, which makes it more "prepared". This is not a very dynamic piece, I would even say that its pulse is extinguished and the high tones are withdrawn. Keplers didn't change this in the test, because they don't change how the music was recorded. But they brought out the inner rhythm in it , what makes it such an amazing song - the pulse.

Some things won't change, when in the song . 1 ¹ SANTANA from the single titled *Let's The Guitar Play* , recorded with DARRYL "DMC" McDANIELS, we hear a very low, spreading bass coming from ghetto blasters, conceived as the sound of an American city, these will not make it a clean sound. But they will do something different - they will determine its beginning and end, which will make the whole piece gain momentum and become more "collected". It's amazing how such a slight change in the mechanical conditions in which the electronics work translates into the sound.

Summary

FOR SOME TIME I HAVE BEEN USING Galileo legs from Divine Acoustics in my system. It is a beautiful, wonderfully made, and excellently sound-improving product. Next to Pro Audio Bono, they shape the sound of my system. Now I see that my system will also have to include Keplers Evolution , probably under the file player, and certainly under the power strip. I have no choice - I will never hear what I heard again.

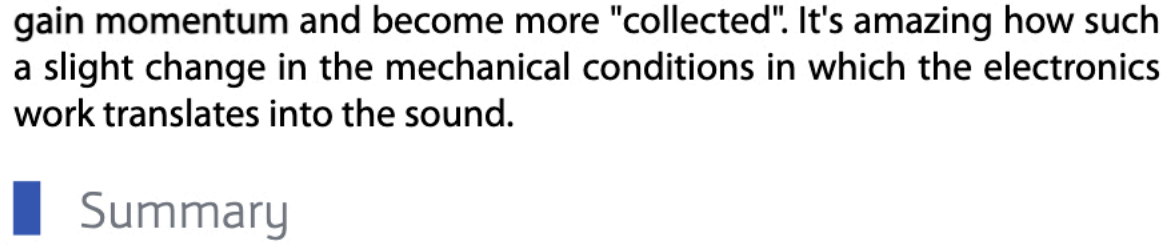


The sound with them is clearer, better defined in time, but also more pleasant and fuller. And this is regardless of what music we listen to and in what quality. Because both Pet Shop Boys, and Santana, and - listened to at the very end - GARRY MULLIGAN SEXTET from the album *Night Lights* , every music benefits from these changes . The change is not of the same magnitude as with the Galileo legs . It is also a completely different price range, to be clear.

Because we still get more "sounds within sound", and played in a more pleasant way. More resolving, and thus better differentiating songs. Both those perfectly recorded and those highly compressed. This makes the message more interesting and engaging - you simply want to listen to it . •

The test was created according to the guidelines adopted by the Association of International Audiophile Publications, an international association of the audio press that cares for ethical and professional standards in our industry; HIGH FIDELITY is its founding member. More about the association and its titles → [HERE](#) .

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