



Rogoz Audio Trio/BBS Anti-Vibration Rack

09-05-2017 | By Wojciech Pacuła | Issue 93



The Rogoz Audio website shows no less than 23 anti-vibration rack models and that doesn't include the latest series. Some of them are versions of the same model, a wider one or featuring more shelves, but still, it's a large number. Mr. Janusz Rogoz's company, since 2010, when it was founded, has gone a long way. It is still a small manufacturer, but with a widely recognizable brand, a large production, and present on the international market. The fact that this is already an established company has been confirmed with the latest agreement it has made with the **TAD distributor** for Germany, Austria and Switzerland. Mr Janusz told me:

We have designed and will manufacture (based on an agreement with TAD's distributor for Germany, Austria and Switzerland) custom stands for CE1 and ME1 loudspeakers. This cooperation will work both ways—this TAD distributor will also represent us on those three markets. As a part of this agreement we are currently finishing custom order for reference racks that will be used for TAD presentations during numerous shows and in distributors own showroom.



A cooperation with such a demanding manufacturer as TAD, via their German representative, is an ennoblement and recognition of quality offered by Polish manufacturer. The whole series of products was custom designed and made for components of this Japanese manufacturer, including the rack we got for this review. This is to be the flagship model in Rogoz Audio lineup. Unlike the technical names of previous products—4SG50 / BBS, 3RP1 / BBS, 3T1 / BBS, etc.—this was is more user-friendly—Trio / BBS, or, using the full name, Rogoz Audio Trio / BBS—a modular anti-vibration rack.

A few simple words...

JANUSZ ROGOŹ

Owner. designer

The racks from the latest TRIO / BBS, QUARTET / BBS modular series, are an evolution of the RP / BBS compact series. The RP / BBS racks are ordered not only by individual customers in Poland and abroad, but also by our domestic dealers and foreign distributors for their own showrooms (e.g. in USA, Israel, Indonesia, Czech Republic). The design of RP / BBS allows them to disassemble them, or add more modules later, but it is a painstaking process due to the way the tension between the legs and the worktops is adjusted.

The RP / BBS series, as well as the latest modular series, feature full legs, and in each of them there are four milled channels with four steel metric rods inside that are used to regulate the compression forces. Due to the fact that the legs and tops are separate elements, the RP / BBS racks can be disassembled. On the one hand, it facilitates logistics (especially where the dimensions of shipments are problematic—e.g. in air transport), and on the other hand it raises problems in the (often frequent) cases when customer want to expand their racks. Disassembly and reassembly are somewhat complicated and require some skill.

That's why roughly three years ago we started working on a modular version of the RP / BBS racks. During this work we found out that it is possible to create a structure quite different from the original RP / BBS. The RP / BBS racks are "tuned" as a whole structure, while with the TRIO / BBS the modules are separated from each other. Separation works by compensating vibration filtering. The features of the individual components complement each other by equalizing the acoustic impedance as a function of frequency.

This heterogeneity of physical characteristics of solid legs (different density of individual layers of MDF and HDF) makes their proper mass not constant in space and is characterized by selective absorption and filtering of mechanical waves—polarization, rotation of polarization direction and dispersion. The vibrations that find their way to the legs and are suppressed by them are mainly those that have been filtered by steel cones (with increased silicon content) and located in the bushes made of soft brass alloy (these are used to separate modules from each other). The shelves are also multi-layer designs, but they are separated from each other in a different way—by means of a BBS suspension system.

The new series premiered lat year during Audio Video Show in Prague and Audio Video Show 2016 in Warsaw.

Most racks in our range are designed for high-end devices that often feature unusual shapes and dimensions as a result of refined design concepts. For this reason, many high-end devices have larger dimensions than typical and often also irregular shapes (examples include amplifiers with protruding and getting really warm electron tubes, top-loader CD Players, or analog turntables with several arms and external motors). That is why tables are almost always custom-made based on individual order using dimensions required by particular customer.

Most customer order one of the basic models in our lineup, but each order is carefully consulted on the basis of drawings, which customer modifies to fit his individual needs. Of course, it also happens that customer buys a standard rack without asking us for any custom modifications. However, if this is the case, before we start the production, we still consult the buyer and make sure that no changes in dimensions or colors or finishes are needed. This also applies to the TRIO / BBS racks and the whole latest series.

More Articles by Wojciech Pacuła



Acoustic Revive RGC-24K - Artificial Round Conditioner



A Reference System as a Source of Heartache or Joy



The Editors Series 33 - Jim Austin of Stereophile



Krakow Sonic Society Meeting 132 - Siltech Classic Legend



RADAR - The First Fully Functional HDD Non-linear Recording System

More Tweaks



The Value of Treatments: GIK's New Impression Series Acoustic Panels



Capacitors, Speakers, Cables, and Other Magic Stuff



The Goldman Record Cleaning System



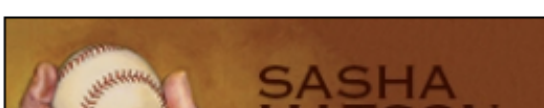
Nordost QKORE Ground Products



Nordost Premium QKORE Wire

See All Articles In:

Accessories
tweaks





Trio/BBS

Trio / BBS is the biggest rack dedicated to the audio components that I've ever hosted. To accommodate it in the space between my **Finite Elemente Pagode Edition** (a double, three-shelves version, Polish) and the right Harbeth M40.1 loudspeaker we had to move the latter slightly away. The **Franco Audio Accessories Modular** rack, that I reviewed in the March issue of *High Fidelity* (No. 155) easily fitted there.

But I guess, that was the point, it is sort of "statement" product, to show the company's ability to develop and produce a rack that perfectly decouples audio devices from vibration and at the same time its fit&finish is also perfect. I have to admit that the Trio looks fantastic. It's form seems "heavier" than those of previous Rogoz Audio racks, but again—that was probably the point. The shelves measure 730 mm x 680 mm and are 30 mm thick (each), and since there are two decoupled shelves on each level, the total height of this element is 72 mm. One can place any device on them, I do not know any that wouldn't fit there.

As Mr Rogoz told me, he is not planning on selling individual modules. The whole rack is to be custom-made to fulfill particular requirements. The series opens with the model called the Trio, a three-level rack designed for three standard width devices (no Solo or Duo models). The names of successive models of this series will consistently refer to the number of devices they can host: Quartet, Quintet, Sextet, and so forth—to the Orchestra if necessary. The versions for four or more devices are wide, so the user can place two or three audio elements on each shelf, and the shelves on a single level can also be separated from each other.



The minimum number of Trio rack's modules that a customer can order is three. The cost of further expansion of the rack (in the future) using additional modules (placed on top of existing ones), will be individually quoted based on many variables, simply because the racks are usually custom-made so any changes have to be individually priced.

Let's get back to make and finish. The Trio shelves are finished with natural veneer and polished to a high gloss finish. Also a high gloss, although achieved using proper lacquer, is the finish of rack's legs. Such large shelves generate problems, because they have a large surface that bends and vibrates. That is why they are so thick. That is also why the legs are so massive. The whole constitutes a significant piece of furniture that may dominate the room. Let's also say in this type of construction, i.e. with the legs overlapping the front of the table, causes the middle and lower module to have a front edge of 520 mm width, with the rest being hidden behind legs.



Each level consists of two top and bottom boards, which are decoupled and the three levels are already encoded in the rack's name ("Trio"). The second part of the name that appears on all tables ("BBS") indicates the decoupling method. Let's refer to the company's description of this technique:

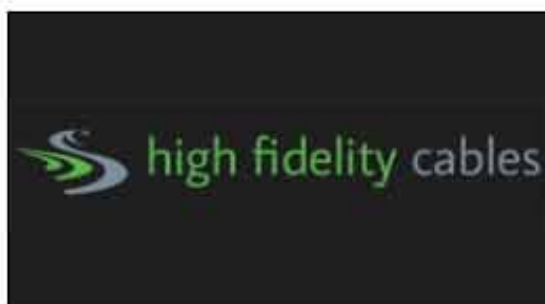
The Balancing Board System (BBS) system consists of a threaded, height-adjustable spike made of high-fiber-content steel alloy, on top of which two elements are placed, each with an inner bearing. An intermediary (middle) element is made of carbon fiber and supports another element, a steel bearing inserted into the shelf. Point contact between the steel spike and the carbon intermediary element prevents movement of either element relative to its axis, but it allows pendular motion. Meanwhile, the contact between the intermediary element and the bearing inserted into the shelf allows restricted rolling motion and sliding motion. Consequently, the advantages of spike point support (contact area has been minimized and kinetic energy turns into heat) have been combined with the effects of deadening vibrations owing to sliding friction and rolling resistance. The BBS system is patented—see UPRP P.404137.



In practice this means a spike of a large diameter is screwed from the top to lower board and a large metal "bowl" is fixed underside of the upper board, that is decoupled. The key idea of Mr. Rogoz is to introduce the third element between those metal two, more springy but still quite rigid. It is a cap with a rounded top, and it is placed on top of the spike.

There is still a matter of modularity. The idea behind the already mentioned modular Pawel Skulimowski (Franco Audio Accessories) rack is an extension of the idea we also know from the Rogoz Audio lineup, e.g. from the **5SMX12/BBS** rack that we reviewed some time ago. It allows user to start small, even with a single platform and expand the rack up and to the side(s) using additional modules.

"Modular" in the name of the Trio table means something else. It is delivered ready, assembled, in a large, transport case. It consists of three assembled modules—although one can order more of them—which one places one on top of the other—hence the name. There are three types of modules: the bottom, with short legs with square cross section along their whole length, the middle module, which one puts on top of the bottom one with its legs so undercut that they fit together



with the legs of lower module, and finally the upper module, featuring legs that "hide" under the shelf. Stacked together these modules make up a nice, a bit art deco, whole.

The TRIO / BBS rack (as well as the other models from this series) can be expanded in the future by ordering additional modules. It is only a prerequisite to purchase a full basic version of particular model before expanding it. It is not possible to order a two-level TRIO , but one can order a three-level version, and in the future order another level (module).



TEST METHODOLOGY

The fact that this is a modular rack allows user to adjust it to one's needs and requirements. And also make a choice based on how much space one has in one's room. As soon as this very nice man from Rogoz Audio brought the lower module to my room I realized that the clearance between the shelf and the floor was too small to fit the power strip and the cables that were placed next to my Finite Elemente rack. And I had no other space to place them. In rooms where Trio / BBS will be the main rack, it will not matter, but in my limited space it did. We solved the problem by abandoning the lower module and using only other two—the middle and the top ones, because they have much higher legs, so my entire "power station" easily fitted underneath.

The test consisted of the comparison of the performance of the two CD players: Ancient Audio Lektor AIR V-edition featuring tube output and the Philips CD Pro-2 LF transport mechanism and the Accuphase DP-430 with solid-state output and Accuphase transport. The Players were transferred between the top shelves of the Finite Elemente and Trio / BBS racks. I also separately listened to the Accuphase DP-430 with PS-530 power conditioner. The Ancient Audio player on both racks was laced additionally on the Franc Audio Accessories Ceramic Discs Classic with the Acoustic Revive RIQ-510 discs. As you can see Mr Janusz's table was compared to what is currently best in the world of anti-vibration products.

SOUND

Recordings used for the test (a selection)

- Cyrus Chestnut, *Midnight Melodies*, Smoke Sessions Records SSR-1408, CD (2014); review [HERE](#)
- Louis Armstrong, *Louis And The Angels*, Verve Records 549 592-2, "Verve Master Edition", CD (1957/2001)
- Suzanne Vega, *Close-Up. Vol.1, Love Songs*, Amanuensis Productions | Cooking Vinyl COCKCD521, CD (2014)
- Takeshi Inomata, *The Dialogue*, Audio Lab. Record/Octavia Records OVXA-00008, SACD/CD (1977/2001)
- The Beatles, *Sgt. Pepper's Lonely Hearts Club Band*, Apple/Toshiba-EMI TOCP-51118, CD (1967/1998)
- The Beatles, *Sgt. Pepper's Lonely Hearts Club Band*, Apple/Universal Music Group 5745530, "Anniversary Edition", CD (1967/2017)
- Thom Yorke, *Tomorrow's Modern Boxes*, Hostess | LANDGRAB RAB001J, CD (2015)

I do not know if it's a coincident or it was a goal, but the way the Trio rack changes the sound seems perfectly matched to the sound of **TAD** products and I mean that in a broader, better sense, i.e. it does not sound like this brand's components but it seems to complement them (in the test I will use interchangeably the terms "change introduced to the sound by the rack" and shorter "rack's sound/performance").

The Trio adds some "weight" to the sound, activates it. Components placed on it receive something like an energetic "kick", thanks to which the presentation is gaining in size and subjectively perceived dynamics. I mean dynamics as something big, a mass put in motion, not a dry slam—Mr. Rogoz's rack delivers a massive sound. Another feature obvious from the start is some preference, or even a kind of "affection" to the foreground of the soundstage.

It was even more obvious with recordings where the voice was recorded up close to the microphone, as if the rack was able to extract these nuances. Suzanne Vega on Close-Up. Vol.1, Love Songs sounded as if she was sitting in my room. The reverbs were somewhat shortened, or actually masked by the direct sound, and the voice moving closer to the microphone resulting in enlargement of the image, was "translated" as greater energy and tangibility.



Trying to find some reference to the way Trio modifies ("determines") the sound I could say that its influence is as distinct as that of racks with granite, undampened shelves, but it goes in an exactly opposite direction. Where the stone dries and "slimmers" the sound, the Trio expands and enriches it. As with the album, which from this type of presentation gained even more, the new version of *Sgt. Pepper's Lonely Hearts Club Band* by The Beatles ("Anniversary Edition") remixed by Giles Martin, son of George Martin.

I listened to it with curiosity, because with this rack the desire to show a firmer, more muscular version of this material was rather obvious. The Japanese version from 1998, not only was, in comparison, almost colorless, but also more "dead" (in the time of *The Walking Dead* it seems one may be not-quite-dead). Interestingly the Trio rack, despite the fact that system placed on it tends to present a nicer version of most recordings, perfectly differentiated these two editions and properly "rated" them, emphasizing the refinement of the "anniversary" version. I loved it.

Trio generates large scale sound, also around listener. The effects from Thom Yorke's album titled *Tomorrow's Modern Boxes* accompanying the sound ahead of me were denser and closer to me with this rack than they were with Finite Elemente. This emotional engagement was present with every recording. And it does not come out of nowhere. In this sound there is a slight emphasis in lower midrange / upper bass area. That is why the vocals are so strong, rich and presented clearly in the front of the stage. With the Trio the sound is rendered close to listener, within hand's reach. In turn, the German rack presents music in a more distant way, building a deeper stage, better differentiating the size of the elements in the individual layers of music.

One can also say that the Trio especially cherish the midrange. The lowest bass is not as strong and as well controlled as with Finite Elemente and, as I remember it, with **Stacore Advanced** platform. Also the upper treble is warmer and sweeter. However, one must remember that it is part of a larger whole, that it is impossible to distinguish individual components and say that one like "this" but not "that". We are talking about a complete presentation in which all these elements have a role to play and which one must fit into one's expectations. It might not be that difficult since Trio delivers a fantastic sound.

And that is why I started writing the "Sound" part mentioning a great fit between TAD components and Rogoz Audio. I should also add that Mr Janusz's rack will be an equally good match for electronics from other Japanese companies such as Accuphase, Marantz, Luxman and Esoteric, and others like, for example, Soulution. It will complement their performance adding some weight to it, pushing the performance towards "tube" and/or "analogue" sound (using stereotypes that are still popular in audio industry). At the same time I would recommend caution when placing already lush, tube sounding devices on it—Trio shall "enhance" these sonic features and this may not be what one expects.

Summary

An anti-vibration rack is a full-fledged element of an audio system. The Rogoz Audio Trio / BBS is so different in character from the Finite Elemente Pagode Edition that I couldn't ignore it. One needs to choose such rack to fit one's system, or the other way around, so that they complement and not contradict one another. It is a simple choice because the Trio is a great rack with beautiful tone presentation and a strong foreground (of course the tone and soundstage of the devices placed on it, but this simplification allows me to avoid annoying repetitions).

The sound with it is always energetic, lively and tuneful. The resolution and selectivity are not the key elements so if that's your priority you should look for some other rack. If, however, you are a fan of a full-blooded, energetic, tangible presentation, the Trio will be one of the best candidates for the role of the main furniture in your room. Right next to a comfortable chair.

ROGOZ AUDIO

tel.: 504 080 690

office@rogoz-audio.com

rogoz-audio.com

MADE IN POLAND

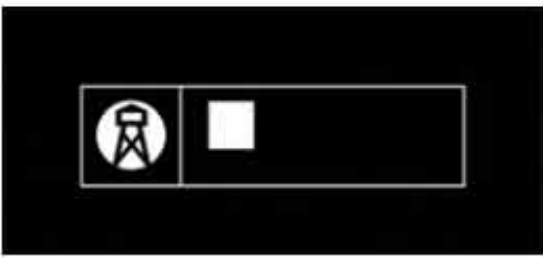
Product provided for test by: ROGOZ AUDIO

Text: Wojciech Pacuła

Images: Rogoz Audio | Wojciech Pacuła

Translation: Marek Dyba

[Visit High Fidelity](#)



Recent Discussions

[David W. Robinson](#) Indeed it does! You're quite...

Impressions: The Wolf Audio Alpha 3SX Music Server, Revisited · 1 day ago

[Rushton](#) Ah, I was afraid you would...

Impressions: The Wolf Audio Alpha 3SX Music Server, Revisited · 2 days ago

[Caleb](#) Schiit is on record in...

Impressions and an Interview: The Schiit Yggdrasil Analog 2 and Mike Moffat on the Yggy, Tubes, Measurements, and More · 3 days ago

[Gary Eickmeier](#) "In critical listening...

Room Acoustics - More Science than Art · 6 days ago

[Cookie Marenco](#) thanks!

Pure DSD256 - What We Hear · 6 days ago