

2016 / 2017



The Gryphon Wall of Fame

The Gryphon collection of awards over 30 years is extensive, far beyond what we can present here. Each and every one of them bears witness to the dedication and commitment of all Gryphon distributors.

Trade shows and the world audio press have been generous in their praise of the Gryphon throughout the brand's first quarter

of a century with a significant number of "Year's Best" and "Best in Show" awards.

Gryphon's collection of trophies, plaques, diplomas and certificates are on proud display on the Wall of Fame at the company's head offices.

Here is a small selection of the many honours bestowed upon the company.



The cold was unbelievable, weighing me down like a heavy, frozen overcoat, the icy air almost burning my lungs.
The streets were deserted this early in the day, except for a small pack of stray dogs eyeing me with cautious curiosity
from their spot on a heating vent.

It was February in Moscow and I had left the warm comfort and safety of my hotel room. Outside the room stood an armed guard with a Kalashnikov. It was 1989,
interesting times in Russia. Nobody knew what to expect from behind the Iron Curtain.

I was commissioned by Infinity Systems to set up their IRS system for one of the earliest international hi-fi shows in Russia.
Feeling the pressure of high expectations, I gave up trying to sleep and set off on a walk through the empty streets.

I had only been outside for a few minutes, when I heard very faint singing some distance away and decided to follow the sound. Occasionally, I lost the direction due to
echoes bouncing between the buildings, but was soon back on track. I could not hear any instruments, only voices. The music was unknown to me.

As I came closer, the singing became clearer, easier to follow. I can no longer recall the many turns and side streets that finally led me to a small square
with a Greek Orthodox church in the centre. The building was - like most of Moscow at the time, in an advanced state of decay, but the light and the singing inside
drew me like a moth to a flame.

The room was dark, only a few old lamps hinted at the true size of the space. It was like a cathedral with a very high ceiling.
I could see the outlines of perhaps 50 people on the sides with a priest in the middle,
singing hymns that I did not recognise or understand the words. There were no instruments accompanying the singing.

It was clearly just the congregation singing, not a professional choir, but what filled the room were songs so heartfelt and expressive
with love and nerve, perhaps expressing the Russian soul, that I was nailed to the floor in awe and emotion. The singing filled the room, floating suspended in space.

Only later did I start thinking about acoustics or sound quality. None of that mattered in the moment.

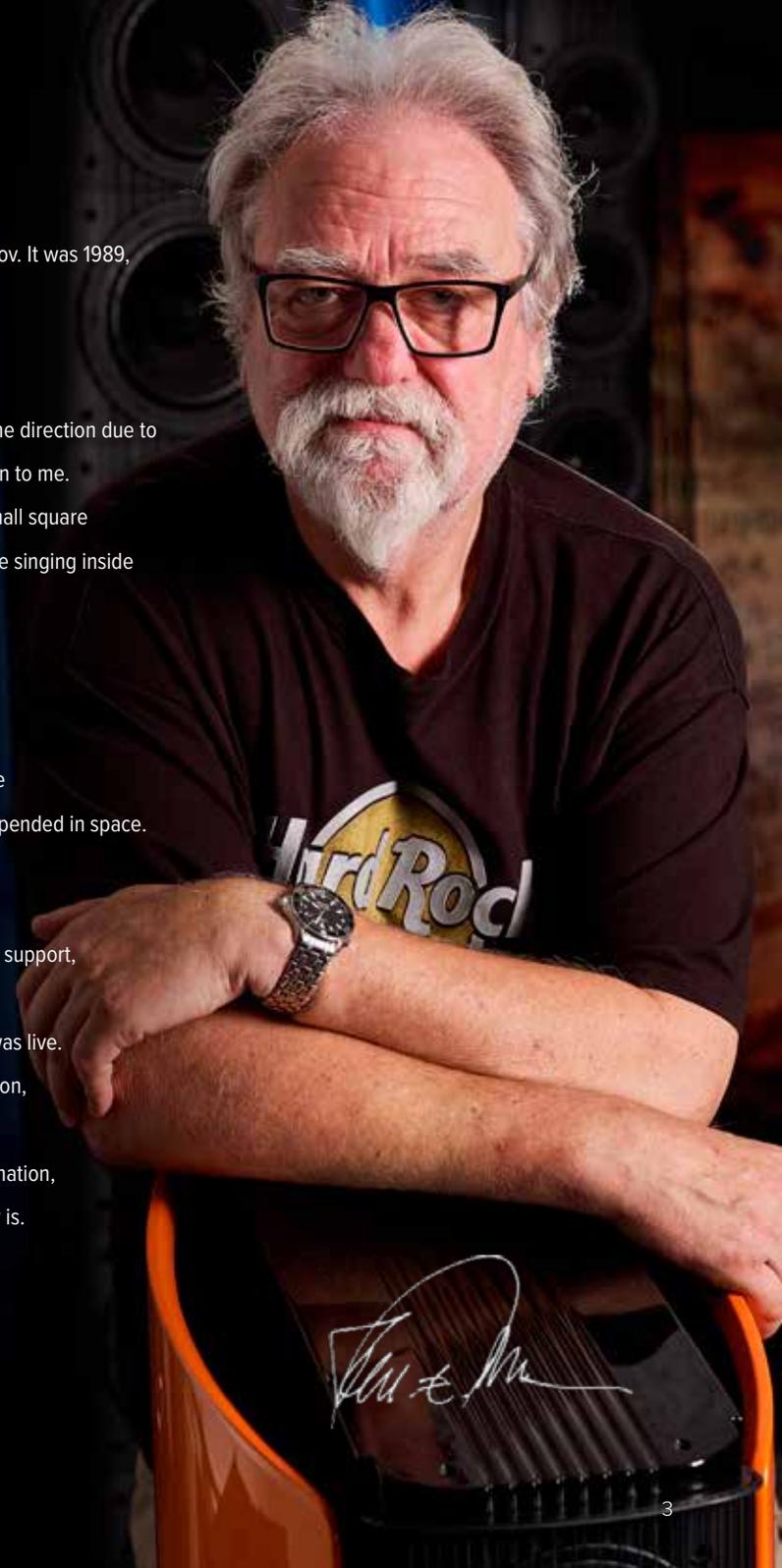
It was one of the most intense musical experiences that I had ever been part of, when it was over, it hit me even stronger.
Here was a congregation of ordinary, elderly people, meeting to worship and sing their hearts out, not schooled in any way, with no musical support,
and serious acoustic challenges, but it was so right that everything else was insignificant.

What lent the experience even more power was that from the very first note, heard from many streets and corners away, I knew that this was live.
Certainly no soundstage, stereo or high resolution, no real dynamics as we treasure so much in our world of artificial sound reproduction,
but still, despite all this, I never had any doubt that this was real.

Standing so close to the nerve of live music made me realise just how far we still have to go with High End Audio. This has to be the destination,
but the journey itself is wonderful, as we slowly move towards it. We just have to bear in mind exactly what that final destination really is.

Flemming E. Rasmussen
CEO & Founder
www.gryphon-audio.com

Ry, September 2016



Gryphon Mephisto Solo

Monoblock Power Amplifier



THEY SAID IT COULDN'T BE DONE...

Or maybe they just meant that it shouldn't be done in a prevailing climate of global financial meltdown. In either case, anyone even remotely familiar with the workings of the mind of Gryphon founder and CEO Flemming E. Rasmussen knows that this is exactly the kind of challenge on which he thrives.

While other High End manufacturers are quietly closing up shop or reluctantly downsizing their ambitions in concession to an increasingly gadgetised and commodified audio market, Gryphon Audio Designs boldly and proudly offers the world the most advanced and, yes, most costly amplification components in the brand's history.

The Pandora preamplifier and Mephisto stereo power amplifier bravely bucked current trends of austerity and restraint, opening up new dimensions in home entertainment for the serious music lover. Designed and built for the select few who can appreciate and afford this level of uncompromising musicality, the Pandora/Mephisto system announced to the world in no uncertain terms that Gryphon continues to stand by the commitment to ultimate fidelity in home audio that is the foundation of the company's worldwide reputation.

The Next Step?

Of course, being Gryphon aficionados and, therefore, by definition, connoisseurs of the finer things in life, Gryphon owners immediately began speculating about what the next step might be for Rasmussen and his adventurous band of engineers and audiophiles. Nothing exceeds like excess, as an old saying goes.

Now, for the most demanding among the fortunate few who make up the Gryphon audience, for that limited circle able and willing to travel with us all the way on our journey, Gryphon presents the Gryphon Mephisto Solo single-channel power amplifier.

While monoblock construction is not unheard of in the High End, most often manufacturers take the easy way out, by simply creating a bridged version of an existing two-channel product. Bridging couples the stereo channels in series to form a single amplifier with increased voltage and, nominally, more output power. Unfortunately, the inevitable side effects of this approach include doubling distortion, doubling the input impedance (impairing the amplifier's ability to drive low-impedance loudspeaker loads) and cutting damping factor in half (reducing the amplifier's control of cone motion at low frequencies).

The Gryphon Mephisto Solo elegantly eliminates these issues by running two stereo channels in parallel (not in series) for unchanged output and voltage, but double the current and half the distortion. As always, extreme high current capability is a fundamental parameter in Gryphon amplifier design.

Capable of massive current swings, Gryphon Mephisto Solo maintains the dynamic integrity of the audio signal even under the most extreme reactive loudspeaker load conditions. The extraordinary load tolerance of the Mephisto Solo means that it will bring out the best in any loudspeaker.

Isolating power amplifier channels in completely independent enclosures offers additional crucial advantages. With separate power supplies, rectifiers, regulation, preamp stages and gain stages, there is no interaction whatsoever between channels. What happens in one channel at any given time (for instance, extreme instantaneous dynamic demands) is entirely independent of and therefore unaffected by anything going on in the other channel.

Total physical separation of the channels eliminates any possibility of inter-channel crosstalk, providing infinite stereo separation. As a result, the Gryphon Mephisto Solo drives

loudspeakers with greater ease, control and authority, delivering a more spacious soundstage in all dimensions, rich detail against a silent background and tighter, more extended bass. Less critically, independent mono amplifiers offer increased flexibility of placement in the listening room.

The quality of sound reproduced by Gryphon Mephisto Solo is completely level-independent. It is a huge amplifier capable of delivering its best at any volume setting, from background levels to full throttle.

A Peek beneath the Hood

To generate and control such pure power, Gryphon Mephisto Solo employs custom designed Holmgren transformers with generous filtering capacity for high pulse current. The fully regulated gain stage power supply ensures long-term reliability and safety. The carefully regulated and filtered power supply removes harmful high-frequency noise and voltage spikes without compromising current capacity. The complete removal of mains noise enhances focus, immediacy, transient crispness and soundstage depth.

Gryphon Mephisto Solo is designed with zero global negative feedback in order to meet the dynamic demands of the very best analogue and digital source components. Exceptional bandwidth – beyond 350 MHz – is achieved despite the total elimination of feedback.

Only the finest components are employed throughout for optimal electrical and audio characteristics. The voltage amplification stage incorporates high-speed Zetex surface mount transistors with minimal capacitance and high DC current gain (Hfe) and the output stage employs high-speed Toshiba pre-driver transistors.

A fully symmetrical, regulated low noise voltage supply has been used for all voltage amplification sections. For each monoblock, eight 56,000 microFarad capacitors with low ESR (Equivalent Series Resistance) and a total capacity of 448,000

microFarad/100V smoothes the voltage to the output supply.

Static shielding isolates primary and secondary windings in the massive dual Holmgren transformers designed and built especially for the Gryphon Mephisto Solo.

By eliminating output relays, Gryphon Mephisto Solo achieves an extraordinary low output impedance. But most importantly, because output relays that can handle huge constant currents tend to have poor low to moderate signal transfer characteristics, the best relay is quite simply no relay at all.

As always with Gryphon, what is left out is just as critical as what goes in.

Non-Invasive Protection

Mephisto Solo is equipped with effective protection against overheating, DC input offset, short circuit, RF and incorrect voltage supply. Slow-start turn-on circuitry analyzes and confirms the status of the transformer, bridge rectifier, power supply, reservoir capacitors and amplification circuit prior to full power-up and before accepting any input signal.

Because the advanced Mephisto Solo protection circuitry is kept outside the signal path, full protection is achieved at no sacrifice in sound quality.

The Mephisto Solo binding terminals are custom designed, massive, gold-plated connectors which provide secure power transfer with speaker cables of any diameter.

Like its inspiration, the Gryphon Mephisto two-channel amplifier, Gryphon Mephisto Solo is a unique design concept, destined to find a place only in the care of the most obsessively demanding music lover.



Gryphon Mephisto

Dual Mono Reference Power Amplifier

As we strive to push back the boundaries of what is possible in home audio, Gryphon Audio Designs occasionally builds highly experimental testbed prototypes. We create these no holds barred components for our own edification as tools in the development and refinement of real-world products.

These rarefied, strictly non-commercial laboratory instruments serve as an absolute reference for the current state of the art. They are taken as prisoners exploratory projects, built with scant regard for cost, just as size, weight, appearance, transportability and spousal approval are wholly irrelevant.

The latest of these experiments, designed with no thought for the marketplace and no intention of being offered for sale have been dubbed the Gryphon Pandora preamplifier and the Gryphon Mephisto power amplifier.

They were conceived as a no-compromise, price-no-object design exercise to be the ultimate evaluative tools, to lend new meaning to such terms as resolution, soundstaging, transparency and, especially, musicality.

But, as was the case with the now legendary Gryphon Reference One power amplifier and Poseidon loudspeaker before them, both conceived for a similar higher purpose, history repeats itself, as friends, business partners, audio journalists and other visitors respond with ecstatic enthusiasm to the performance of these components in the Gryphon showroom.

As a consequence of this groundswell of encouragement, Gryphon founder and CEO Flemming E. Rasmussen decided that it would be an appropriate celebration of the twentieth anniversary of the very first Gryphon power amplifier to offer our bench tools in a strictly limited edition to the select circle of individuals who share his unwavering obsession with the exploration of the farthest boundaries of music reproduction with no concessions to cost, size, weight and fashion.

The bold lines of the custom made Mephisto heatsink profiles and distinctive sheen of the brushed aluminium housing provide a visual

signal of exactly what to expect when the Mephisto is powered up in collaboration with the few audio components in the world that are worthy of its company.

Living up to its heritage as an evaluation tool, the Gryphon Mephisto is revealing with unrivalled surgical precision, yet remains inherently musical and true to the heart and soul of the performance. Without ever losing sight of the subtlest nuances and micro-details, Mephisto maintains a firm grip on coherence, timbre and the overall musical event.

Dynamic Integrity

As befits a product of its unique pedigree, the Gryphon Mephisto power amplifier stands in a class all its own when it comes to the crucial area of maintaining dynamic integrity, regardless of load conditions.

Mephisto is built to meet the challenge of the most advanced contemporary loudspeakers which typically present vicious reactive loads while drawing huge amounts of current. The dual mono Mephisto is capable of massive peak current swings and, equally vital, can do so into very low impedances without losing its cool.

Because Mephisto's perfectly linear output impedance preserves the integrity of the audio signal unconditionally, regardless of frequency or signal level, the amplifier's exceptional load tolerance makes it an ideal partner for the very finest loudspeakers.

In keeping with long-standing Gryphon tradition, the quality of sound reproduced by Gryphon Mephisto is completely level-independent. It is a huge amplifier capable of delivering its best at any volume setting, from background levels to full throttle.

To generate and control such pure power, each Mephisto channel is fitted with separate AC power inputs and individual custom designed Holmgren transformers with generous filtering capacity well-suited to the delivery of high pulse current. The fully regulated gain stage power supply ensures long-term reliability and safety.

Pure Power In, Pure Power Out

Since it is the function of a power amplifier to modulate the mains cur-

rent from the wall socket, the presence of even miniscule amounts of noise in the mains voltage can prevent a system from living up to its ultimate potential.

The carefully regulated and filtered power supply of the Gryphon Mephisto removes harmful high-frequency noise and voltage spikes without compromising current capacity. The complete removal of mains





noise enhances focus, immediacy, transient crispness and soundstage depth for a more beguiling and engaging listening experience.

Zero Global Negative Feedback

While negative feedback is a widespread means of suppressing measurable static forms of amplifier distortion, copious amounts of feedback

have the unfortunate side effect of introducing an over-damped, sterile sound, because the feedback itself leads to a rise in audible, dynamic distortion.

Gryphon Mephisto is designed with zero global negative feedback in order to meet the dynamic demands of the very best analogue and digital source components. The exceptional bandwidth of the Gryphon Mephisto – beyond 350 MHz - is achieved despite the total elimination of feedback.

Extreme Attention to Detail

Each printed circuit board in the Gryphon Mephisto is designed to facilitate accurate assembly and precision mounting to set a new standard for mechanical and electrical stability. Ideal constant safe operating conditions for all transistors in all amplifier stages maintain consistent performance, regardless of variations in temperature or signal level.

Only the finest components are employed throughout for optimal electrical and audio characteristics, including Takman resistors from Japan, Class A dual J-FET transistors in the input buffer for speed and clarity, a balanced differential input circuit based on a single carefully selected dual bipolar junction transistor. The voltage amplification stage incorporates high-speed Zetex surface mount transistors with minimal capacitance and high DC current gain (Hfe) and the output stage employs high-speed Toshiba pre-driver transistors.

A fully symmetrical, regulated low noise voltage supply has been used for all voltage amplification sections. Eight 56,000 microFarad capacitors with low ESR (Equivalent Series Resistance) for a total capacity of 448,000 microFarad/100V smoothes the voltage to the output supply.

Static shielding isolates primary and secondary windings in the massive dual Holmgren transformers designed and built especially for the Gryphon Mephisto. By eliminating output relays, Gryphon Mephisto



achieves an extraordinary low output impedance. But most importantly, because output relays that can handle huge constant currents tend to have poor low to moderate signal transfer characteristics, the best relay is quite simply no relay at all. As always with Gryphon, what is left out is just as critical as what goes in.

Non-Invasive Protection

Mephisto is equipped with effective protection against overheating, DC input offset, short circuit, RF and incorrect voltage supply. Slow-start turn-on circuitry analyzes and confirms

the status of the transformer, bridge rectifier, power supply, reservoir capacitors and amplification circuit prior to full power-up and before accepting any input signal.

Because the advanced Mephisto protection circuitry is kept outside the signal path, full protection is achieved at no sacrifice in sound quality.

The Mephisto binding terminals are custom designed, massive, gold-plated connectors which provide secure power transfer with speaker cables of any diameter.

Weighing in at a healthy 108 kg and worthy of its origins as a one-of-a-kind design concept to demonstrate exactly what can be done with no constraints or restrictions of a monetary, practical or technical nature, Gryphon Mephisto offers stunning analytical capabilities that cut straight through to the emotional core of recorded music.

Paired with the equally uncompromising Gryphon Pandora pre-amplifier and connected with advanced Gryphon interconnects and speaker cable, the Gryphon Mephisto will continue to define the state of the audio art for years to come.



“But I’ve never heard the equal of the Gryphon Mephisto. It combines qualities that seem clearly contradictory: It had the best bass I could imagine, yet could image as precisely as anything I’ve heard. It expanded the soundstage in every direction, yet perfectly retained the midrange purity of a single performer standing dead center in the soundstage. It resolved the finest details of hi-rez recordings, and at the same time presented music in a cohesive, musically enjoyable manner at all times. It was as perfect a match for the ultra-revealing Magico Q7s as I think exists today.

Flemming Rasmussen has done it again. But this time, he’s done it better than at any time in the past. The Gryphon Mephisto is the best audio product that he’s yet produced. If it is indeed the last Gryphon amplifier that I review, that journey ends at a high point of my electronics-reviewing career. The sound of the Mephisto will be burned into my memory for a long, long time to come.”

Jeff Fritz





**Gryphon Mephisto Review
Sound+Image, Australia**

“The Gryphon Mephisto is monstrous in almost all respects: it’s massively sized, heroically engineered and overtly styled. But it flies with powerful yet delicate wings – it conquers any, and I mean any, speaker load, and with transducers of equivalent stature it can convey profound sonic beauty. Yes, it is stratospherically priced, but for the lucky ones who are able to partake in such extreme audio luxuries, the Gryphon Mephisto is, arguably, without peer.”

**Gryphon Mephisto Power Amplifier and Pandora Preamplifier Review
Stereo Prestige & Image, no. 67, 2012, France**

“In any case, in every musical parameter, these devices must be regarded as the absolute, inescapable reference. You don’t have to take our word for it, but here’s a piece of advice: Once in your life, you should experience these components that challenge so many preconceived notions.”

**Gryphon Mephisto
Elite award 2012 by Super AV
Magazine, March, 2013**

“Super AV Magazine in China selects Mephisto for the esteemed Outstanding overall Performance Elite Award 2012.”



**Gryphon Mephisto
wins top award in Russia**

Mephisto Stereo selected for best amplifier 2012 by Top High End Russia.



Gryphon Mephisto Solo

- Pure Class A 200 Watts (8 Ohm), 400 W (4 Ohm), 800 W (2 Ohm), continuous RMS
- Monoblock configuration
- Zero global negative feedback
- 80 high current bipolar output transistors
- 1,000,000 microFarad capacitor bank
- DC servo-coupling
- Gryphon internal wiring
- Output coupling via massive copper bussbars
- No output relays
- Decoupled transformer casings
- Military spec. double-sided printed circuit boards
- Optimal circuit layout for shortest possible signal path
- Two separate Holmgren toroidal transformers with internal magnetic shielding

- Separate power supplies for amp and digital circuits
- Gold-plated Swiss Neutric XLR input sockets
- Gold-plated custom-built Gryphon binding posts
- Backlit, touch-sensitive front panel controls
- 12V remote power trigger for automatic turn-on
- Automatic Green Bias setting or manual Low/Mid/High bias
- Non-invasive protection system
- Power consumption at idle below latest EU requirements
- Designed and built in Denmark

Gryphon Mephisto

- Pure Class A 2 x 175 Watts (8 Ohm), 2 x 350 W (4 Ohm), 2 x 700W (2 Ohm), continuous RMS
- Pure Dual Mono configuration with separate AC power inputs
- Zero global negative feedback
- 40 high current bipolar output transistors
- 500,000 µF capacitor bank
- DC servo-coupling
- Gryphon internal wiring
- Output coupled via massive copper bussbars
- No output relays
- Decoupled transformer castings
- Military spec. double-sided printed circuit boards
- Optimal circuit layout for shortest possible signal path

- Two separate Holmgren toroidal transformers with internal magnetic shielding
- Separate power supplies for amp and digital circuits
- Gold-plated Swiss Neutric XLR input sockets
- Gold-plated custom-built Gryphon binding posts
- Backlit, touch-sensitive front panel controls
- 12V remote power trigger for automatic turn-on
- Automatic Green Bias setting or manual Low/Mid/High bias
- Non-invasive protection system
- Power consumption at idle below latest EU requirements
- Designed and built in Denmark

Gryphon Antileon EVO

Stereo Reference Power Amplifier

Although we as quality conscious consumers would prefer to live in a world where product development is always guided by incremental, evolutionary improvement, most often it is driven by sheer economics. This year's model is typically only a marginal variation on last year's, in yet another thinly veiled attempt to separate the consumer from more hard-earned cash on a regular, seasonal basis.

Among the few exceptions to this rule, Gryphon Audio Designs have never subscribed to the ritual of annual product roll-outs. On the contrary, you only hear from us when we have something truly new and original to say.

This is the simple explanation of why the Gryphon Antileon Signature (Stereo and Monoblock) Pure Class A reference power amplifiers introduced in 2000 remained available for nearly a decade and a half. Because cynical planned obsolescence is never part of the Gryphon design concept, the Antileon Signature, like every Gryphon model, was engineered and built to remain at the forefront of audio performance for many years until we were able to offer a significant step forward.

The Antileon Signature, like its predecessor, the original Antileon, was born a classic, establishing itself immediately in High End circles as one of the most acclaimed amplifiers of all time. Loyal devotees around the world praise its singular ability to maintain a firm grip on even the most demanding loudspeakers and reveal the innermost soul of any musical performance.

Now, the Gryphon Antileon EVO, available in stereo and single-channel configurations, takes the next evolutionary step.

A long time coming and well worth the wait.

Current Events

All amplifiers are not created equal, even if their published specifications might suggest otherwise. The extreme high current capability of

the Gryphon Antileon EVO, for instance, is something that must be experienced first-hand, not merely gleaned from a specifications sheet. The wattage (W) that an amplifier is capable of generating is in fact the mathematical product of two factors, Voltage (V) multiplied by Current measured in Amperes (A).

On paper, a low-current, high-voltage amp would appear to produce the same number of Watts as a low-voltage, high current amp, but only if one does not take into account the crucial fact that the ability to generate high instantaneous current is far more critical and relevant to actual audible performance.

For this reason, the Gryphon Antileon EVO, like all Gryphon amplifiers before it, is a true high current design. With exceptional peak-to-peak current capability, the Gryphon Antileon EVO ensures compatibility with even the most viciously reactive loudspeaker loads, permitting the loudspeaker of your choice to perform at its very best.

Unapologetically Uncompromising

Recent decades have seen concerted efforts by audio manufacturers to encourage a shift away from high-power Class A amplification in favour of newer, more "efficient" topologies with claims that they can deliver the same level of performance in a lighter, more compact and decorator-friendly form factor.

The truth behind these specious allegations and the true motivation behind the promotion of lightweight amplification are very straightforward. It is an elementary exercise in cost cutting.

As material costs (copper and steel in particular) skyrocket, designers under the "guidance" of corporate accountants have been skimping on the costly massive power transformers and banks of high-current capacitors that generate the reservoir of electrical power that ultimately becomes the audio signal that drives your loudspeakers.

But it is the size and quality of these components that directly determine the amplifier's performance potential. Heavily regulated, stiff pow-

er supply voltages and high current capability are crucial to achieving the control and speed that translate into musical clarity and resolution.

Despite bold claims, the audio industry has not found a better way to do it, just cheaper ways to *almost* do it.

Unlike so many current models crippled by downsized power supplies and capacitor banks as designers struggle to mitigate the impact of ever-rising raw material costs, the Gryphon Antileon EVO employs pure Class A bias with full power instantaneously available at all times, regardless of the actual load.

TRUE, PURE CLASS A requires heavy transformers, substantial capacitor banks, high electrical consumption, lots of heat, massive heat-sinks and very, very expensive parts and manufacturing.

There is no shortcut to the sheer magic of pure Class A.

Class A Bias

Gryphon Antileon EVO employs true Class A bias for instantaneous availability of full current at all times.

Gryphon rejects any biasing scheme which attempts to simulate Class A bias by switching to a higher bias level when a more dynamic signal is detected. This type of sensor can only respond after the fact, because it is not possible to adjust bias rapidly enough to accurately "track" dynamic changes in real time in music which is rich in impulses.

For situations in which the full power of the Antileon EVO will not be required (a small room, undemanding music, background listening, efficient loudspeakers, etc.) the owner has the option of selecting full or reduced Class A bias via front panel controls.

For a more flexible approach, when paired with a Gryphon pre-amplifier via Gryphon's proprietary Green Bias Link, power amplifier bias can be adjusted automatically in relation to the position of the pre-amplifier's volume control. The user always has Class A power on tap as needed at any given time with massive power reserves ready and waiting. ▶



Conclusion:

"An amplifier with such profound qualities doesn't come around all that often. There have only been a few which moved me, excited me and motivated me to attempt acquisition or, if unable to at the time, at least yearningly lust after. Of those, the Gryphon Antileon EVO is at the very top. This time around, pulling out all the stops, this amplifier stays."

Edgar Kramer/6moons

Remusic, Italy

"If it were a car, it would be a Bentley, a powerful machine, which can reach high speeds but always with the smoothness, the poise, comfort and class of gentlemens choice"

Giuseppe Castelli

High End Russia

"to better a Gryphon can only be a new Gryphon"



SPARK
in the dark





Deep Inside

Naturally, there is a lot going on beneath the lid of a fully discrete, pure-Class A, fully balanced power amplifier with twin-tiered banks of electrolytic capacitors connected to the mains with two power switches and two detachable power cords.

The twin custom-designed 1500W toroidal power supply transformers are mechanically isolated from the chassis. A special epoxy resin is used to optimise vibration damping for the transformer. For additional isolation, the shielded, epoxy-damped housing is mounted in a suspension system for effective vibration control.

Apart from the shielded transformer housing, only non-magnetic materials are employed throughout the Gryphon Antileon EVO.

The separate driver section incorporates its own generous, independently regulated bank of proprietary Gryphon capacitors powered from separate windings on the transformers. A unique mechanical design provides optimal thermal tracking between drivers and output devices.

Bypass capacitors are placed close to the output transistors, not, as is conventionally the case, right up against the power capacitors. This contributes to significantly enhanced high frequency performance.

Internal wiring is kept to an absolute minimum with only a single short length of Gryphon Guideline Reference gold-embedded silver wire.

Two sets of rugged gold-plated binding posts of Gryphon's own design are provided for bi-wiring. The multi-way proprietary terminals accept bare wire, spade lugs, banana connectors or any combination of these.

Diagnostics and Security

The unique, non-invasive Gryphon protection system provides reliable

protection with no fuses in the signal path and without compromising signal purity and simplicity. Gryphon Antileon EVO is an exceptional powerhouse amplifier that does not require the false security of sonically degrading relays in the signal path to the speaker.

Gryphon Antileon EVO incorporates full diagnostic firmware, accessible at the press of a single button to run a series of tests to monitor proper operation.

Fit and Finish

Acknowledging that the Gryphon EVO will be a heavy, imposing addition to any living space, Flemming E. Rasmussen, Gryphon's founder and a trained artist and industrial designer, has styled it to make a bold, sculptural statement that is as functional as it is elegant.

Every chassis component is fitted to the next with extreme precision for a rigid, non-resonant structure, while each piece is machined to excruciatingly tight tolerances. The perforated top plate provides ventilation for added heat dissipation.

The faceplate is machined out of a solid 40 mm black acrylic block that houses the LED display and the easily accessible front panel controls. While an acrylic faceplate of this thickness is more costly than conventional aluminium, Gryphon's artistic souls prefer it for its high gloss sheen and striking textural contrast to the amplifier's aluminium surfaces.

With the exception of the faceplate, the Antileon EVO exterior consists entirely of brushed, black anodized aluminium with countersunk Allen screws for a seamless appearance.

At home in the finest interior, the battleship build quality combines with stylish, organic form to create an object of timeless beauty to match the exquisite pleasure of listening to music re-created by the Gryphon Antileon EVO power amplifier.

Gryphon Antileon EVO Stereo

- 2 x 150 Watts Pure Class A
- Fully balanced input and Voltage Amplifier Stage (VAS)
- 40 High current bipolar output transistors
- 670,000 μ F power capacitor bank
- Newly developed ultrafast J-FET input stage
- Custom-developed ultra-low noise regulated power supply for voltage amplifier stage (VAS)
- DC servo circuitry with Mundorf RXF Polypropylene capacitors for power supply decoupling
- Takman REY precision resistors
- Flat frequency response to beyond 350 kHz
- Gryphon Guideline Reference gold-embedded silver internal wiring
- Custom-built separate toroidal transformers
- Shielded, epoxy-damped transformer casings suspended for effective vibration isolation
- Separate power supply for display and control circuits
- No output relays
- Frequency-independent damping factor
- Proprietary Gryphon double binding posts
- Automatic Green Class A bias setting or manual Low/High bias selection
- AC power status and polarity display
- Rigid mechanical structure
- Microprocessor-controlled non-invasive "smart" protection system
- Double sealed, mil spec PCB with 105 μ m copper traces
- Upgradeable microprocessor software.

Gryphon Antileon EVO

Monoblock Reference Power Amplifier

Although we as quality conscious consumers would prefer to live in a world where product development is always guided by incremental, evolutionary improvement, most often it is driven by sheer economics. This year's model is typically only a marginal variation on last year's, in yet another thinly veiled attempt to separate the consumer from more hard-earned cash on a regular, seasonal basis.

Among the few exceptions to this rule, Gryphon Audio Designs have never subscribed to the ritual of annual product roll-outs. On the contrary, you only hear from us when we have something truly new and original to say.

This is the simple explanation of why the Gryphon Antileon Signature (Stereo and Monoblock) Pure Class A reference power amplifiers, introduced in 2000, remained available for nearly a decade and a half. Because cynical planned obsolescence is never part of the Gryphon design concept, the Antileon Signature, like every Gryphon model, was engineered and built to remain at the forefront of audio performance for many years until we were able to offer a significant step forward.

The Antileon Signature, like its predecessor, the original Antileon, was born a classic, establishing itself immediately in High End circles as one of the most acclaimed amplifiers of all time. Loyal devotees around the world praise its singular ability to maintain a firm grip on even the most demanding loudspeakers and reveal the innermost soul of any musical performance.

Now, the Gryphon Antileon EVO, available in stereo and single-channel configurations, takes the next evolutionary step.

A long time coming and well worth the wait.

Current Events

All amplifiers are not created equal, even if their published specifications might suggest otherwise. The extreme high current capability of the Gryphon Antileon EVO, for instance, is something that must be ex-

perienced first-hand, not merely gleaned from a specifications sheet. The wattage (W) that an amplifier is capable of generating is in fact the mathematical product of two factors, Voltage (V) multiplied by Current measured in Amperes (A).

On paper, a low-current, high-voltage amp would appear to produce the same number of Watts as a low-voltage, high current amp, but only if one does not take into account the crucial fact that the ability to generate high instantaneous current is far more critical and relevant to actual audible performance.

For this reason, the Gryphon Antileon EVO, like all Gryphon amplifiers before it, is a true high current design. With exceptional peak-to-peak current capability, the Gryphon Antileon EVO ensures compatibility with even the most viciously reactive loudspeaker loads, permitting the loudspeaker of your choice to perform at its very best.

Unapologetically Uncompromising

Recent decades have seen concerted efforts by audio manufacturers to encourage a shift away from high-power Class A amplification in favour of newer, more "efficient" topologies with claims that they can deliver the same level of performance in a lighter, more compact and decorator-friendly form factor.

The truth behind these specious allegations and the true motivation behind the promotion of lightweight amplification are very straightforward. It is an elementary exercise in cost cutting.

As material costs (copper and steel in particular) skyrocket, designers under the "guidance" of corporate accountants have been skimping on the costly massive power transformers and banks of high-current capacitors that generate the reservoir of electrical power that ultimately becomes the audio signal that drives your loudspeakers.

But it is the size and quality of these components that directly determine the amplifier's performance potential. Heavily regulated, stiff power-supply voltages and high current capability are crucial to achieving the control and speed that translate into musical clarity and resolution.

Despite bold claims, the audio industry has not found a better way to do it, just cheaper ways to *almost* do it.

Unlike so many current models crippled by downsized power supplies and capacitor banks as designers struggle to mitigate the impact of ever-rising raw material costs, the Gryphon Antileon EVO employs pure Class A bias with full power instantaneously available at all times, regardless of the actual load.

TRUE, PURE CLASS A requires heavy transformers, high electrical consumption, lots of heat, substantial heatsinks, and very, very expensive parts and manufacturing.

There is no shortcut to the sheer magic of pure Class A.

Infinite Separation

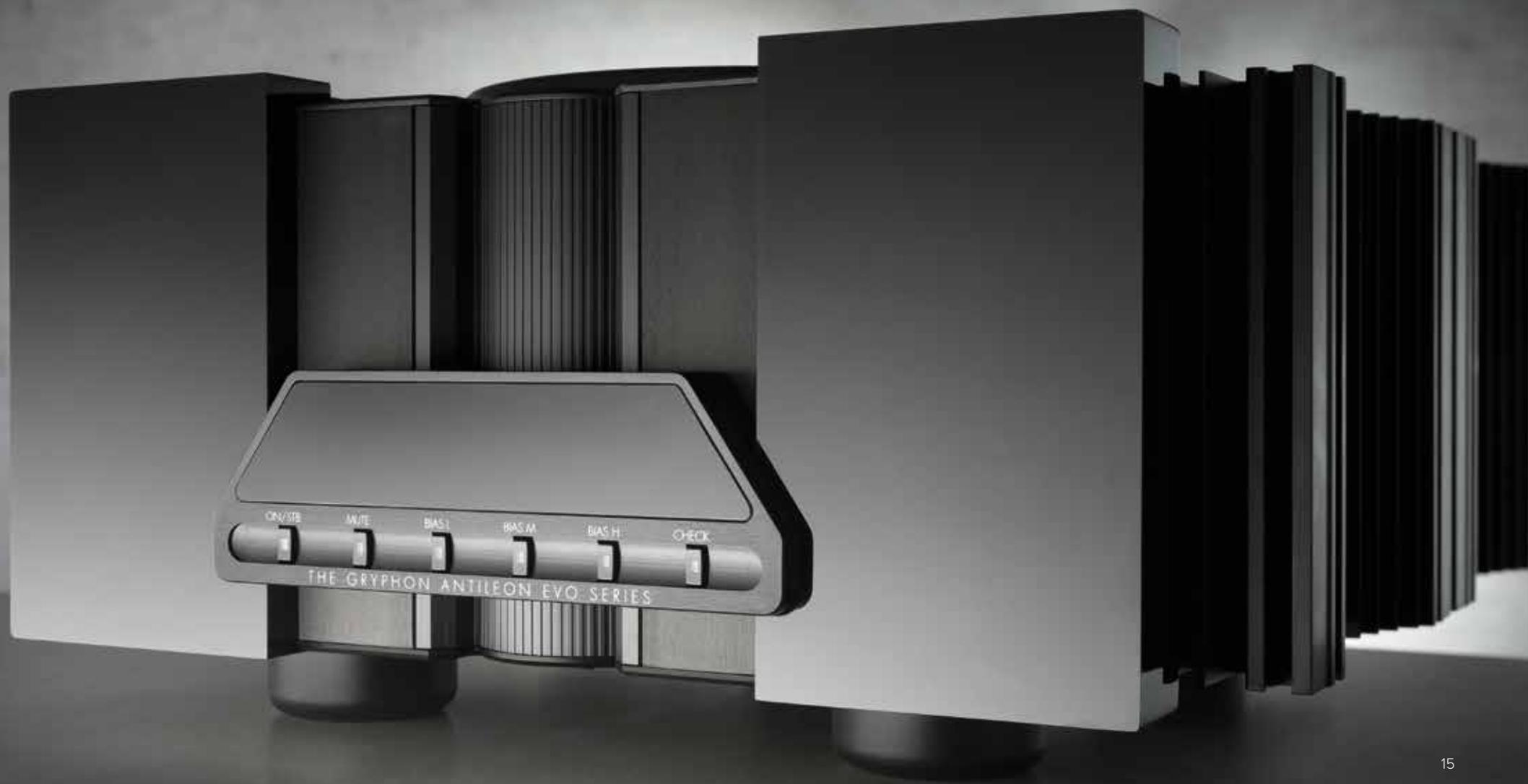
While monoblock power amplifiers are by no means rare in the uppermost echelons of High End audio, few - if any - are executed as conscientiously and uncompromisingly as the single-channel Gryphon Antileon EVO Monoblock. More than 90% of all other mono amplifiers have been "designed" easily and speedily, simply by bridging the two channels of an existing stereo model.

Unfortunately, while bridging increases nominal output power, other critical parameters take a major hit.

Because the Gryphon EVO monoblock employs parallel-coupling instead of series coupling (bridging), distortion is cut in half, damping factor is doubled and output impedance is cut in half, doubling current capability for absolute control of loudspeaker loads as low as 1 Ohm.

Two physically independent audio channels on separate chassis effectively eliminates any interaction or interference between the two channels for infinite separation and the rock-solid holographic imaging that has become a Gryphon hallmark.

With completely separate power supplies isolated on independent chassis, even the most extreme instantaneous current draw in one channel will have no impact whatsoever on the other channel. The ready availability of high current on demand lends an effortless ►



THE GRYPHON ANTILEON EVO SERIES

Gryphon Antileon EVO Monoblock

- 175 Watts Pure Class A mono
- Parallel coupling (*not* bridging/series coupling) reduces distortion and output impedance by 50%, doubles damping factor and current capability
- Fully balanced input and Voltage Amplifier Stage (VAS)
- 40 High current bipolar output transistors
- 670,000 μF power capacitor bank
- Newly developed ultrafast J-FET input stage
- Custom-developed ultra-low noise regulated power supply for voltage amplifier stage (VAS).
- DC servo circuitry with Mundorf RXF Polypropylene capacitors for power supply decoupling
- Takman REY precision resistors
- Flat frequency response to beyond 350 kHz
- Gryphon Guideline Reference gold-embedded silver internal wiring
- Custom-built separate toroidal transformers
- Shielded, epoxy-damped transformer casings suspended for effective vibration isolation
- Isolated power supply for display and control circuits
- No output relays
- Frequency-independent damping factor
- Proprietary Gryphon double binding posts
- Automatic Green Class A bias setting or manual Low/High bias selection
- AC power status and polarity display
- Rigid mechanical structure
- Microprocessor-controlled non-invasive “smart” protection system
- Double sealed, mil spec PCB with 105 μm copper traces
- Upgradeable microprocessor software.

► smoothness and consistency to the musical performance of the Gryphon Antileon EVO monoblock, even at realistic concert hall levels.

As a single-channel design, the Gryphon Antileon EVO monoblock doubles the transformer capacity and the number of transistors and power capacitors operating in each channel, enhancing its suitability for use with typical High End loudspeakers with low sensitivity, low impedance and large phase angles.

Class A Bias

Gryphon Antileon EVO employs true Class A bias for instantaneous availability of full current at all times.

Gryphon rejects any biasing scheme which attempts to simulate Class A bias by switching to a higher bias level when a more dynamic signal is detected. This type of sensor can only respond after the fact, because it is not possible to adjust bias rapidly enough to accurately “track” dynamic changes in real time in music which is rich in impulses.

For situations in which the full power of the Antileon EVO will not be required (a small room, undemanding music, background listening, efficient loudspeakers, etc.) the owner has the option of selecting full or reduced Class A bias via front panel controls.

For a more flexible approach, when paired with a Gryphon preamplifier via Gryphon’s proprietary Green Bias Link, power amplifier bias can be adjusted automatically in relation to the position of the preamplifier’s volume control. The user always has Class A power on tap as needed at any given time with massive power reserves ready and waiting.

Deep Inside

Naturally, there is a lot going on beneath the lid of a fully discrete, pure-Class A, fully balanced power amplifier with twin-tiered banks of electrolytic capacitors.

The twin custom-designed 1500W toroidal power supply transformers are mechanically isolated from the chassis. A special epoxy resin is



used to optimise vibration damping for the transformer. For additional isolation, the shielded, epoxy-damped housing is mounted in a suspension system for effective vibration control.

Apart from the shielded transformer housing, only non-magnetic materials are employed throughout the Gryphon Antileon EVO.

The separate driver section incorporates its own generous, independently regulated bank of proprietary Gryphon capacitors powered from separate windings on the transformers. A unique mechanical design provides optimal thermal tracking between drivers and output devices.

Bypass capacitors are placed close to the output transistors, not, as is conventionally the case, right up against the power capacitors. This contributes to significantly enhanced high frequency performance.

Internal wiring is kept to an absolute minimum with only a single short length of Gryphon Guideline Reference gold-embedded silver wire.

Two sets of rugged gold-plated binding posts of Gryphon’s own design are provided for bi-wiring. The multi-way proprietary terminals accept bare wire, spade lugs, banana connectors or any combination of these.

Diagnostics and Security

The unique, non-invasive Gryphon protection system provides reliable protection with no fuses in the signal path and without compromising signal purity and simplicity. Gryphon Antileon EVO is an exceptional powerhouse amplifier that does not require the false security of sonically degrading relays in the signal path to the speaker.

Gryphon Antileon EVO incorporates full diagnostic firmware, accessible at the press of a single button to run a series of tests to monitor proper operation.

Fit and Finish

Acknowledging that the Gryphon EVO will be a heavy, imposing addition to any living space, Flemming E. Rasmussen, Gryphon’s founder and a trained artist and industrial designer, has styled it to make a bold, sculptural statement that is as functional as it is elegant.

Every chassis component is fitted to the next with extreme precision for a rigid, non-resonant structure, while each piece is machined to excruciatingly tight tolerances. The perforated top plate provides ventilation for added heat dissipation.

The faceplate is machined out of a solid 40 mm black acrylic block that houses the LED display and the easily accessible front panel controls. While an acrylic faceplate of this thickness is more costly than conventional aluminium, Gryphon’s artistic souls prefer it for its high gloss sheen and striking textural contrast to the amplifier’s aluminium surfaces.

With the exception of the faceplate, the Antileon EVO exterior consists entirely of brushed, black anodized aluminium with countersunk Allen screws for a seamless appearance.

At home in the finest interior, the battleship build quality combines with stylish, organic form to create an object of timeless beauty to match the exquisite pleasure of listening to music re-created by the Gryphon Antileon EVO power amplifier.

Gryphon Colosseum Solo

Monoblock Amplifier

Never tempted by shortcuts or compromise of any kind, Gryphon Audio Designs has consistently pursued new levels of realism in music reproduction for over a quarter of a century. Through the years, the Gryphon name has come to stand for the world's most revealing High End components with peerless finish and build quality to inspire lasting pride of ownership.

This is the background for the comprehensive and intensive research and development project that culminated in the Gryphon Colosseum Solo single-channel power amplifier.

Building on the success and acclaim accorded the two-channel Colosseum, the monoblock Colosseum Solo exudes strength, painstaking attention to even the minutest details, uncompromising stability under virtually any operating conditions and exceptional transient response, phase response and current capability. Armed with enormous current reserves, it will never be caught off guard by the complex impedance loads of even the most demanding loudspeaker.

While monoblock power amplifiers are by no means rare in the uppermost echelons of High End audio, few - if any - are executed as conscientiously and uncompromisingly as the Gryphon Colosseum Solo. More than 90% of all other mono amplifiers have been "designed" easily and speedily, simply by bridging the two channels of an existing stereo model.

Unfortunately, while bridging increases nominal output power, other critical parameters, such as distortion and damping factor, take a major hit. Most crucially, bridging doubles output impedance, thereby reducing current capability by a substantial 50%.

By implementing parallel-coupling in the Gryphon Colosseum Solo instead of bridging, distortion is cut in half, damping factor is doubled and output impedance is cut in half, doubling current capability and enabling absolute control of loudspeaker loads as low as 1 Ohm.

The implementation of two physically independent audio channels on separate chassis effectively eliminates any interaction or interference between the two channels for infinite channel separation and the rock-solid holographic imaging that has become a Gryphon hallmark.

As a practical and stylish side effect, monoblock configuration and vertical orientation of the Gryphon Colosseum Solo invites the owner to place each amplifier in the immediate vicinity of its loudspeaker.

The slim, majestic high-rise tower of the Colosseum Solo occupies minimal floor space. With end plates machined from solid blocks of 40 mm black polyvinylmethacrylate and smart, curved side panels of your choice, the Colosseum Solo is a strikingly handsome minimalist sculpture that will enhance any space.

Any attempt to describe or analyze the audible characteristics of the Colosseum Solo is simply doomed to failure. As should be the case at this exalted level of ambition and engineering skill, it possesses no discernible sonic signature or identity of its own. Consider it a doorway that opens wide into the original recorded space, revealing performers in a supremely natural re-creation of three-dimensional reality that will take your breath away.

For Your Convenience

For ultimate convenience, the Colosseum Solo can be configured to turn on automatically when your Gryphon preamplifier turns on and to

shut down following a period with no signal. A software-based user interface permits easy, intuitive access to practical user-controlled features.

A sophisticated protection system with no current limiting or other signal degrading effects protects the Gryphon Colosseum Solo in the event of DC, short circuit, overheating, LF or HF.

Pure Class A and Green Bias

Gryphon Audio Designs remains committed to discrete circuitry and Class A bias in the Gryphon Colosseum Solo power amplifier. As a result each monoblock weighs in at a hefty 80 kg.

True Class A operation has always been a Gryphon benchmark, because there is no substitute for the sheer musical magic of pure Class A. The Colosseum Solo operates in true Class A mode with maximum power instantaneously available at all times, for unrivalled speed, control and accuracy. Once you experience the effortless realism and musicality of pure Class A, there is no turning back.

Because 180 Watts of pure Class A power is overkill for the vast majority of applications (in particular with efficient loudspeakers, in small rooms, or at low listening levels), the Gryphon Colosseum Solo incorporates proprietary Green Bias circuitry which automatically adjusts bias level to match the selected volume setting when paired with a Gryphon Mirage or Sonata Allegro preamplifier. Tracking bias in this way significantly reduces power consumption and heat generated by the amplifier without compromising Class A audio performance. For use with a preamplifier without Green Bias, the Gryphon Colosseum Solo features three-step (High, Mid, Low) manual bias adjustment.

A Personal Design Statement

In selecting a finish for your Colosseum Solo, the possibilities are limited solely by your imagination. Because the side panels are based on an innovative modular construction, your dealer can remove and replace them in a simple operation. With Gryphon, your choice of finish is no longer a lifetime commitment.

This exclusive Gryphon service gives the proud Colosseum Solo owner access to virtually unlimited custom finish options not only at the time of original purchase, but also at any time after that and as often as you desire. Whenever you re-decorate or move, you can have your Gryphon Colosseum re-dressed and updated to always keep pace with your evolving personal style and interior decor.

Tech Talk

The ultra-wide frequency bandwidth of the Gryphon Colosseum Solo, with frequency response extending beyond 350 kHz, ensures high slew rate and perfect phase characteristics essential to correct sound-stage reproduction.

Amplifier circuitry is suspended between the curved, de-coupled side panels in a unique configuration that provides optimal layout and operating conditions for all components. Dual 1,400 Watt transformers are isolated and effectively shielded to prevent unwanted interaction with other components.

Unique mechanical design ensures optimal thermal tracking between drivers and output devices. The separate driver section has its own power supply from individual windings on the custom-built toroidal

transformers and features its own generous bank of proprietary Gryphon capacitors.

The output section employs Sanken bipolar output devices for extreme reliability in addition to outstanding sonic performance. These transistors deliver momentary peak power of 7,000 Watts per channel without overload. Each of the 48 transistors per channel is bypassed with individual film capacitors.

In the best Gryphon tradition, the Colosseum Solo utilizes a completely independent transformer and power supply for display and control circuits, creating an effective firewall that prevents digital noise generated by these circuits from reaching the amplifier circuits.

Negative feedback is not used and DC coupling is achieved with DC servo circuitry. Internal wiring in the signal path is kept to an absolute minimum, using only the finest Gryphon Guideline Reference silver cable.

The Gryphon Colosseum Solo is fitted with a single balanced input. Eliminating phono sockets in the signal path ensures the integrity of the sensitive audio signal.



Gryphon Colosseum

Stereo Amplifier

In the aftermath of our milestone 25th anniversary, Gryphon Audio Designs can look back with pride on more than a quarter of a century spent re-defining the state of the art in music listening for the domestic environment.

As the introduction of the breakthrough Colosseum Stereo Power Amplifier makes abundantly clear, Gryphon continues to define and refine the future of cutting edge home audio, selectively and critically incorporating emerging technological advances in the service of your listening pleasure.

Like every Gryphon product from the very beginning, the Gryphon Colosseum is designed by Gryphon founder and CEO, Flemming E. Rasmussen, and manufactured in Denmark under his creative guidance.

Every Gryphon component reflects his training and experience as an artist and industrial designer, as his acclaimed aesthetic sensibilities imbues them with uniquely original form and functionality.

At Gryphon, form follows function as innovative engineering gives rise to the perfect fusion of sublime musicality and daring, imaginative design for enhanced pride of ownership even during those rare moments when your Gryphon system stands silent.

Gryphon makes a new level of innovative design and musical insight available to the fortunate few with the Colosseum Stereo Power Amplifier, the latest chapter in the adventure that is the Gryphon's tale.

Curiosity and Ambition

Fittingly, the Gryphon's tale is not the typical story of how a company created a product. Instead, it is the story of how a product created a company a quarter of a century ago, as Gryphon's founder and a close-knit circle

of talented friends created a product for their own use out of sheer unadulterated curiosity to see just how far performance could be taken if mundane concerns such as cost and conventional thinking were excluded from the creative process.

The result was a product (the now legendary Gryphon Head Amp) so far beyond the current state of the art in both technology and concept that it remains a much sought after cult component that even now can hold its own in performance and serves as a milestone reference for many audiophiles.

This "take no prisoners" approach would lay the foundation for all Gryphon products to come and that unbridled curiosity and ambition to reveal even more of the essence of every musical performance remain the driving force behind all our efforts to this very day.

Curiosity and ambition were sparked by the seemingly arrogant notion that Gryphon should not give people what they want, but instead offer them what they truly need, but just didn't know it yet. Fortunately, a growing number of music lovers and dedicated audiophiles saw the value and validity of this approach, despite the substantial price of admission that makes Gryphon the exclusive reserve of a small circle of discerning individuals who insist on owning the very best.

By its very nature, Gryphon is likely to remain a brand name that many have heard of, some have had the rare opportunity to experience, but only a select few are fortunate enough to own.

This is the way it must be for a company driven solely by the desire to offer products that are not superseded by next year's Spring collection, a company populated with opinionated individualists who can only find satisfaction in developing lasting technology and timeless industrial design that interfaces perfectly with the owner's contemporary lifestyle.

Tower of Power

The Gryphon Colosseum was designed to partner the Mirage preamplifier, the radical design experiment that laid the cornerstone for an esoteric third tier of Gryphon components. Representing the fruit of an extraordinary comprehensive development project, the Colosseum Stereo Power Amplifier will enhance any home audio system.

For ultimate convenience, the Colosseum can be configured to turn on automatically when the preamplifier turns on and to power down following a period with no signal. A software-based user interface permits easy, intuitive access to practical user-controlled features.

Gryphon Audio Designs remains committed to discrete circuitry and 100% Class A bias in the Gryphon Colosseum power amplifier, weighing in at 80 kg.

While the Colosseum takes Gryphon's distinctive styling one step further, our ongoing commitment to uncompromising sound quality is reaffirmed by a wealth of details such as 2 x 160 Watts Pure Class A output power, 48 High-current bipolar output transistors, a 340,000 microFarad power capacitor bank and flat frequency response extending beyond 350 kHz.

The strict dual mono amplifier is suspended between the curved, de-coupled side panels in a unique configuration that



provides optimal layout and operating conditions for all components. The dual transformers are isolated and effectively shielded to prevent unwanted interaction with other components.

Unique mechanical design ensures optimal thermal tracking between drivers and output devices. The separate driver section has its own power supply from individual windings on the custom-built toroidal transformers and features its own generous bank of proprietary Gryphon capacitors. The output section employs Sanken bipolar output devices for extreme reliability in addition to outstanding sonic performance. These transistors deliver momentary peak power of 4,000 Watts per channel without overload. Each of the 48 transistors is bypassed with individual film capacitors.

In the best Gryphon tradition, the Colosseum utilizes a completely independent transformer and power supply for display and control circuits, creating an effective firewall that prevents digital noise generated by these circuits from reaching the amplifier circuits.

Negative feedback is not used and DC coupling is achieved with DC servo circuitry. Internal wiring in the signal path is kept to an absolute minimum. The finest Gryphon Guideline Reference silver cable is used throughout.

The Gryphon Colosseum is fitted with balanced inputs exclusively. Eliminating phono sockets in the signal path ensures the integrity of the sensitive audio signal.

The custom-built Gryphon speaker terminals accept bare wire, spade lugs and banana connectors for a tight, reliable connection.

Pure Class A and Green Bias

True Class A operation has always been a Gryphon benchmark, because there is no substitute for the sheer musical magic of pure Class A. The Colosseum operates in true Class A mode with maximum power instantaneously available at all times, for unrivalled speed, control and accuracy. Once you experience the effortless realism and musicality of pure Class A, there is no turning back.

For situations where full Class A operation is not required, the Gryphon Colosseum incorporates proprietary Green Bias circuitry,

which automatically adjusts bias level to match the selected volume setting when paired with a Gryphon Mirage or Sonata Allegro preamplifier. Tracking bias in this way significantly reduces power consumption and heat generated by the amplifier without compromising Class A audio performance.

For use with a preamplifier without Green Bias, the Gryphon Colosseum also features three-step manual bias adjustment.

Your Design Statement

The slim, majestic oval-shaped high rise tower of the Gryphon Colosseum occupies minimal floor space. With end plates machined from solid blocks of 40 mm black polyvinylmethacrylate and smart, curved side panels of your choice, the Colosseum is a strikingly handsome minimalist sculpture that will enhance any space.

Uniquely, the design of your personal Gryphon Colosseum power amplifier is entirely up to you. Thanks to the modular construction of the sleekly curved side panels, your Gryphon dealer can remove and replace them easily, for custom styling options limited solely by the owner's imagination. ▶



The Audio Beat. 2016

"Those looking for long-term musical satisfaction rather than audio angst need look no further than Gryphon."

Roy Gregory,

UltraAudio.com, February 2011

Gryphon Mirage and Colosseum

Now Ultra Audio SELECT Components:

"If you have the money, seek them out for audition, even if you have to travel across land and sea to do so.

You'll be richly rewarded by the experience, in the ways that only great art can reward."

www.soundstage.com. Jan. 2012

Gryphon Colosseum and Mirage named Product of the Year 2011

Aesthetics and Sound Award



Find all reviews on
www.gryphon-audio.dk



“A Contemporary Design Statement with a Pure Audiophile Heart”

► Whenever you re-decorate or move, you can have your Gryphon Colosseum re-dressed and updated to always keep pace with your evolving personal style and interior decor.

This exclusive service and extraordinary level of flexibility was pioneered by Gryphon for our Atlantis, Trident and Poseidon loudspeaker systems and remains unique in home audio. It is our philosophy that the Gryphon owner deserves not only sound quality to the highest audiophile standards, but also a personalised design statement equally pleasing to the eye.

An Aspirational Ideal

A new component from Gryphon Audio Designs is always a noteworthy event in and of itself. Gryphon product introductions are exceedingly rare, because our carefully considered designs immediately take a well

deserved place at the forefront of their field and maintain that elevated status for many years.

Just as a Formula One racing machine can raise the standard and inspire the competition as well as makers of conventional street legal vehicles for years to come, each Gryphon component takes audio technology and the understanding of music reproduction to new heights that serve as inspiration for others and have made Gryphon Audio Designs a force to be reckoned with in High End audio for two and a half decades.

As always throughout our history, it is the mission of the Gryphon Colosseum Stereo Power Amplifier to deliver the best of both worlds, superb musical performance allied with a rarefied design aesthetic to make an uncompromising statement that the proud Gryphon owner instinctively respects and appreciates.



Colosseum Solo

- Independent mono chassis configuration
- Pure Class A - 180 Watts (8 Ohm)
- Zero global negative feedback
- high current bipolar output transistors (stereo pair)
- 680,000 μ F capacitor bank (stereo pair)
- Fully symmetrical regulated low noise power supply for all voltage amplifying stages
- Premium polypropylene capacitors for local power supply decoupling
- DC servo coupling
- Gryphon Guideline Reference silver internal wiring
- Decoupled printed circuit boards and transformer castings
- Military spec. double-sided up to 105 μ m copper printed circuit boards
- Two separate Holmgren toroidal transformers
- Separate power supplies for digital and analog circuits
- Gold-plated Swiss Neutric XLR balanced input
- Gold-plated custom-built binding posts
- Vacuum Fluorescent Display with 2 lines and 20 characters
- Adjustable display lighting (High, Medium, Low)
- Selectable Auto Power On/Off
- Selectable automatic Green Bias setting or manual Low/Mid/High bias adjustment
- Flash memory upgrades via PC
- Non-invasive protection system
- Unlimited custom side panel finish options
- EU CE approval
- Designed and built in Denmark

Colosseum Stereo

- Pure Dual Mono configuration
- Pure Class A - 2 x 160 Watts (8 Ohm)
- Zero global negative feedback
- 48 high current bipolar output transistors
- 340,000 μ F capacitor bank
- Balanced circuit
- DC servo-coupling
- Gryphon Guideline silver internal wiring
- Decoupled Printed Circuit Boards and transformer castings
- Military spec. double-sided printed circuit boards
- Two separate Holmgren toroidal transformers with internal magnetic shielding
- Separate power supplies for digital and analogue circuits
- Gold-plated Swiss Neutric XLR input sockets
- Gold-plated custom-built binding posts
- Vacuum Fluorescent Display
- Adjustable display brightness
- Selectable automatic Green Bias setting or manual Low/Mid/High bias
- Firmware upgrades via PC
- Non-invasive protection system
- Designed and built in Denmark



Gryphon Pandora

Reference Preamplifier

Gryphon has always marched to the beat of a different drum. Way back in 1985, when Flemming E. Rasmussen and tech guru Kim Rishøj created the groundbreaking Gryphon Headamp, it was on a strictly one-off, do-it-yourself hobby basis. Flemming just wanted to build the best possible headamp for his home system, not to get into manufacturing consumer products.

But word spread rapidly in the audiophile community until Flemming could no longer ignore a steady stream of requests and, suddenly, Gryphon Audio Designs was born.

In the intervening years, Gryphon has constantly had one or more projects in the works as experimental platforms, exploratory testbeds intended to bring us ever closer to a credible illusion of actually being in the presence of the performers. Although never meant for public consumption, these components invariably impress the fortunate few who have the opportunity to audition them at Gryphon headquarters and their enthusiastic response and encouragement have been the impetus behind the decision to occasionally make them commercially available.

It was this unique process that ultimately led to the release of the Gryphon Reference One power amplifier and, later, the four-piece Poseidon reference monitor loudspeaker system.

Most recently, Gryphon engineers have been granted the rare luxury of developing a preamplifier/power amplifier combination unrestrained by considerations of cost, size, weight, appearance or production deadlines. Their design brief was simple: make it the best that it can possibly be.

To celebrate Gryphon's first 25 years, Rasmussen decided to make a commercial version of these laboratory units available in a strictly limited edition, now officially dubbed the Gryphon Mephisto power ampli-

fier and Gryphon Pandora preamplifier.

Pandora's Two Boxes

In Greek mythology, Pandora was created at Zeus' command as the first woman on earth. Her name means "the all-gifted", because the gods endowed her with numerous precious talents. From Aphrodite, she received beauty, divine grace, charm and harmony; from Apollo, the gift of music; from Hermes, the power of subtle persuasion; from Athena, soul and from the Graces, love, tenderness, beauty, kindness, pleasure, creativity, artistry, and sensuality.

We have captured these virtues in the dual-chassis Gryphon Pandora preamplifier with total isolation of audio circuitry and power supplies on separate chassis to protect the audio signal from any interference.

The dual mono aspect of the design is taken to the practical extreme with separate detachable power cords.

Thanks to creative engineering and unbridled freedom in its design and execution, Gryphon Pandora is empowered to reveal more of the recorded source than any previous preamplifier. Only the finest components, selected for both technical and audio parameters, have been implemented, including Japanese Takman resistors and Charcroft Z-Foil resistors. Signal transmission between preamp and power amp takes place in fully balanced mode for low signal loss and minimal distortion.

Pandora also marks the introduction of a newly developed single-ended Class A input buffer stage consisting of only two transistors and a single resistor to maintain the transparency, speed and openness of the audio signal.

In Control

Conceptually, a preamplifier serves two primary functions, traffic con-

trol and volume control. Gryphon Pandora dispenses with conventional tone controls, balance knobs, mono switches and other superfluous circuitry to reduce interchannel and signal path coloration to an absolute minimum.

When in pristine condition, contacts in the signal path have little impact on sound quality, but this condition rarely lasts for long. In order to prevent signal loss through oxidation, all relays incorporate gold-plated contact surfaces. Source selector relays (three balanced inputs, two single-ended, one tape loop) are also hermetically sealed to prevent the accretion of grime on contact surfaces. Relays ensure the shortest possible signal path and are subject to negligible wear.

The Gryphon Pandora volume control is a microprocessor-controlled 85-step attenuator for extreme precision in setting the desired listening level. Select resistors and relays ensure long life and perfect matching at all levels. The front panel volume control is a heavy wheel with double ball-bearings for smooth running.

Control Menu

The outward simplicity of the Gryphon Pandora conceals a variety of custom adjustments that are readily accessible without cluttering the front panel. For an exceptional level of convenience and user-friendliness with no negative impact on audio performance, Gryphon Pandora is equipped with a microprocessor-controlled menu of practical features: input naming, max level setting, start level setting, left/right channel balance (6 dB in 1 dB increments), input level matching, fixed-level AV throughput, display brightness (100%, 75%, 50%, 25%, Off), Green Bias setup and default restore.

Green Bias

When connected via Gryphon's proprietary Green Bias Link to a



Gryphon Pandora

- True Dual Mono configuration
- Fully discrete pure Class A with ultra-short signal path
- 2 x 90,000 microFarad capacity banks
- Ultra-wideband 3 MHz frequency response
- Zero negative feedback
- DC-coupling with servo-control
- Isolated power supply for non-audio circuits
- Extensive mechanical decoupling
- Extensive local voltage regulation
- Big-wheel, ball-bearing, microprocessor-controlled 85-step relay volume attenuator featuring Charcroft Z-Foil Audio ultra precision resistors and ultra low capacitance relays for best sonic performance
- New, high-speed, discrete single-ended Class A input buffer developed for best possible sonic performance
- Select premium-grade components, including Takman Audio resistors
- Minimal internal wiring
- Military spec. double-sided up to 70µm copper printed circuit boards
- Two separate custom-made C-core transformers, one for each channel
- Gold-plated input-isolating relays

- PCB-mounted sockets eliminate wiring and shorten signal path
- Gold-plated Gryphon XLR sockets for three balanced sources and two outputs
- Gold-plated Gryphon phono sockets with Teflon insulation for two inputs and one Tape output
- Optional integrated, Gryphon Phono Stage or Legato Legacy balanced RIAA module
- Fixed-level AV throughput for uncompromising integration with surround systems
- Microprocessor-controlled menu functions
- Adjustable channel balance, source level matching, start-up and maximum level
- Green Bias control for Gryphon power amplifiers
- Graphical Vacuum Fluorescent Display
- Backlit touch-sensitive front panel controls
- Adjustable display illumination (High, Medium, Low, Off)
- Non-magnetic, non-resonant aluminium cabinets
- 12 V DC link input and output
- Flash memory upgrades via PC or key-fob
- Infrared remote control
- Standby power consumption <1W
- EU CE approval
- Designed and built in Denmark

Gryphon Pandora Preamplifier and Mephisto Power Amplifier Review Stereo Prestige & Image, no. 67, 2012, France

In any case, in every musical parameter, these devices must be regarded as the absolute, inescapable reference. You don't have to take our word for it, but here's a piece of advice: Once in your life, you should experience these components that challenge so many preconceived notions.

The Audio Beat. 2016

"Those looking for long-term musical satisfaction rather than audio angst need look no further than Gryphon."

Roy Gregory,



Gryphon power amplifier with Green Bias function, Gryphon ▶

▶ Pandore can control available Class A output, reducing power consumption and running the amp slightly cooler for less critical use. This feature adjusts the amplifier bias in relation to the preamplifier volume control for exactly the right amount of Class A power on demand as needed with massive instantaneous power reserves ready and waiting.

Power Supply

With twin 90,000 microFarad capacitor banks, the Gryphon Pandora power supply is comparable to what is found in many integrated amps or power amplifiers. The overkill power supply ensures rock-solid control, headroom and signal purity under any imaginable conditions. In addition, the Pandora power supply can power external components such as the Gryphon Legato Legacy phono stage, both as a stand-alone unit or as modules installed in the Pandora.

Beyond Compromise

For a product that was never intended to see the light of day, extraordinary attention to detail and innovation have been lavished on the Gryphon Pandora.

Precisely because it was conceived unencumbered by thoughts of price, spousal approval and other niceties that limit the imagination, Pandora is uniquely revealing of the performance of source components, loudspeakers and interconnects.

Gryphon Pandora offers a tonally natural musical presence, a rich, varied palette of colours grounded with appropriate weight and body and set in the original acoustic space with pinpoint dimensional accuracy.

This is the level of performance we demand in our listening rooms and now we are pleased to share it with the world.



Gryphon Athena

Dual Mono Preamplifier



With an all too predictable regularity, High End brands occasionally announce a proud return to their “roots,” apparently blissfully unaware that such an assertion is tantamount to a confession that they had in fact lost their way and for a time abandoned those precious roots.

Indeed, many of these former High End giants have found themselves reduced to desperate attempts at pandering to the lowest common denominator with surround sound products or accessories for portable players intended for the playback of heavily compressed, no-fi music downloads via ear plug headphones.

After a quarter of a century, Gryphon Audio Designs feels no inclination to “get back to our roots,” for the simple reason that we have never

lost sight of them and never strayed from them. From day one, we have defined and identified ourselves as purveyors of state of the art equipment for high performance stereo music reproduction.

This is still our mission. This remains our sole raison d'être.

Accessible High End

While the design and construction of high performance home audio components that cost more than a luxury automobile is an art unto itself, Gryphon has a proud legacy of taking up the equally great challenge of making the expertise and experience accumulated in the creation of our ultimate statement components available in somewhat more accessible products.

The Gryphon Athena preamplifier is a new, classic example of Gryphon's mastery of this art, as we take the valuable lessons learned in the development of the state of the art Mirage and Pandora preamplifiers and apply them to a single-chassis unit to rival the very best from other brands.

Having established a full understanding of the purpose and behaviour of each individual part of the whole through parts and technologies developed and refined for these uncompromising research platforms, our designers have allowed that abundance of acquired



knowledge to trickle down to the Athena preamplifier for optimised performance, simplicity and unity of purpose with a single, well defined objective: musical purity.

While most preamplifiers are laden with toys, tricks and gimmicks that squander money and detract from the absolute sound quality available from the device, unnecessary circuitry, wiring and switches have been banished from the signal path of the Gryphon Athena in the interest of ultimate fidelity.

Component quality, layout and build quality are all to the very highest standard, including the microprocessor-controlled 50-step relay

volume control based on Welwyn Metal Foil ultra-precision resistors, ultra low capacitance relays with hermetically sealed gold-plated contacts.

Extensive set-up and control functions are accessible via the front panel or the attractively minimalistic remote control.

For Your Every Musical Need

The ultra-wide frequency bandwidth of the Gryphon Athena ensures perfect phase characteristics which are essential to correct soundstage reproduction.

Among its many musical virtues, the speed and agility of the Gryphon Athena must be singled out along with its seamless coherence in the time domain. These virtues are immediately perceived as exceptional authority and musical realism, as Athena renders individual voices and instruments with consummate ease and control within the overall emotional context of the total musical event.

Gryphon Athena Review

Haute Fidélité magazine, France, July, 2010

“From the first phonostage built by Flemming Rasmussen, the engineers never deviate from these fundamental precepts in the service of our greater listening pleasure.”

Find all reviews on
www.gryphon-audio.dk



Gryphon Athena

- Dual Mono configuration
- Infrared remote control
- Zero negative feedback
- Schottky power supply diodes
- Microprocessor-controlled 50-step volume attenuator for exact level setting
- Ultra-short signal path
- No internal wiring
- Flexible menu-controlled set-up
- Extensive mechanical decoupling
- Double-sided printed circuit boards with 70 µm copper
- PCB-mounted gold-plated Neutric XLR sockets for output and 1 balanced input
- PCB-mounted gold-plated phono sockets for 4 single-ended inputs and 1 single-ended output
- Fixed-level AV throughput option for seamless integration with surround preamplifier
- Vacuum Fluorescent Display with 2 lines and 50 characters
- Adjustable display lighting with five settings
- Optional MM/MC phonostage
- EU CE approval
- Designed and assembled in Denmark
- Standby power consumption <1 W





Gryphon Legato Legacy

- Selectable MC input impedance from 10 Ohm to 47 kOhm
- Custom impedance load option
- Selectable gain
- MM or MC input
- Extremely low noise
- Dual mono configuration
- Fully balanced circuit, a Gryphon phonostage innovation as early as 1994
- Fully discrete circuit
- Select premium-grade components
- Swiss LEMO connectors
- Zero negative feedback
- Short signal path with no internal wiring
- Available as stand-alone unit or as integrated modules in Gryphon Pandora preamplifier and some discontinued Gryphon preamplifiers
- Dual mono external power supplies
- Custom-made C-core transformers
- DC coupling
- AC mains filtering
- Fully sealed double-sided mil spec PC boards
- 75 μ m copper traces
- Made in Denmark

Gryphon Legato Legacy

Dual mono, fully balanced Phonostage



Who would have thought just five or ten years ago that the venerable LP might actually outlive the compact disc? For many audiophiles, despite the massive digital hype of the past three decades, the LP remains by a significant margin the finest high fidelity medium ever offered for home use. Its comprehensive catalogue of titles will never be rivaled by the

compact disc, which already appears to be on its way to a carefully orchestrated obsolescence.

In spite of the theoretically perfect measurements of even the most basic digital audio format, we at Gryphon simply hear more music when listening to the LP. This is a good thing, considering that the number of LP's released during the course of the last half a century will never be matched by the CD in its brief lifespan.

In 1994, Gryphon stunned the audiophile community with the Gryphon Orestes phonostage, the world's first fully balanced MC preamp. Perhaps equally surprised by the fact that we chose to do it all as by how well it was done, the audio press had only the highest praise and admiration for the Orestes, "Utterly convincing. With a delightful firmness and wonderful resolution, it enhanced the performance of one MC cartridge after another. It offers earth-shaking bass and beguiling, airy highs." (Audio, Germany).

At the turn of the millennium, Gryphon re-invented LP playback once again with the Legato phonostage. The word "legato" is from the Italian for "bound together." In classical music, it is a composer's instruction to play in a smooth, flowing manner without detached notes.

Briefly discontinued, the Gryphon Legato phonostage has been revived by popular demand in the Legato Legacy version to harvest the fruits of our explorations into the latest circuit topologies, low-noise component breakthroughs and power supply innovations in the service of the vast body of music that will continue to enlighten the lives of dedicated music lovers for years to come.

Fully balanced from input to output, with no op-amps or IC's, the Gryphon Legato Legacy is available in modular or stand-alone versions. The two versions are identical with regard to circuitry and sound quality.

When installed in the Gryphon Pandora preamplifier, the modular Legato Legacy is powered by the preamp power supply. Legato Legacy modules can be factory-fitted or added at a later date.

The stand-alone Legato Legacy is a stylish slim line cabinet that can be driven by its own power supply (identical to the power supply developed for the massively over-the-top Pandora preamp) or by your Gryphon preamplifier's power supply.

In both configurations, the sensitive low-level signal is fully shielded in a dual mono, RF-free environment with no internal wiring, fully sealed PCB's specified to the highest standards, zero negative feedback and DC coupling.

Designed to fully exploit the inherently balanced nature of the phono cartridge, the Legato Legacy phonostage employs the finest balanced LEMO connectors. Impedance loading is selected via a high quality, Swiss precision attenuator which can be bypassed once the

owner has identified the optimal load.

Critical components are sourced from suppliers with extensive experience in building to the tight tolerances specified for military or medical equipment. Final assembly and testing are conducted in-house.

Component quality, mechanical construction and cosmetic design fulfil the high expectations that come with the Gryphon name. A classic example of Flemming E. Rasmussen styling, Legato Legacy exudes pride of ownership and stands as an ideal partner for the new Pandora reference preamplifier both in design and performance.

Dedicated to the music lover who continues to seek out the countless musical treasures available on LP, the Gryphon Legato Legacy phonostage is the key to all the power, purity and subtlety of expression captured for posterity on black vinyl.

Gryphon Legato Legacy Review

The Audio Beat USA, November 20, 2014

"A solid-state phono stage that pushes "analog's performance and technological boundaries."

theaudiobeat.com. August 2013

"The cleanliness of the layout along with the dual-mono construction instill great confidence that Gryphon Audio has addressed all sources of the noise that's so detrimental to analog playback, especially with low-output moving-coil cartridges."

Find all reviews on
www.gryphon-audio.dk

Gryphon Diablo 300

Integrated Amplifier

Nearly 10 years ago, the Gryphon Diablo brought newfound credibility and respectability to the humble integrated amplifier. Previously the object of widespread scorn from audiophiles, the full potential of the integrated amplifier was finally realised in the Gryphon Diablo, so far ahead of its time that it - with typical Gryphon longevity – remained the absolute reference in its class for a full decade.

Gryphon Diablo is quite possibly the most popular High End integrated amplifier of all time. Despite sales of thousands of units, its virtual absence from the second-hand market is a reliable indicator of the extreme loyalty of Diablo owners.

Now, the Gryphon Diablo makes way for the Gryphon Diablo 300, a revitalised iteration of the technologies and components that made it the world's most award-winning High End integrated amplifier.

In updating the Diablo, the Gryphon engineering team faced a considerable challenge. In addition to Product of the Year awards including Lyd & Bilde (Norway), 6 Moons.com (USA) and Haute Fidélité (France), many of the most critical professional listeners have been inspired to effusive praise, as in this evocative turn of phrase from Hi Fi Choice (UK): *"Sounds like God's own stereo."*

And there are many more:

"Ultimately, Gryphon's Diablo is a contradiction in terms, because the sound it makes is truly Angelic." Australian Hi Fi

"Spectacular design and equally spectacular sound quality. An ultra-cool potent amplifier for demanding loudspeakers and demanding listeners." Lyd & Bilde (Norway)

6moons.com noted *"the phenomenal level of resolution, detail retrieval, ambience recreation and dynamics this amplifier is capable of."*

The original Diablo also found its way into the pages of the mainstream press, where the Sydney Morning Herald (Australia) praised its "excep-

tional sound quality, even when driving speakers other amplifiers have found difficult to handle."

Taking It Further

Fortunately, in designing the Diablo 300, the Gryphon crew had the luxury and privilege of being able to draw heavily on concepts, components and technological breakthroughs that emerged during the evolution of the much lauded Gryphon Pandora preamplifier and Mephisto power amplifier.

The ultra-transparent, fully balanced volume attenuator topology fully exploits the two balanced inputs. Unlike the vast majority of solid state volume controls that typically introduce dozens of resistors in the signal path, the Diablo 300 employs no more than two for any given level setting.

The extreme wideband frequency response of the Diablo 300 extends from 0.5 Hz to 350 kHz and its prodigious 300 Watt (8 Ohms)



power output capability represents a full 25% increase over the original Diablo. The extreme high current capability of the Diablo 300 allows it to double its output to 600 Watts in a 4 Ohm load and deliver a massive 950 Watts into 2 Ohms.

As these numbers confirm, the Gryphon Diablo 300 will remain rock solid when confronted with even the most viciously reactive loudspeaker loads.

Diablo 300 maintains a power reservoir capacity of 68,000 micro-Farad and employs local active shunt regulators for superior noise suppression compared to the Zener diode regulated low-voltage supplies of the original Diablo.

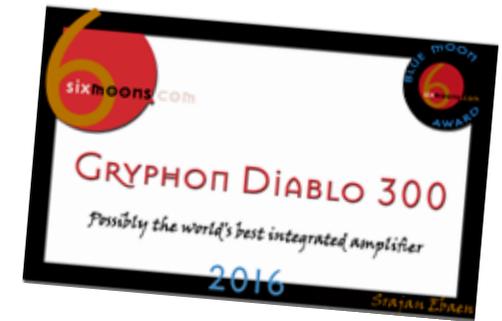
Because it operates without negative feedback, the Gryphon Diablo 300 avoids both the intrinsic time-delay caused by sending the output signal to the input for a comparator loop and the resulting inter-modulation distortion between time-offset signals.

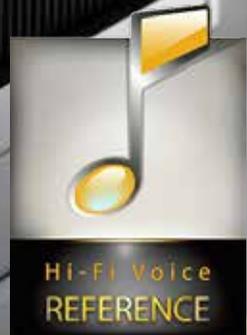
Further highlights include massive, overkill power supplies, high Class A/B bias, state of the art audiophile components throughout, mounted on military specification dual- and four-layer printed circuit boards with virtually no point-to-point wiring.

Diablo 300 utilises new, low-capacitance pre-driver transistors and increased current in the voltage amplification stage for extended bandwidth and increased slew rate. The wire-wound emitter diodes in the original Diablo output stage have been upgraded to non-inductive types.

The power supplies for various amplification stages employ only polypropylene coupling capacitors in parallel with high-grade electrolytic capacitors.

To dissipate heat generated by the increased power of the Diablo 300, the unit is fitted with twice as much heatsink area as its predecessor. The highly efficient recessed heatsink array is cleverly integrated into the smooth exterior for a stylish statement that takes the Diablo 300 architecture well beyond the realm of undistinguished laboratory styling common to so many High End audio components. ▶





INPUT: 04

00

GRYPHON DIABLO 300

Gryphon Diablo 300 Integrated Amplifier

Features

- 2 x 300W (8Ω), 2 x 600W (4Ω), 2 x 950W (2Ω)
- True Dual Mono configuration
- Zero negative feedback
- Microprocessor-controlled 43-step fully balanced relay volume attenuator for best sonic performance based on a minimalist contingent of ultra-precision resistors
- Ultra-short signal path
- Minimal internal wiring
- Military spec. dual-layer and four-layer printed circuit boards with up to 105 micron copper traces
- Dual Mono Holmgren toroidal transformer with vacuum treated core and windings to virtually eliminate mechanical noise
- PCB-mounted sockets eliminate wiring and shorten signal path
- New, high-speed, discrete single-ended Class A input buffer for best possible sonic performance
- Gold-plated Swiss Neutrik XLR sockets for two balanced sources
- Gold-plated phono sockets with Teflon insulation for 3 inputs and 2 outputs
- Fixed-level AV throughput for uncompromising integration with surround preamplifier
- Input level matching to prevent abrupt level changes
- Large Vacuum Fluorescent Display for easy legibility

- Adjustable display lighting (100%, 75%, 50%, 25%, Off)
- Backlit touch-sensitive front panel controls
- Optional MM/MC phono stage module
- Optional PCM/DSD DAC module with one USB, 2 x SPDIF, 1 AES and 1 optical input
- 12V DC link input and output
- Flash memory upgrades via key fob
- Local shunt regulators for optimal noise suppression
- Non-invasive protection system
- Infrared remote control
- Input for external infrared receiver
- Standard power consumption: less than 0.5 W, conforming to latest EU standards
- EU CE approval
- Designed and built in Denmark

Technical Specifications

- Power Output: 2 x 300W (8Ω), 2 x 600W (4Ω), 2 x 950W (2Ω)
- Output Impedance: 0.019 Ω
- Frequency Bandwidth (-3 dB): 0.1 Hz – 350 kHz
- Power Supply Capacity: 2 x 68.000 microFarad
- Gain: +38 dB
- SUB output gain: +12 dB
- Input Impedance, balanced (20 Hz – 20 kHz): 40 kΩ
- Input Impedance, single-ended (20 Hz – 20 kHz): 20 kΩ



Vinyl and Digital Options

At the time of original purchase or as the need arises at a later date, Gryphon Diablo 300 can be fitted with a specially designed Gryphon DAC PCM/DSD module based on the innovative, award-winning Gryphon Kalliope digital-to-analogue converter. The module adds five digital inputs (USB, balanced AES 115 Ω, optical and dual S/PDIF 75 Ω). USB can process PCM up to 32-bit/384 kHz as well as DSD (Windows OS up to DSD512, Mac OS up to DSD128, Linux OS up to DSD128 DoP). The remaining digital connections can handle PCM up to 24-bit/192 kHz.

This future-proof digital module is ready for any current or foreseeable high resolution digital format.

And, in the finest Gryphon tradition, the Diablo 300 offers the option of an exceptional MM/MC phonostage for the dedicated enthusiasts who continue to enjoy the musical treasures etched in the grooves of the long-playing, black vinyl disc.

Style and Ease of Use

Despite its substantial size and heft, the satin black, brushed aluminium chassis and gleaming black acrylic faceplate of the Gryphon Diablo 300 exude luxurious elegance that will enhance any interior. Form and function come together as the non-magnetic, non-resonant chassis and isolated power supplies for pre and power stages and control and display functions shield against interference.

The Gryphon Diablo 300 is controlled via an intuitively simple touch-sensitive front panel user interface and a software-based menu display that allow the owner to customise key functions. Future soft-

ware updates can be installed via flash memory as they are developed.

A large alphanumeric Vacuum Fluorescent Display prominently exhibits the name of the active input and the current volume setting. Personalised input source names up to eight characters long can be assigned in the display.

All functions are accessible from the front panel or the striking remote wand. So there are no mechanical parts to wear out or become noisy.

In the words of HiFi+ (UK), *“The remote is one of the very best I have tried, a long, slim metal design that enables you to get where you want to be quickly and completely intuitively. It is an object lesson in uncluttered clarity and it makes the amplifier a joy to control.”*

Exclusive Features

Diablo 300 incorporates a full-range subwoofer output and, for use in a surround setup without compromising the stereo performance of the Diablo 300, an AV throughput allows the Diablo 300 to drive the two main channels without the need to rewire or recalibrate the system when switching between stereo and surround operation.

Diablo 300 can be configured for automatic level matching of inputs to protect the owner’s ears and equipment when switching between sources with varying output levels. The volume control is linked to the Mute control to prevent increasing volume while the muting circuit is active. This eliminates the risk of loudspeaker damage through accidental overpowering.

For further protection, a fixed start level and fixed maximum level can be selected in the Diablo 300 setup menu.

An intelligent, non-invasive protection system constantly monitors



operational status and, in the unlikely event of any problem, shuts down quickly and safely to protect your investment.

Custom-built Gryphon speaker terminals accept bare wire, spade lugs or banana plugs for a tight, reliable connection and 12V DC link inputs and outputs are provided for integration with a home automation system.

The Diablo 300 Mission

Vast reserves of pure, stable power ensure speed, precision, authority, effortless rendering of dynamic contrasts and a spellbindingly natural experience of the emotional ebb and flow of any style of music.

Like few audio components, Gryphon Diablo 300 keeps musical strands and layers distinct, yet cohesive, as it brings timeless art and artistry to your home.





Diablo 300 on Review

Haute Fidelity , France

"With the Diablo 300 and its optional modules, the danish manufacturer returns to the forefront of the category with topflight technology and remarkable musicality."



Hi Fi Cube, Portugal

"Best sound from an integrated amplifier at a show."

Pro High End, Russia

"This is heavenly sound in a Diabolic packaging."



Edgar Kranmer,

Sound & Image, Australia

"Integrated amplifier of the year 2015"



Moscow high end show 2015

"Best at Show"

Audio Esoterica, Australia

"Gryphon Diablo 300 is unequivocally and by a wide margin, the best integrated amplifier ever to grace our audio testing and music listening environment."

Pro High End, Russia

"...an excellent combination of power and musicality in a bold brutal design offering all features. The musicality and power does not conflict, they supplement each other and this dualism makes it one of the greatest amplifiers that we have ever encountered..."

Roy Gregory, Audio Beat, USA

"But throw in the not insignificant fact that the Gryphon integrated can accept both an internal DAC and phono stage, and suddenly the Diablo 300 looks awfully like the nerve center of a serious (and yet seriously simple) high-end rig. Just add source and speakers."

Best Hi Fi, Spain

"A step closer to Nirvana"

Sound Rebels, Polan

"one word - Reference"

Marcin Olszewski



Audio Art, Taiwan

"Taking the lead for another 10 Years"

Audio & Cinemas Casa, Portugal

"A sound beyond this world"

Soundstage, USA

"The Diablo 300 is a mad, inimitable masterpiece."

Hans Wetzel



Stereo, Germany

"Deviishly great" (Musical performance rating 100%)

Michael Lange, Chief Editor



They Loved the First Diablo, and the New Diablo 300 is Even Better

6moons, august 2012

If you've got five-figure funds to invest in amplification, it needn't always be about a pre/power combination. Sure that would be reassuringly 'official' and physical separation of preamplification (mostly attenuation really) and power amplification lowers parts density and potential interference. Monos go even further with dedicated power supplies per channel. With its biometric data Gryphon's bigger dual-mono integrated - we reviewed the smaller Atilla about 18 months ago - makes for rather official rack fill. There's 250wpc into 8 ohms of muscle mass, 30kg of fighting weight and beefy 48 x 21 x 46cm WxHxD size to turn this winged dragon into an unquestionably fully grown monster amp.

HiFi+, UK, January 2008

"The remote is one of the very best I have tried, a long, slim metal design that enables you to get where you want to be quickly and completely intuitively. It is an object lesson in uncluttered clarity and it makes the amplifier a joy to control."

Lyd og Bilde, Norway, April, 2007

"Spectacular design and equally spectacular sound quality. An ultra-cool, potent amplifier for demanding loudspeakers and demanding listeners."

Haute Fidélité, France

The Gryphon Diablo receives best possible award "REFERENCE" in France and highest achievable score.

HiFi Stars, Germany, December 2011

"The Diablo soars above the rest"

"The Diablo offers its owner a lifetime of pride"

6moons, Sept. 2010

"Is Gryphon Diablo the best amplifier in the world?" It is with much pride that we at Gryphon read the amazing review of the Diablo by 6moons.com. It affirms that the Diablo might be the finest integrated amplifier ever made. The reviewer, Frederic Beudot, goes even further by saying "The Diablo was simply the best amplifier I've ever had at home at any price"



Gryphon Diablo 120

Integrated Amplifier

The concept of an integrated amplifier that embodies the same ethos, musical and sonic qualities as Gryphon Audio Designs' most esoteric offerings, but at a fraction of the cost, is clearly an attractive proposition and through the single-minded dedication of the Gryphon team, the integrated amplifier has come of age as a serious, respected High End component, bringing legendary Gryphon performance and styling to a new level of affordable cost and ease of use.

As far back as April, 2009, Gryphon introduced the original Atilla, building on the brand's impressive reputation as a pioneer in the design of unapologetic integrated amplifiers that can stand their ground against the competition's finest separate components.

French *Haute Fidelité* magazine called it a "Best Buy." *Australian Hi-Fi* magazine placed it "Easily up there with the very best" and UK magazine *Hi-Fi Choice* simply called the Gryphon Atilla "one of the very finest integrated amplifiers available."

In continuous production until 2016, the Atilla had a long run that is exceptional in High End audio. (Sadly, longevity is generally an overlooked and seriously undervalued attribute.)

In the interim period, Gryphon has made great advances in the critical fields of circuit topology and parts design and selection with the evolution of the state of the art, cost no object Pandora preamplifier and Mephisto power amplifier.

Now, drawing heavily on our experience with these uncompromising, reference level components, Gryphon Audio Designs proudly presents the next generation Atilla, the Gryphon Diablo 120.

Gryphon Diablo 120 exudes timeless elegance and beauty, informed by the unique vision of Gryphon founder and CEO Flemming E. Rasmussen.

Integrated Greatness

The understated styling and forceful lines of the satin black, brushed aluminium chassis and gleaming black acrylic faceplate represent a superb level of fit and finish, exceptional audio finesse and a sense of unlimited power all on a single chassis.

The casework, consisting of interlocking blocks of flawless acrylic and deeply brushed and anodized aluminium, is true to the

acclaimed Gryphon house style, a complex construct of contrasting angles and planes that is both reassuringly intricate and impressively solid.

Built entirely at Gryphon's Danish research and development and manufacturing facility, the Diablo 120 inherits the dual-mono circuitry, ultra-short signal path, heavily gold-plated printed circuit boards, minimal internal wiring, high-quality gold-plated and PTFE-insulated sockets and proprietary binding posts employed in our flagship models. Only the finest audiophile grade components have been selected based on strenuous, extended auditioning for sound quality, thermal stability and long-term reliability. The wire-wound emitter resistors in the original

Atilla output stage have been upgraded to non-inductive types for Diablo 120.

The meticulous attention to electrical and mechanical grounding, typical of our top of the line designs, is also equally in evidence here.

The Diablo 120 integrated amplifier is essentially two independent mono devices for reduced crosstalk and minimal interchannel interaction. The only things shared electrically between channels are the famed Holmgren toroidal transformer and AC power cable.

The custom made 1,200 VA transformer adds substantial heft with discrete secondary windings for left and right channels. Each channel is fed by its own 60,000 μF capacitor bank.

The output power of the Diablo 120 is 20% greater than that of the original Atilla: 2 x 120 W (8W), 2 x 240 W (4W), 2 x 440 W (2W). Consistent increases of output power as impedance is halved is a reliable indicator of exceptional high current capability, just as the extraordinary wide audio bandwidth, 0.1Hz to 250 kHz (-3 dB), is a sign of extreme stability.





Gryphon Diablo 120 Integrated Amplifier Features

- True Dual Mono configuration
- Zero negative feedback
- Microprocessor-controlled 46-step relay volume attenuator for best sonic performance featuring only up to 6 resistors in series with signal at all levels
- Optional phono stage MM/MC module
- Optional DAC PCM/DSD module with one USB, 1 BNC S/PDIF, 1 AES/EBU and 1 optical input
- Digital formats. USB: **PCM:** 44.1kHz, 48 kHz, 88.2 kHz, 96 kHz, 176.4 kHz, 192 kHz, 352.8 kHz and 384 kHz up to 32-bit.
- **USB: DSD (DoP):** DSD64 (2.822 MHz, 3.072 MHz), DSD128 (5.644 MHz, 6.144 MHz).
- **USB Native DSD:** DSD256* (11.2896 MHz) and DSD512* (22.5792 MHz) (currently, DSD256 and DSD512 only on Windows OS)
- BNC S/PDIF and AES/EBU digital inputs: up to 192 kHz/32-bit
- TOSLink: up to 96 kHz/24-bit
- One optional module can be installed at time of purchase or later, *either* phono stage *or* DAC
- Ultra-short signal path
- Minimal internal wiring
- Two to four-layer printed circuit boards up to 70µm copper
- Dual Mono Holmgren toroidal transformer

- PCB-mounted sockets eliminate wiring and shorten signal path
- Gold-plated Swiss Neutric XLR sockets for one balanced source
- Gold-plated phono sockets with Teflon insulation for four inputs and one Tape output
- Fixed-level AV throughput for uncompromising integration with surround preamplifier
- Graphical Vacuum Fluorescent Display with larger font for improved legibility
- Adjustable display intensity (100%, 75%, 50%, 25%, Off)
- 12VDC link input and output
- Flash memory upgrades via Key-Fob
- Non-invasive protection system
- Infrared remote control
- EU CE approval
- Standby power consumption < 0.5 W
- Designed and built in Denmark

Technical Specifications

- 2 x 120 W @ 8W, 2 x 240 W @ 4W, 2 x 440 W @ 2W
- Output impedance: 0.030W
- Bandwidth (-3 dB): 0.1 Hz to 250 kHz
- Power Supply Capacity: 2 x 60,000 µF
- Gain: +38 dB
- Input Impedance, balanced (20-20,000 Hz): 20 kΩ
- Input Impedance, single-ended (20-20,000 Hz): 8 kΩ

Heatsink surface area has also been increased to match the increase in output power.

With two pairs of Sanken transistors, Diablo 120 can easily drive difficult loudspeaker loads without the faintest hint of strain.

The Diablo 120 circuit employs zero global negative feedback and a unique microprocessor controlled passive attenuator for the most transparent volume control ever conceived. Regardless of the selected level, the 46-step relay attenuator places maximum six resistors in the signal path for ultimate sonic purity.

A large, graphical vacuum fluorescent display is employed instead of a more conventional LED character display to provide space for more information and a larger, more easily legible font. The lavish display and extensive control circuits are powered independently via a separate, isolated transformer in order to eliminate any risk of noise contamination. All front panel controls are touch sensitive (capacitive actuation.)

The Diablo 120 offers one balanced and four single-ended inputs, a comprehensive menu of configuration options (four levels of display brightness, user-defined start and maximum volume settings, individual source labelling with eight-character names and a dedicated and electrically isolated A/V bypass function for uncompromising integration with a multi-channel audio system.

Options - Digital or Analogue

At the time of original purchase or as the need arises at a later date, Gryphon Diablo 120 can be fitted with a specially designed Gryphon DAC PCM/DSD module based on the innovative, award-winning Gryphon Kalliope digital-to-analogue converter.

The module adds four digital inputs (USB, balanced AES/EBU 115 Ω, TOSLink optical and BNC S/PDIF 75 Ω). Via USB, the Diablo 120 DAC module can process PCM up to 32-bit/384 kHz as well as DSD (on Windows OS up to DSD512, on Mac OS up to DSD128, on Linux OS up to DSD128 DoP); via BNC S/PDIF and AES/EBU inputs up to 192 kHz/32-bit PCM and via TOSLink up to 96 kHz/24-bit PCM. Format compatibility of the various inputs is subject to change without notice.

This future-proof digital module is ready for any current or foreseeable high resolution digital format.

In the finest Gryphon tradition, the Diablo 120 also offers the alternative of an exceptional MM/MC phono stage for the dedicated enthusiasts who continue to enjoy the musical treasures etched in the grooves of the long-playing, black vinyl disc.

Gryphon Diablo 120 conveys music with unusual poise and exceptional subtlety and definition. Lightning reflexes combine with harmonic richness, articulation and refinement to create a lush whole that is very comfortable to listen to over extended periods even at realistic levels.

Gryphon Diablo 120 offers a unique level of musical enthusiasm and energy that will satisfy and delight for many years to come.



Diablo 120 DAC Module

The Diablo 120 DAC module is the perfect match for the new Diablo 120 integrated amplifier. With the DAC installed, the Diablo 120 display informs you about the active digital input, sampling frequency, PCM/DSD format and selected digital filter setting.

At the time of original purchase or as the need arises at a later date, Gryphon Diablo 120 can be fitted with a specially designed Gryphon DAC module based on the innovative, award-winning Gryphon Kalliope digital-to-analogue converter. The module adds four digital inputs (USB, balanced AES/EBU 115 Ω, TOSLink optical and BNC S/PDIF 75 Ω). USB can process PCM up to 32-bit/384 kHz as well as DSD (on Windows OS up to DSD512, on Mac OS up to DSD128, on Linux OS up to DSD128 DoP); via BNC S/PDIF and AES/EBU digital inputs up to 192 kHz/32-bit PCM and via TOSLink up to 96 kHz/24-bit PCM. Format compatibility of the various inputs is subject to change without notice.

This future-proof digital module is ready for any current or foreseeable high resolution digital format.

Features and Specifications

- True Dual Mono Class A Analogue topology
- Zero negative feedback
- Sabre ES9018 High-End D/A converter
- USB input compatible with following audio formats via PC/MAC/Linux:
- PCM: 44.1, 48, 88.2, 96, 176.4, 192, 352.8 and 384 kHz, up to 32 bits
- DSD via USB: DSD64 (2.822MHz, 3.072MHz), DSD128 (5.644MHz, 6.144MHz), DSD256* (11.2896MHz) and DSD512* (22.5792MHz)
- XLR, BNC inputs compatible with PCM: 22.05, 24, 32, 44.1, 48, 64, 88.2, 96, 176.4 and 192 kHz, up to 32 bits
- TOSLink input compatible with PCM: 22.05, 24, 32, 44.1, 48, 64, 88.2 and 96kHz
- User-selectable PCM and DSD digital roll-off filters
- Temperature-compensated, ultra-low jitter crystal oscillator with better than 5 parts per million accuracy
- Super-Capacitor (12.5 Farad!) power supply for USB module - acts like a true battery supply
- First-order PCM analogue filters and second-order DSD analogue filters with Polypropylene capacitors

- Analogue output stages with discrete, ultra-low noise +/- 15VDC regulated voltage supplies for excellent analogue THD and noise suppression
- Multiple Local Voltage regulators for best digital noise suppression
- Discrete, separate left/right channel ultra-low noise power supply for analogue section of ES9018 DAC
- Ultra-short signal path
- Minimal internal wiring
- One four-layer printed circuit boards with 70µm copper
- PCB-mounted sockets eliminate wiring and shorten signal path
- Gold-plated Swiss Neutric XLR socket for one balanced 110Ω AES/EBU source
- Gold-plated 75Ω BNC sockets with Teflon insulation for one S/PDIF source
- One TOSLink optical input
- Designed and built in Denmark

* (at the moment, DSD256 and DSD512 only on Windows systems)

Gryphon Audio Designs reserves the right to change specifications without further notice.

Gryphon Kalliope

Digital to Analogue Converter

In any audio system, there are certain points along the signal path that are more crucial than others. These are the intersections where the signal is converted from one form of energy into another. Such transformations occur when the needle of a phono cartridge traverses the micro-grooves of a vinyl record, converting kinetic energy into an electrical signal. At the opposite end of the signal path, loudspeakers must transform electrical input into acoustic output.

But perhaps the most critical transformation of all is the conversion of the output of digital sources into an analogue signal, ideally without loss or distortion of any kind. Despite the lofty claims of many manufacturers, what is lost or changed at this point can never be recovered or restored.

In acknowledgment of the on-going refinement of digital audio sources and the rapid evolution of high-resolution digital audio formats, Gryphon Audio Designs now presents the Gryphon Kalliope digital to analogue converter to stand as the gateway that conveys the musical signal from one domain to the next in utterly pristine condition.

Three Reasons Why Bits Are Not Just Bits

The well-worn phrase “Bits is bits” encapsulates the widespread misconception that any reasonably constructed digital system will result in “Pure, Perfect Sound Forever,” in the lamentable promotional slogan coined by the inventors of the compact disc.

1.) Digital audio is not a simple one-dimensional row of numbers, where all that is required is to keep the correct numbers in the correct order. In fact, it is a data stream of numbers flowing through time. And the right number at the wrong time is (almost) as bad as the wrong number.

Gryphon Kalliope ensures effective correction/prevention of timing

errors (jitter) using sophisticated circuit topology and exclusive, custom-built components.

2.) Following digital to analogue conversion, an analogue filter is required to remove high frequency noise. The deleterious side effects of a typical steep-slope “brickwall” filter include temporal smearing, energy loss, compromised resolution and reduced transparency.

Gryphon Kalliope employs advanced technologies and an innovative, minimalist single-component filter with no adverse audible impact.

3.) Advocates of the “bits is bits” attitude tend to ignore the fact that at the end of all digital signal processing there is an analogue stage. The circuit design, component selection, power supply and layout of this stage are all just as critical now in the digital era as they ever were in the analogue age.

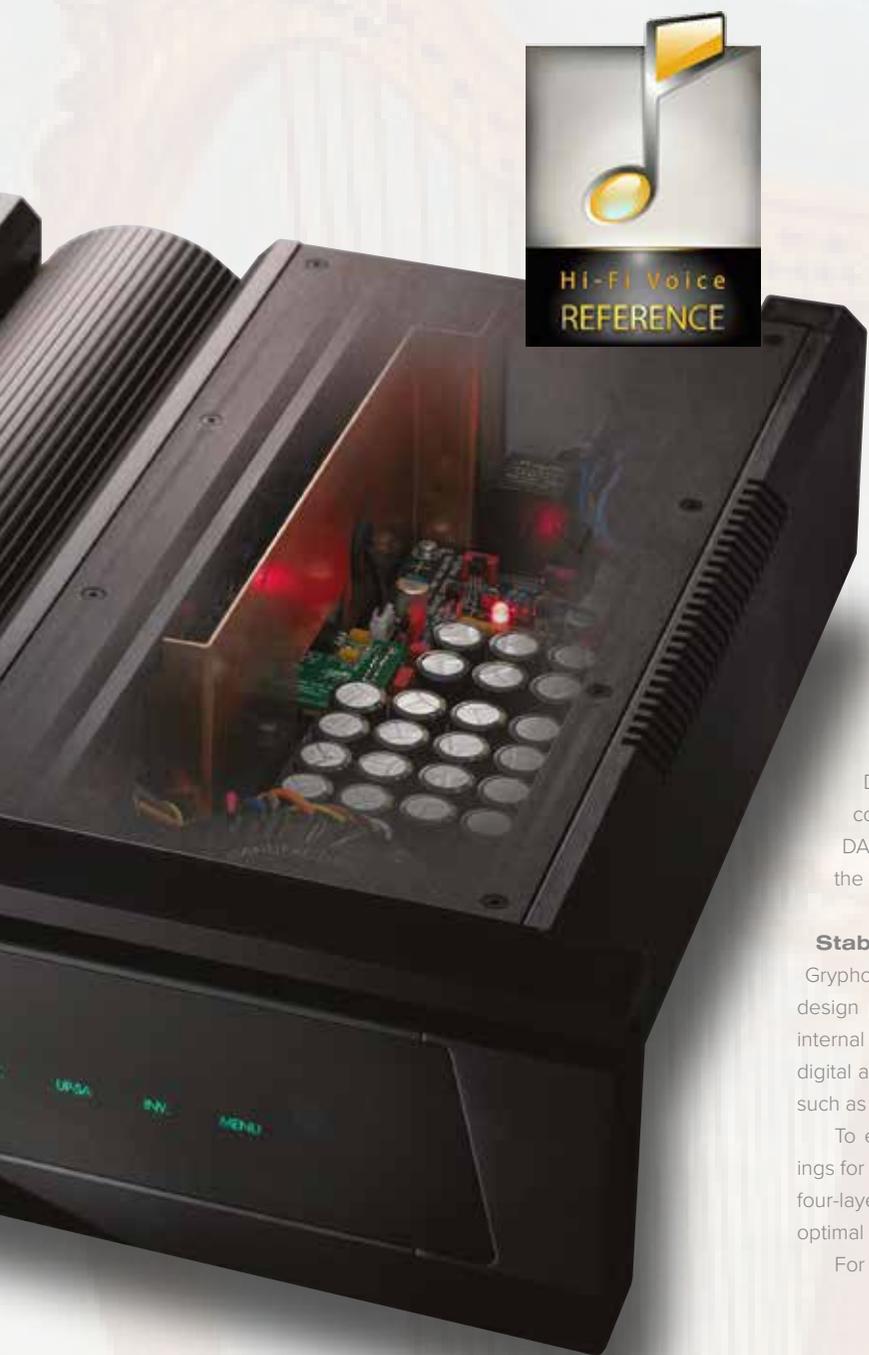
Gryphon Kalliope draws on decades of experience in the design and construction of some of the finest analogue audio systems the world has ever known.

Digital Pioneers

Kalliope is far from Gryphon's first foray into the digital arena. Throughout the digital era, Gryphon Audio Designs have stood for major innovations, paving the way for others to follow. In 1998,

Gryphon introduced the world to the sonic benefits of 88.2 kHz asynchronous sample rate conversion in the CDP-1 CD player, the





world's first implementation of this advanced technology.

Gryphon Adagio, launched in 2001, and Gryphon Mikado, released in 2003, upgraded to 24-bit/96 kHz asynchronous sample rate conversion, preserving linearity for vastly reduced distortion and noise.

In 2008, the celebrated Gryphon Mikado Signature CD player took our cornerstone philosophies of dual mono and fully symmetrical balanced operation where no one had gone before - into the digital domain, employing two stereo DAC's per channel in full dual differential mode running 32-bit/192 kHz. This configuration drastically lowers the digital noise floor and contributes to the expansive soundstage and sharply focused stereo image of digital audio by Gryphon.

Now, with selectable 32-bit/210 kHz asynchronous sample rate conversion and a dedicated ESS SABRE ES9018 32-bit D/A converter per channel, incorporating eight individual D/A converters in Dual Differential coupling, the Gryphon Kalliope DAC builds on the brand's unique heritage and continues to lead the way.

Stability and Control

Gryphon Kalliope reaps the full benefits of Gryphon's uncompromising design philosophy, including strict dual mono configuration, minimal internal wiring, fully isolated separate power supplies for analogue, digital and control/display circuitry and exclusive, custom components such as precision crystal oscillators and toroidal transformers.

To ensure unlimited, pure power to all stages, transformer windings for digital and analogue sections are physically separated and the four-layer printed circuit board employs a 70 μm copper trace to ensure optimal grounding and power distribution as well as signal transfer.

For maximum control and stability, each analogue channel in

Gryphon Kalliope employs a dedicated custom-built 65 VA toroidal transformer and 34,000 microFarad power capacitor banks. Built from the finest discrete components, Kalliope eschews capacitor banks based on a few large capacitors, in favour of parallel-coupled clusters of smaller, high-performance caps (a total of 28), for lower equivalent series resistance.

Kalliope's substantial, heavily regulated high-current power supplies would not be out of place in a typical integrated amplifier.

Direct Stream Digital

In addition to PCM sources all the way up to 32 bits and 384 kHz sampling frequency, Gryphon Kalliope is among the select few digital to analogue converters that is fully compatible with the DSD (Direct Stream Digital) audio format.

Unlike the mainstream PCM (Pulse Code Modulation) standard employed for CD, WAV files, etc., DSD employs Pulse Density Modulation and a sample rate of up to 6.144 MHz.

DSD was the core of the now largely dormant Super Audio CD format, but lives on in the form of an ever expanding library of downloadable audio files widely regarded as the highest resolution presently available to the consumer.

Note: DSD files on an SACD cannot be accessed for playback via an external DAC due to copyright protection issues.

User Interface

For convenience and intuitive ease of use, Gryphon Kalliope's functions can be accessed via remote control or soft-touch buttons on the front panel: On/Standby, Mute On/Off, Input Selection, Digital Filter selection, Sample Rate Conversion On/Off, Phase +/- . The remote also includes adjustment of display brightness (100%, 75%, 50%, 25%, Off).

For PCM playback, a fast or slow linear phase non-dispersive digital filter can be selected. For DSD playback via USB, a 50, 60, or 70 Hz ▶

Gryphon Kalliope

- Dedicated ESS SABRE ES9018 32-bit D/A converter for each channel
- Each ES9018 incorporates eight individual D/A converters in Dual Differential coupling for optimal performance
- USB input compatible with following audio formats via PC/MAC: PCM: 44.1, 48, 88.2, 96, 176.4, 192, 352.8 and 384 kHz, up to 32 bits
- DSD via USB (DoP): 2.822, 3.072, 5.644 and 6.144 MHz
- BNC and XLR inputs compatible with PCM: 22.05, 24, 32, 44.1, 48, 64, 88.2, 96, 176.4 and 192 kHz, up to 24 bits
- User-selectable PCM and DSD digital roll-off filters
- User-selectable asynchronous PCM sample rate conversion
- Temperature-compensated, ultra-low jitter crystal oscillators with better than 5 parts per million accuracy
- Total galvanic isolation of PC/ MAC sources for optimal noise rejection
- Balanced 110 Ohm XLR AES/EBU input
- Three single-ended 75 Ohm BNC S/PDIF inputs.
- Balanced 110 Ohm XLR AES/EBU output for de-jittered signal from selected input
- Galvanic isolation of BNC and XLR inputs for minimal jitter
- 75 Ohm BNC connector for optional external word clock
- Modular digital audio sections for possible future upgrades
- True Class A, fully discrete analogue circuitry with zero negative feedback

- First-order PCM analogue filters and second-order DSD analogue filters with silvered Mica capacitors
- Analogue output stages with discrete, ultra-low noise +/- 25VDC regulated voltage supplies for best THD and noise suppression
- Discrete, ultra-low noise power supply for analogue section of ES9018 DAC
- Comprehensive noise regulation of all digital circuits
- Custom-built 65 VA toroidal transformer for each analogue channel
- 34,000 microFarad power capacitor banks for each analogue channel
- True Dual Mono configuration
- Balanced XLR analogue outputs and single-ended phono outputs
- Ultra-short signal path with minimal internal wiring
- Four-layer 70 µm thick copper trace PCB's
- Personalised naming of each input
- Vacuum Fluorescent Display with variable illumination
- No drivers required for LINUX or MAC OS X
- Driver available for Windows XP/Vista/7/8
- Automatic standby mode with user-selectable interval
- Standby power consumption less than 0.5W in accordance with EU regulations
- 12V link in/out
- Infrared remote control
- EU CE approval
- Designed and built in Denmark

Haute Fidélité, France - March 2015

"Knowing the Danish brand and especially its preamplifiers and amplifiers, we could suspect that the specifications presiding on arrival on the market of the Kalliope DAC was going to place very high the level of the requirements. It is ! Technical choices are quite different from competitors, as we have seen it in what precedes. The

Manufacturing	CONSTRUCTION	■■■■■■■■■■
Components	COMPONENTS	■■■■■■■■■■
Bass	GRAVE	■■■■■■■■■■
Medium	MIDRANGE	■■■■■■■■■■
Treble	AIGLE	■■■■■■■■■■
Dynamic	DYNAMIQUE	■■■■■■■■■■
Attack of note	ATTENUE DE NOTE	■■■■■■■■■■
Soundstage	HAUTE-PRESION	■■■■■■■■■■
Transparency	TRANSPARENCE	■■■■■■■■■■
Value for money	QUALITE/PRIX	■■■■■■■■■■

quality of design suffers no criticism, especially as the Kalliope decorates of numerous possibilities, very pleasant to optimize its use. But especially,

its very high musicality establishes better asset of this DAC. Gryphon masters perfectly the audio digital technology to the point that we can speak about reference for this Kalliope, amazing at realism and at quite analog fluidity. A total success!"



Andrea Della Sala, Fedelta del Suona, Italy

Gryphon Kalliope digital to analog converter:
"Thou shall have no other gods."

6 moons, Switzerland

"Prepare to be enchanted."

Jeff Dogary Tone Audio USA

"This one is becoming a permanent reference at Tone"

Outstanding Kalliope review from Italy, September 06, 2014

"In the years to come, we shall talk of this DAC as a veritable watershed."

Kalliope wins the esteemed Blue Note award, September 05, 2014

"It is hard for me to imagine a more musically accurate DAC in the marketplace today"

Preview from Tone Audio 2015

"the Kalliope makes you look at your turntable and think why bother?"

Enjoy the Music 2014

"Gryphon Audio Designs' Kalliope is exceedingly recommended for those who want the very best DAC"

Kalliope Award from Top Audio Show in Russia

- National Award
- Top High End
- Product Of The Year
- Nomination – DAC above \$3000

The Audio Beat. 2016

" Those looking for long-term musical satisfaction rather than audio angst need look no further than Gryphon."

Roy Gregory,

Find all reviews on www.gryphon-audio.dk



► Infinite Impulse Response (IIR) digital roll-off filter can be selected.

Kalliope is fitted with a phase inverter, because some source components, power amplifiers and even recordings may inadvertently invert the phase of the signal. Kalliope allows the owner to correct this error while seated at the main listening position.

The Kalliope front panel menu provides control of additional features, including naming of sources, default display brightness, word clock synchronization for use with an external word clock, output attenuation of 0 dB (Off) or -6 dB to match levels to other sources and a user-selectable Auto Standby mode that can be set to force powerdown after 30 minutes, 60 minutes, 2 hours or 4 hours. A Reset function immediately restores all default settings. The easily legible Vacuum Fluorescent Display provides confirmation of current settings.

Well Connected

In addition to carefully executed, galvanically isolated digital inputs (three 75 Ohm BNC and one 110 Ohm XLR) to minimise jitter and noise, Gryphon Kalliope is also fitted with a 110 Ohm XLR digital output which makes the de-jittered signal from the selected input available to other equipment.

Gryphon Kalliope eliminates phono plug S/PDIF connections, because the BNC connector is the only way to ensure a true 75 Ohm impedance for optimal data transfer.

For increasingly popular computer music sources, Gryphon Kalliope incorporates a state of the art, bit-perfect, asynchronous and galvanically isolated USB input, capable of full 32-bit/384 kHz data transmission. Because Kalliope is a native Class Two USB device, simple installation of appropriate drivers is necessary for PC users. Drivers are pre-installed on Macs.

Music playback via conventional synchronous USB is a one-way connection that uses the computer's bus frame rate as its clock source, resulting in highly unstable timing. Adaptive USB is marginally better, as it allows the receiver chip to adapt to the drifting signal by constantly adjusting its own frequency. However, both methods introduce substantial levels of jitter.

With asynchronous USB transfer mode (unrelated to asynchronous sample rate conversion), the Gryphon Kalliope master clock is not synchronized to a clock in the computer. Instead, the Kalliope's high-precision internal clock controls the data stream from the computer to a buffer

near the DAC, eliminating a major source of timing errors.

Input signals sync to one of two clocks depending on the signal's sample frequency, a 22.5792 MHz clock for multiples of 44.1 kHz and a 24.5760 MHz clock for multiples of 48 kHz. Operating at true multiples of the signal's original sampling frequency ensures far more accurate timing.

While Gryphon Kalliope is fitted with a 75 Ohm BNC connector for optional synchronisation via an external word clock signal, the Kalliope's internal, independent, specially designed, temperature-compensated crystal oscillators with accuracy better than 5 parts per million address crucial timing issues so effectively that its superb clock-extraction circuitry removes all traces of clock jitter and other clocking artefacts.

Asynchronous Sample Rate Conversion

Gryphon Kalliope offers the owner the option of upsampling PCM sources with a native resolution of up to 32-bit/192 kHz to 32-bit/210 kHz. Clock rate conversion up to 40 MHz in the DAC minimises jitter and eliminates the need for steep-slope analogue filtering, shifting aliasing noise upward in frequency for zero impact in the audible range, for an effectively transparent filter function.

Gryphon Kalliope employs state of the art algorithms to execute these complex mathematical calculations with extreme speed and precision.

While sample rate conversion cannot restore lost information nor generate new information, properly executed sample rate conversion in the Gryphon Kalliope does create optimal working conditions for digital and analogue circuits, allowing them to more accurately reproduce all the information that is available.

The sample rate conversion process allows the implementation of a non-invasive, gentler, simpler, high quality analogue filter consisting of a single silvered Mica capacitor with high slew rate and tight tolerances. Separate filters are used for PCM and DSD.

After comprehensive listening sessions to seek out the best available digital-to-analogue conversion technology without regard to cost or other extraneous considerations, Gryphon equipped

the Kalliope with the most sophisticated digital to analogue conversion available today.

The final analogue stages are based on carefully selected fully discrete components of the highest quality.

Gryphon Kalliope is built to extract the very best from present and future digital audio sources from the humble CD to wideband, high-resolution DSD and PCM files.

Cutting Edge Digital Prowess

With a vigilant eye on the rapid evolution of the state of digital technology, Gryphon Kalliope is built to be future-proof with modular digital audio sections that allow practical upgrading, as the opportunity arises.

The consummate build quality, engineering, mechanical integrity and functional elegance of the Gryphon Kalliope can only hint at the musical glories that await from this musical instrument designed solely to preserve the integrity and purity of the original musical event.

To experience what mere words cannot communicate, you are cordially invited to visit your nearest authorised Gryphon Audio Designs showroom for a demonstration of the cutting edge digital prowess of the Gryphon Kalliope.



Enjoythemusic.com, February 2011

Gryphon Scorpio, Atilla and Mojo

"The Gryphon Audio Design system, like a race-winning Formula 1, has won over my heart because all the parts are finely tuned and come together to allow audiophile and music lovers alike to achieve musical excellence"



Audio Video Magazine, Brazil

Gryphon Atilla and Scorpio:

"This Gryphon set will be an eye opener for those who still do not believe that an integrated amplifier can replace a pre- and power amplifier combination."

"The money saved on interconnects and power cables can be invested in improved room acoustics or AC power that can have a significant effect on system performance"



Stereo Prestige & Image no. 46, 2010, France

Gryphon Scorpio CD Player:

"One can only congratulate the designers for the success of their achievement with Scorpio, a digital source that is truly musical in every sense of the word."

Pro High End, Russia

"If you have a heart - you want, and if you have money - you buy."

Alta Fidelidad, Spain, Jan. 2011

"State of the Art"

The Audio Beat. 2016

"Those looking for long-term musical satisfaction rather than audio angst need look no further than Gryphon."

Roy Gregory



Find all reviews on
www.gryphon-audio.dk



Gryphon Scorpio

CD Player

Gryphon Audio Designs has an unrivalled track record for innovation in High End audio. In the field of CD player design, the story begins with our very first digital source component at the close of the previous millennium. The Gryphon CDP-1 CD player introduced the world to the sonic improvements offered by upsampling, a technology now ubiquitous in digital audio.

Refusing to rest on our laurels, the successor to the CDP-1, Gryphon Adagio, took digital musicality to the next level with asynchronous 24-bit/96 kHz sample rate conversion. After further refinement of this technology in the Gryphon Mikado, the implementation of 32-bit/192 kHz upsampling in the acclaimed Gryphon Mikado Signature represented another giant leap forward, once again breaking new ground and blazing a trail for others to follow.

Gryphon Scorpio will reveal more of the hidden treasures in your CD collection than any other player, "universal" or otherwise, up to and well beyond its price point. That is its sole mission.

Digital Integrity

Based on comprehensive listening sessions in the quest for the best available digital-to-analog conversion technology without regard to cost or other extraneous considerations, Gryphon Scorpio employs an Asahi Kasei Microsystems Delta-Sigma DAC from the acclaimed designers of the world's finest professional A-to-D and D-to-A converters. The advanced DAC at the heart of the Gryphon Scorpio makes a major contribution to the player's effortlessly natural rendering of a three-dimensional soundscape with exceptional timing and razor-shape detail.

Gryphon's pioneering upsampling technology significantly reduces filter demands on the analogue side of the D/A converter by shifting the spectrum of quantization noise (aliasing) up and away from the range in which it is most detrimental, so that the upper corner frequency of the digital anti-aliasing filter is more than four times that of the standard 44.1 kHz sample rate.

Gryphon Scorpio executes the filter function benignly in the digital domain by employing asynchronous 32-bit/192 kHz sample rate conversion originally introduced in the digital reference standard Gryphon



Mikado Signature to ensure greater resolution of fine detail, sharper image focus and extended high-frequency response.

The fine, European transport mechanism is specially constructed for silent running and effective vibration damping. The stylish feel and look of the sandblasted, anodised aluminium disc tray conveys the reliability and stability of this rock-steady, precisely calibrated mechanism.

The fit and finish of the Gryphon Scorpio is classic Gryphon in its subdued elegance and timeless beauty.

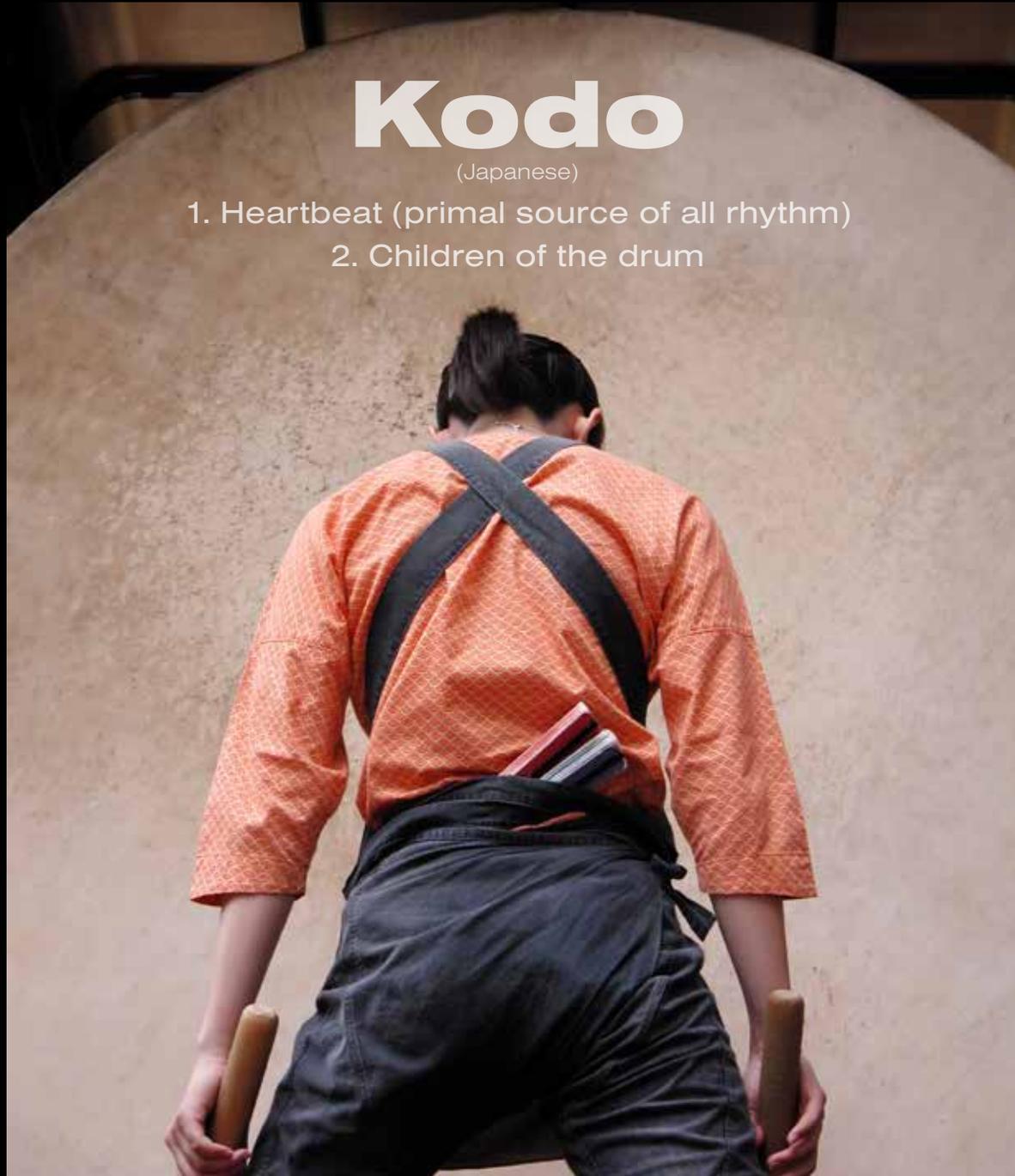
Gryphon Scorpio

- Four Dual-Differential 32-bit/192 kHz AKM asynchronous digital-to-analogue converters with separate regulated power supplies
- Upsampling to 32-bit/192 kHz for enhanced sonic performance
- Gentle digital filter roll-off for ultra-pure high frequencies
- Two custom-built, temperature-compensated crystal oscillators with better than 5 parts per million accuracy
- European transport with front loading metal tray True class A, fully discrete analogue circuits with no negative feedback
- First-order analogue filter with silvered Mica capacitor
- +/- 20 VDC regulated voltage supplies for best THD and noise suppression in analogue sections
- Separate custom-built Noratel toroidal transformers for digital and analogue sections
- 15,000 microFarad power capacitor banks per channel
- Ultra-short signal path with minimal Internal wiring
- Balanced analogue outputs with PCB-mounted gold-plated Swiss Neutrik XLR sockets
- 75 Ohm BNC S/PDIF digital output 4-line, 20 character display with user-selectable illumination (High/Medium/Low/Off)
- Remote control (also for basic Atilla integrated amplifier functions)
- Designed and built in Denmark

Kodo

(Japanese)

1. Heartbeat (primal source of all rhythm)
2. Children of the drum



Gryphon Kodo

Reference Standard Loudspeaker System





Gryphon Kodo

Reference Standard Loudspeaker System

Few High End manufacturers on either side of the electronics/loudspeaker divide have even attempted to bridge that gap. Fewer still have managed to do electronics and speakers equally well and be widely acknowledged as masters in both fields.

In less skilled hands, a loudspeaker system consisting of 38 drive units spread across four 237 cm tall towers could very easily turn into a Frankenstein's monster science project. But precisely because the Gryphon design team is equally at ease with transducers as with amplification, they – perhaps uniquely - possess the necessary prowess and ambition to pull off the formidable feat that is the Gryphon Kodo four-tower reference loudspeaker system.

Beginning with the now legendary Gryphon Poseidon in 2004 (the first public result of 10 years of top secret, in-house experimentation), Gryphon has continued to explore the numerous benefits of a closer integration of electronics and loudspeakers in our top of the line products. Now, the Gryphon Kodo stands as the pinnacle of the loudspeaker designer's art and craft. In selecting a finish for your Gryphon Kodo loudspeaker system, the possibilities are limited solely by your imagination. Because the side panels are based on an original modular construction that makes removing and replacing them child's play, your choice is no longer a one-time only, lifetime proposition.

The Four Towers

To return to the words of www.sixmoons.com – *"The engineering team behind Gryphon's speaker endeavours plays ball in the top leagues."*

Put simply, each Kodo section is a tower of strength and style.

Elegant and deceptively simple, the four towers that make up the Gryphon Kodo system are carefully conceived and executed multi-layer constructions for extreme structural integrity and acoustic damping.

The MDF side panels of the modules are reinforced with 5 mm aluminium panels. The stacked modules incorporate additional 8 mm aluminium panel supports.

The form moulded curved cosmetic exterior panels of laminated High-Density Fibreboard are damped with bitumen.

The solid aluminium base for each tower is fitted with adjustable, polyoxometalate feet.

The Kodo upper-frequency towers are laid out in a symmetrical vertical

"Exclusive. Danish. Peak performance.

*That's how audiophiles view
Flemming Rasmussen's prestigious
Gryphon Audio Designs brand."*

www.sixmoons.com

array of four 4", exclusive Gryphon midrange drivers (two directly above and two directly below the central AMT high frequency driver) and six 5" Gryphon midbass drivers (three at the top and three at the bottom) to complement the bold design of the bass towers.

Each Gryphon Kodo bass tower houses eight custom designed 8" drive units and a built-in Gryphon power amplifier capable of 1,000 Watts continuous output into the drivers. For ultimate headroom, peak power is approximately 4,000 Watts or 4.5 horsepower.

The integrated bass system is conceived and born with a single purpose in life - to drive one specific set of drivers in one specific enclosure across a very narrowly defined frequency band. This is specialist audio at its ultimate extreme. Compared to the Gryphon Kodo, any so-called system, assembled from an assortment of unrelated products will inevitably fall short.

Gryphon Kodo offers highly desirable features such as remote adjustment of bass level from the listening position, low and high cut filters and a user-selectable bass system Q, an extremely important factor as matching system Q to the listening room's own Q is the gateway to superior bass performance.

In Perfect Phase

Like every loudspeaker ever made by Gryphon, the Gryphon Kodo incorporates specially developed Duelund Constant Phase technologies to ensure that all drivers are in phase at all frequencies at all times.

Based on the ground-breaking synchronous filter theories developed by the late Danish mathematician Steen Duelund, Gryphon loudspeakers achieve inter-driver phase, phase-matched behaviour between

multiple drivers that no other manufacturer can claim.

When we say that our speakers are in perfect phase, we mean that the drivers maintain the same relative phase across all frequencies. This is one of the keys to achieving the best sound from any loudspeaker system.

In order to live up to the uncompromising design goal of perfect phase all the time at all frequencies, the Gryphon Kodo enclosure incorporates a concave curved front to form a direct angled, time-aligned system with identical distance from the listener to the acoustic centre of each driver.

The realisation of this lofty goal demanded lateral thinking and numerous labour-intensive, custom-built components specially designed by Gryphon in close collaboration with the manufacturers of the world's finest drivers.

The Mid/High-Frequency Module

The four 4" ScanSpeak Illuminator midrange units positioned directly above and below the tweeter module are exceptional designs with patented, low mass, well damped cones, low-loss linear suspension rigid, yet open construction to eliminate compression, extremely long linear excursion and a patented underhung neodymium motor system with copper caps for minimal distortion.

The six 5" mid/bass drivers (three at the top and three at the bottom) are the latest revision of Gryphon's proprietary design, incorporating significant advancements in sensitivity and reduced distortion achieved through the employment of copper rings in the motor system, a larger magnet and an all-new surround. Even the signal leads are arranged for symmetrical loading of the cone.

The 11 drivers share the workload from 200 Hz to 25 kHz. The mid/high tower is extremely efficient, 96 dB (1 Watt, 2.83V, 1 meter) with an impedance that never dips below 4 Ohms, making the passive tower a very amplifier-friendly load.

Each of the 11 drivers is individually mounted in its own independent baffle up to 34 mm and attached to a 22 mm sub baffle breaking up the pathway through which vibrations would otherwise be transmitted in a

single, shared baffle. The individual driver baffles are separated from the main baffle by a rubber gasket which simultaneously acts as a seal around the drive units to eliminate air leaks. The baffles are connected only via bolts and rubber rings to minimize vibration transmission.

Each tower consists of a central tweeter module and two separate mid/bass modules with five drivers each. Within these modules, three mid/bass units and two midrange units are housed in two separate, isolated chambers to prevent any unwanted interaction and reinforce the structural integrity of the tower.

Separately, the modules are convenient to move and set up. Once stacked and securely bolted together, they form an extremely rigid and highly damped enclosure, enhanced by the distinctive wraparound shell.

The HF tower is sonically integrated by an uncompromising crossover network based on the finest components available, including Duelund air-core inductors, flat-wound Jensen copper inductors and Duelund graphite resistors.

The AMT Tweeter

While the high frequency drive unit in most speaker systems is typically designated the “superstar” player, long experience has shown the Gryphon engineering crew that a far more balanced approach paying equally meticulous attention to the reproduction of the entire audible range (and beyond) will always yield a more consistent and well integrated result.

In short, a more natural, realistic and, above all, truly *musical* result.

In our quest for a high frequency driver that would shine in its specified arena, yet mesh seamlessly with its companion drivers, Gryphon experimented extensively with tweeters representing a broad spectrum of exotic technologies and rare materials. Based on comprehensive study, measurements and listening sessions, the extreme high-frequency range in the Gryphon Kodo has been entrusted to the extraordinary Mundorf Air Motion Transformer that moves air by driving an extremely low-mass folded sheet in a semi-perpendicular motion via a powerful magnetic field. Following extensive research into materials and diaphragm geometry, the Kodo AMT employs

a heat-resistant Kapton film base, aluminium conductor traces and an innovative fold geometry.

Because of the large surface area of its pleated structure, the Air Motion Transformer moves a large air volume with minimal diaphragm motion for lightning fast transients with flat frequency response well beyond the audible range with negligible distortion and a total absence of compression.

For ideal integration of the high sensitivity (100 dB) tweeter with the acoustics of the listening space, the AMT tweeter incorporates external hot-swappable, hand-tuned Duelund graphite resistors for three-stage, user-accessible ± 1 dB tweeter adjustment. Empowering the user to adjust high frequency response for a seamless presentation without deleterious switches or rheostats, Duelund graphite resistors snap into place with convenient rear-panel clips, then connect with their original leads to screw terminals. The Gryphon Kodo high frequency module can deliver ideal high frequencies with mild roll-off (-1 dB), neutral response (0 dB) or mild boost (+1 dB) to integrate perfectly with the acoustics of the listening room.

Active Q Control

The Gryphon Q Controller is an innovative room-adaptive device that allows user adjustment of the total system resonance frequency and of system Q for ideal coupling to any room.

As a theoretical concept, active Q control was discussed in papers published in the 1950's by Linkwitz and Greiner, but never successfully implemented prior to the breakthrough Gryphon Cantata stand-mount loudspeaker in 2002, offering powerful new opportunities for extensive low-frequency adjustment and room integration.

Subsequent Gryphon floor-standing models – Poseidon (2004), Trident (2005), Pendragon (2013) and Trident II (2013) have all incorporated active Q control as well as built-in Gryphon power amplification for the bass section.

Unlike compromised, universal external amplifiers, purpose-built, on-board Gryphon bass amps are conceived and built exclusively for op-

timal integration with our custom-built drive units, advanced crossover networks, handmade crossover components, non-resonant enclosures and proprietary, user-adjustable room integration parameters. This extraordinary degree of integration delivers a level of performance unattainable via any standard mix-and-match approach.

At the critical interface between amplification and loudspeaker, amplifiers are typically designed to ensure compatibility with the widest possible number of loudspeakers for obvious commercial reasons. And loudspeakers are designed for similar “universality.”

Inevitably, there are factors which can make specific pairings less than optimal or even untenable: radical differences in tonality, low-power amp vs. low-sensitivity speakers, low current amp vs. low-impedance speakers, etc.

As one of the very few High End manufacturers of complete system solutions from source components to amplification to loudspeakers, Gryphon has a uniquely valuable perspective on all relevant compatibility/synergy issues.

In order to elegantly and effectively resolve the electrical, mechanical and acoustical problems which plague lesser systems, the Gryphon Kodo incorporate a semi-active configuration with specially developed bass amplification. For extended headroom, available peak power is approximately 4,000 Watts or 4.5 horsepower. The dedicated, on-board Gryphon bass power amplifier weighs in at 70 kg per speaker!

Gryphon bass amps incorporate custom developed parts, the finest Sanken high current bipolar output transistors, linear power supply, large capacitor banks, DC servo-coupling, military spec. double-sided printed circuit boards and Holmgren toroidal transformers with internal magnetic shielding. Ultra-wide bandwidth and zero negative feedback contribute to extreme speed and unconditional stability.

In short, they are true, no-compromise Gryphon power amplifiers born for one purpose only, to be a perfect match for the speaker's bass driv

ers, electronics and cabinet volume to an extent unrivalled by any conventional passive loudspeaker using external amplification.

Active Crossover Bias

In addition to increasing low-frequency extension for a given cabinet volume and improving bass control by direct-coupling the amp to the drivers, the Gryphon active approach also provides permanent 28 V biasing of crossover capacitors, originally introduced in the Gryphon Cantata. The considerable benefits include improved stability, body, tonal colour and image coherence.

This extraordinary level of coordination and integration ensures an exceptional degree of bass control all the way down to those crucial sub-sonic notes that are felt more than heard. The signature of a Gryphon active deep bass system is absolute control with none of the sluggishness of more conventional systems.

It should be noted that the Kodo bass towers, as with the Poseidon and Pendragon, are *not* “subwoofers” in any conventional sense as they cross over at a higher point and, therefore, require more careful placement relative to the HF towers. This must not be compared with old-school systems such as the four-tower infinity’s that are often seen positioned with the bass towers some distance away from the HF columns.

Room-Adaptive Q Controller

Essential to the exceptional deep bass performance and outstanding room integration of the Gryphon semi-active bass system is the Gryphon Q controller, ingeniously designed to exploit what others narrowly regard as a problem: an acoustical phenomenon known as room gain, i.e. the fact that in any room, the enclosed space will reinforce response below the room resonance frequency by 12 dB per octave. Since loudspeaker system response rolls off by 12 dB per octave below the loudspeaker’s resonance frequency, the Gryphon Q Controller calculates complementary resonance and Q values for the loudspeaker and for the room to achieve resonance-free, extended deep bass response.

Due to the room-specific nature of resonance and Q (the resonance

frequency is dependent upon the size of the room and the Q at the resonance frequency will depend on the degree of damping in the room), the necessary compensation can only be performed *in situ* in a given room.

Once system Q and room Q are “locked in”, bass frequencies are coupled ideally to the room and are reproduced in perfect phase with the upper frequency range.

Bass parameters can be optimised for fast, seamless integration of the bass section with the upper/mid in any listening room.

Set-up of the Gryphon Q Controller via remote control is simplicity itself with a separate display that can be placed for clear visibility from the listening position.

Because bass frequencies now have their own dedicated amp, the amount of power needed to achieve a given sound pressure level from the upper/mid section is greatly reduced (typically by more than 50%), allowing you to make your choice of main amplifier exclusively on the basis of sound quality.

Significant effort and resources have been devoted to the development of the Gryphon Q Controller and active, integrated bass amplification with the objective of delivering extended deep bass with articulation, force and authority, completely independent of the acoustic environment.

The singular bass performance of the Gryphon Kodo semi-active system is the direct result of the implementation of active Q control and dedicated on-board amplification, heightening audience awareness of rhythmic subtleties and nuances as it immerses the listener in music’s rhythmic power.



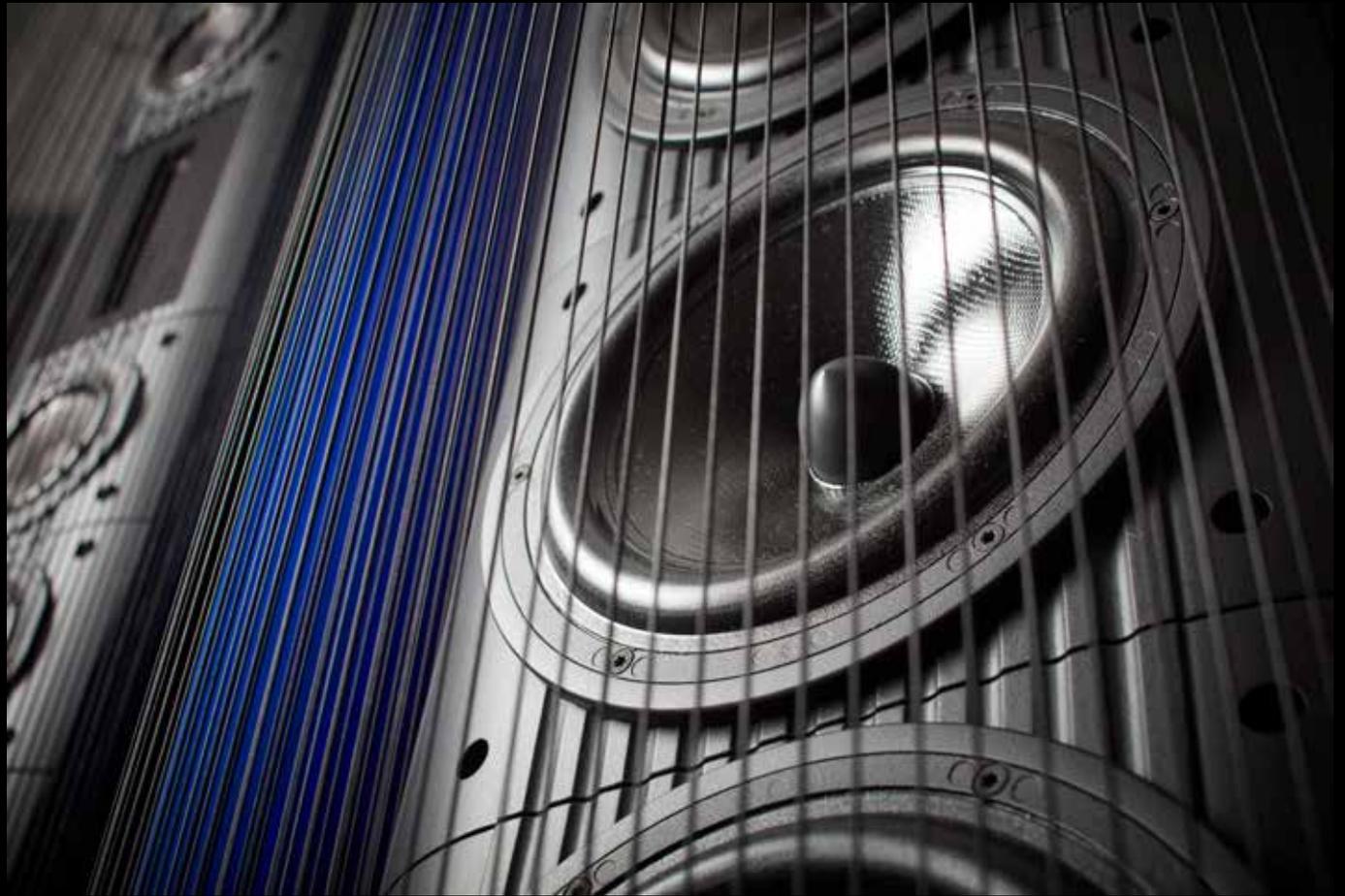
Gryphon Kodo

- Four-way twin-tower loudspeaker
- Modular construction for enhanced structural integrity and convenient, safe assembly
- High frequency tower consists of three independent modules
- Duelund Constant Phase crossover for perfect phase at all frequencies at all times
- System response 6 – 25,000 Hz, ± 3 dB (depending on Q setting and room size)
- Separate active crossover network for each channel isolated in bass tower
- Remote control for Q setting, Bass Level and Low Cut
- Time-aligned front baffle curvature for identical arrival time from all drivers at the listening position
- 38 customized, extensively modified drive units
- Special cone surround termination to eliminate edge reflections
- Symmetrical vertical driver array for ideal point source presentation
- Mechanically independent baffles for each driver
- German Air Motion Transformer high frequency driver
- 4" midrange drivers with patented technologies and parts mounted in separate sealed chambers
- Proprietary Gryphon 5" mid/bass drivers mounted in separate sealed chambers
- Hand-adjusted passive mid/high crossover network

pre-biased from the bass module

- Dual-magnet bass driver motor system for maximum force and precise focus
- Eight 8" bass drivers for extreme speed and precision with massive air displacement
- Custom designed Gryphon bass tower amplifiers capable of delivering 1000 Watts continuously to the drivers (4 ohms)
- Integrated Linkwitz-Greiner Q Controller with choice of pre-set Q settings for ideal low frequency integration in any room
- Four sealed bass modules with extensive internal bracing
- Pure, natural wool interior damping material
- Stylish string grille for driver protection
- Virtually unlimited custom finish options
- Designed and built in Denmark





Gryphon Trident II

Reference Standard Loudspeaker System



The overwhelmingly positive reception of the Gryphon Poseidon, a four-tower system that occupied a considerable piece of domestic real estate, generated massive audiophile interest for a single-enclosure, full-range system that could perform to the same high standards in somewhat smaller rooms.

The original Gryphon Trident was that system. Now, the Gryphon Trident II breaks new ground in audio performance, exploiting innovative drivers and cabinet construction technologies to create a direct music conduit with consummate sonic neutrality, textural purity and dynamic ease.

Revised versions of Gryphon Audio Designs products are few and far between for the simple reason that Gryphon has never brought a product to the marketplace, before it was fully ready for prime time. Because each product is allowed to mature in its own good time, the lifespan of a Gryphon model is far longer than that of the typical High End component that, if one is to believe the manufacturers, is suddenly outmoded and ripe for replacement after a single season.

Gryphon products are never "flavour of the month." They withstand the test of time and remain at the forefront in their respective categories for many years, because of the obsessive level of attention lavished on every aspect of the design.

Based on Gryphon's single-minded unity of purpose and tightly focused, well-defined objective - musical purity - change is never pursued for its own sake. Revisions are implemented only when they offer a clear, significant step forward in musicality.

Fortunately, innovation comes naturally at Gryphon Audio Designs, where we take equal pleasure in pure, ground-breaking research and in the unalloyed joy proud users the world over derive from the fruits of our labours.

Gryphon Trident II is housed in a slimmer, taller, massively braced enclosure with precisely contoured baffle and driver surrounds and baf-

file covering carefully selected and applied to effectively address baffle reflections and eliminate diffraction phenomena.

The most crucial upgrade in Trident II is the implementation of an AMT (Air Motion Transformer) high frequency driver with minimal mass for instantaneous response to the audio signal.

Because of its large surface area, the pleated diaphragm structure energises a large air volume with minimal diaphragm motion, for a highly desirable point source sonic presentation. Eliminating fundamental issues of mass, inertia and internal resonance, the Gryphon Trident II high frequency driver offers lightning fast transients, combining flat frequency response well beyond 38 kHz with extremely low distortion and a total absence of compression.

By implementing a unique configuration of dedicated bass power amplifier in conjunction with heavily modified drivers, handmade crossover components, proprietary Q Control room integration and a non-resonant enclosure, the Gryphon Trident II elegantly sidesteps the electrical and mechanical problems which plague lesser systems consisting of randomly assembled stock components.

Conceptual and industrial design is as always by Gryphon founder Flemming E. Rasmussen.

Constant Phase

While constant phase has been acknowledged as a theoretical ideal for several decades, making that lofty goal a practical reality demanded lateral thinking and numerous labour-intensive, custom-built components specially designed by Gryphon in close collaboration with the manufacturers of some of the world's finest drivers.

Living up to the extraordinary standards that set Gryphon loudspeakers in a class all their own, the Gryphon Trident II incorporates specially developed constant phase technologies to ensure that all drivers are in phase at all frequencies at all times. Few loudspeakers can truthfully make this claim and they are all made by Gryphon.

As any acoustician will attest, this is quite simply a staggering achievement.

Fortunately, it is also an achievement that any music lover can immediately appreciate, as it effectively prevents any veiling or smearing in the temporal domain, allowing the Gryphon Trident II to re-create the original acoustic event with laser-sharp clarity, alacrity and precision.

Thanks to this exceptional level of musical performance and ingenious engineering, Gryphon was immediately accepted as a loudspeaker manufacturer of the first rank and praised for tackling the endeavour with the same innovative flair that has firmly established Gryphon as a major international player with amplification components and CD players widely regarded as among the very best in the esoteric world of High End audio.

Gryphon Trident II will offer stunning audio quality in rooms of virtually any dimensions.

From Theory to Practice

In order to live up to the uncompromising design goal of perfect phase all the time at all frequencies, the Gryphon Trident II enclosure incorporates a concave curved front to form a direct angled, time-aligned system with identical distance from the acoustic centre of each driver to the listener.

All cone drivers are custom designed for low Q and minimal dynamic compression and built by an internationally respected Danish driver manufacturer committed to assembling drive units to Gryphon's strict specifications. Highly focused, ultra-linear triple-magnet systems ensure total control of cone motion in the midrange and bass drivers. Specially developed surrounds match the geometry of the driver diaphragm and the fiberglass cone material is layer damped. Dust caps are non-deformable, low-mass and highly rigid.

Two 5" Kevlar midrange drivers and four 8" bass units are precisely angled in a symmetrical vertical array above and below the extraordi-



nary high-frequency Air Motion Transformer drive unit that moves air by driving an extremely low-mass folded sheet in a semi-perpendicular motion via a powerful magnetic field.

The Trident II crossover network, based on wax-impregnated air-core inductors wound from copper foil and stacked foil capacitors potted in epoxy to resist mechanical interference, ensures undetectable, smooth transitions across the audible range.

28 V DC bias is applied to the capacitors, eliminating crossover distortion at zero electrical potential for audibly enhanced stability and substantial gains in body, timbral colour and image coherence.

Ideal In-Room Response

When it comes to loudspeaker-room interaction, most manufacturers cross their fingers and hope for the best. Rather than view the room as an enemy to be overcome, the Gryphon Trident II is designed to work with the room, employing Gryphon's innovative room-adaptive technology to interface with the listening space via the on-board Q Controller. Active Q control as a theoretical concept was introduced in the 1950's by Linkwitz and Greiner, but never successfully implemented until now.

Gryphon Q Control exploits what others narrowly regard as a problem: an acoustical phenomenon known as room gain, the fact that in any room, the enclosed space will reinforce frequencies below the room's resonant frequency.

With room gain well defined and with the knowledge that a sealed loudspeaker's response rolls off below its resonant frequency, it is possible to calculate complementary resonance and Q values for the loudspeaker and for the room to achieve resonance-free bass response from the speaker in a real room.

The Trident II Q Controller features preset and custom settings to

seamlessly match the bass response of the speaker to the characteristics of virtually any room. Set-up of the Q Controller via remote control from the listening position is simplicity itself.

Phase coherent Trident II bass is deep and solid, retaining all the natural tactile and textural qualities of live music.

The built-in bass amplifier features the finest Sanken transistors and custom developed parts. Ultra-wide bandwidth and zero negative feedback contribute to the amplifier's extreme speed and unconditional stability.

Inspiration and Motivation

For fit and finish to match its performance, Trident II side panels incorporate an innovative modular construction that makes removing and replacing them child's play, offering the Trident II owner the option of re-dressing and updating the exterior of the loudspeakers at any time.

As was once the norm in High End audio, Gryphon Audio Designs is still run by enthusiasts able and willing to take ▶

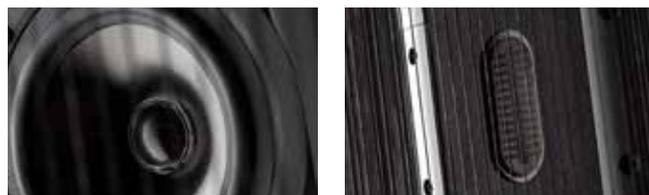


► risks and push back boundaries out of sheer curiosity as to what awaits in uncharted territories where no one has gone before.

Like every Gryphon product from the very beginning, the Gryphon Trident loudspeaker system is based on rare insight into the true needs of the music enthusiast. This is the wellspring of inspiration and motivation that brings the Gryphon Trident II to life.

The result is a dramatic increase in dimensionality, a heightened sense of freedom in the bass and enhanced presence and focus.

Gryphon Audio Designs is proud to offer to the privileged few Gryphon Trident II, a direct connection to the souls of the performers.



Mono & Stereo, Slovenia

"When seated in the sweet spot this is the best Trident performance I've heard yet. Driven by the new Gryphon Diablo integrated, the sonic outcome really shows what this amplifier is capable of. Impressive is a humbled down word..."

Trident II Awards from Top Audio Show in Russia

- National Award
- Top High End Product Of The Year
- Nomination – Speaker System above \$7000

Audio-Beat.com, February 25, 2013

Gryphon Trident II:

"That something so large, so solid, so apparently immovable can react so quickly and with such a deft touch continues to surprise and delight, while the phenomenal coherence and integrity of the musical whole that is achievable with these speakers is an object lesson in what high-end audio should be doing - bringing the performance home. Demanding on first acquaintance, they quickly settle into the sort of rewarding, entertaining and involving behavior that promises a long and fruitful relationship."

"...if you have the space and the money, if you value fit, finish and flawless workmanship, if you like the idea of something a little different to the crowd, but most of all, if you really want music as opposed to sound, then the Gryphon speakers could be just your cup of Earl Grey."

Monthly Audio Magazine of Korea, January 2011

Gryphon Trident - awarded best product of 2010:

"The Trident brought tears to my eyes when listening to violin"

Find all reviews on
www.gryphon-audio.dk

Gryphon Trident II

- Three-way loudspeaker with on-board bass amplifier
- Constant Phase crossover for perfect phase at all frequencies at all times
- System response 16 – 40,000 Hz, -3 dB (depending on Q setting and room size)
- Remote control for Q setting, Bass Level, Mute and Low Cut
- Time-aligned front baffle curvature for identical arrival time from all drivers at the listening position
- Ultra-fast Air Motion Transformer tweeter with low-mass pleated metal diaphragm
- Customised, extensively modified Danish bass and midrange drive units
- Special cone surround termination to eliminate edge reflections
- Symmetrical vertical driver array for ideal point source presentation
- Four Gryphon 8" bass drivers for extreme speed and precision with massive air displacement
- Custom designed Gryphon bass amplifiers capable of delivering 500 Watts continuously (8 ohms) per channel
- Integrated Linkwitz-Greiner Q Controller with preset and custom Q settings for ideal low frequency integration in any room
- Individually adjusted passive mid/high crossover network
- Triple-magnet bass/midrange driver motor system for maximum force and precise focus
- Sealed enclosures with extensive internal bracing
- Combination of pure wool and synthetic interior damping materials
- Stylish string grille for driver protection
- Virtually unlimited custom finish options
- Designed and built in Denmark

The Gryphon at the Drawing Board

Blonde Ambition

by Flemming E. Rasmussen

I always find beauty in tools. They often represent the essence of good design. The carpenter's wood plane has, in the strictest Darwinian sense, evolved over time, shaping itself to a point of functionality where it almost becomes an extension of the carpenter's arm.

In my book, this is a side of industrial design that fully lives up to the cliché that form must follow function.

More often than not, industrial design represents a kind of aesthetic fascism, where the actual functionality is dictated by and suffers under a designer's grasping for a purely aesthetic statement. Great examples are chairs that are uncomfortable/impossible to sit on, pens that slip between the fingers, lamps that yield no useful illumination, the cool auto dashboard with instruments that cannot be read by the driver. The list is long and grows longer by the minute. Designer chairs, pens, etc., are often innovative and from a purely aesthetic viewpoint very pleasing, but they should be viewed more as sculptures, because their functionality has been severely compromised, rendering them useless for any purpose other than viewing.

As designers, we too often fall into the trap of trying to impress other designers, rather than creating useful design for real people.

Designing something beautiful, while setting aside functionality, is no challenge. Designing something that serves its intended function with no regard for its appearance is also a simple undertaking.

The fusion of style and utility is what constitutes great design that will stand the test of time and have a life beyond the coffee table books, critics and art museums.

Industrial design as applied to High End Audio is a daunting juggling act involving economics, technical skills, priorities and cultural design tradition.

The USA defined the High End and, interestingly enough, one of the earliest examples also became a design icon and model for things to

come: the Mark Levinson ML2 mono power amplifier introduced in 1977. Essentially, it was a big box with outboard heatsinks - because they were simply too big to fit inside - providing necessary heat dissipation, a faceplate with two handles to lift the beast and a light to indicate that power was on. It was minimalist design, crudely finished, but it was all functionality and straight to the point. The mould for High End amplifiers was cast and stood for a very long time. It did so simply because it was "right" and, therefore, beautiful.

The High End remains a cottage industry, typically driven by an enthusiastic audiophile with a DIY gene and maybe even some formal training in electronics. A sense of design or a modicum of aesthetic interest was usually not part of the skill set that Golden Eared Joe possessed or aspired to. Sound was the driving force, as it should be, if a choice must be made between good sound and a nice box.

*"All I want is to be loved,
for myself and for my talent."
Marilyn Monroe*

Lots of great sounding products came out of the audiophile woodwork, mostly tube contraptions, a plinth with some point-to-point soldering and, at best, an iron cage to contain the most obvious risk of fire. The product was the expression of what was possible with limited resources, both economically and in the design skills department. It became a de facto rule that great sounding products looked like a rubbish bin. Inferior cosmetic design, the result of poor skills, was extolled as a virtue and perceived as a guarantee of good sound. This attitude also transferred to the marketing of the product, often an advertisement with an incestuous message, decipherable only by the cognoscenti, with artwork from the hand of cousin Bubba via his Apple SE30 computer.

A much missed friend, the late Tony Federici of Mondial, told me in the early days, with the usual wicked glint in his eye, "The worse the advertisement, the better the product."

Consequently, the ubiquitous perception in audiophile circles was that the "smart" looking product was a decoy, distracting the buyer's attention away from the poor sound.

If it looks great, it must sound bad - the Marilyn Monroe syndrome.

In Europe, as well as most of the world outside the USA, an entirely different mindset prevailed. As part of a general philosophy, there was a European tradition of making things as light and production-friendly as possible by involving trained industrial designers in the development process.

The engineers would calculate the exact required specifications and dimensions of parts in order to minimize waste and support performance with safe use and product longevity.

Meanwhile, in the USA, the land of plenty, a more grand and relaxed approach dominated. When in doubt, just add more, make it bigger. Thicker casing, larger screws, heavier weight, etc. were seen as signals of solidity and dependability, as opposed to "artsy fartsy" Euro styling with its lighter design, sleek, brushed aluminium cases and design that aspired to be so much more than the diehard audiophile's wet dream.

Certainly, values have shifted through the years and, generally speaking, great High End design can be found on all continents, but in the diehard audio brigade, the attitude - well - dies hard.

In the immortal words of Albert Einstein: "It is harder to crack a prejudice, than an atom."



*From the 25th anniversary book
"Gryphon Unplugged" (2010) by
Albert L. Jones, Ken Kessler and more.
Still available on www.gryphononline.com*

Gryphon Pantheon

Reference Loudspeaker System

While it would be arrogant to refer to The Gryphon Pantheon as a “compact” loudspeaker, it is, despite its imposing, stylish presence, the slimmest floor-standing model in the exclusive, luxurious Gryphon Audio Designs loudspeaker range.

Drawing heavily on proprietary, innovative technologies and customised parts developed for and introduced in the Gryphon Pendragon and Trident II loudspeakers, the Pantheon lives up to the same exceptional standards of musicality, build quality and stylish design for an enhanced musical experience with soul and vitality.

Gryphon Pantheon is housed in a sleek, tall, massively braced enclosure with precisely contoured modular baffle and driver surrounds and baffle covering carefully selected and applied to effectively address baffle reflections and eliminate diffraction phenomena.

Constant Phase, Constant Musical Joy

In keeping with every Gryphon loudspeaker before it, the Gryphon Pantheon incorporates specially developed constant phase technologies to ensure that all drivers are in phase at all frequencies at all times, eliminating deleterious slurring in the temporal domain, allowing the Gryphon Pantheon to re-create the original acoustic event with holographic realism and ultimate resolution.

High Frequency Energy and Clarity

Like all Gryphon loudspeakers, the high-frequency range in the Gryphon Pantheon is handled by an extraordinary Air Motion Transformer (AMT) drive unit that moves air by driving an extremely low-mass folded metal sheet in a semi-perpendicular motion via a powerful magnetic field for instantaneous response to the audio signal.

Because of its large surface area, the pleated structure moves a large air volume with minimal diaphragm motion, for a highly desirable point source sonic presentation. Eliminating fundamental issues of mass, inertia and internal resonance, the AMT high frequency driver offers lightning fast transients, combining flat frequency response well beyond 38 kHz with extremely low distortion and a total absence of compression.

Danish Drive

Pantheon cone drivers are custom designed for low Q and minimal dynamic compression to our exacting specifications by ScanSpeak, an internationally respected Danish driver manufacturer for over four decades.

The dual 8” bass drivers have been specially developed and mounted in separate, precision-tuned reflex chambers to achieve levels of bass extension and power rare in any loudspeaker, regardless of size and cost.

The dual 5” midrange drivers incorporate tightly focused, ultra-linear magnet systems to ensure total control of the motion of the layer-damped fiberglass cones. Specially developed surrounds match the geometry of the driver diaphragm and the dust caps are non-deformable, low-mass and highly rigid.

Seamless Networking

To achieve the ambitious objective of perfect phase at all frequencies and realize a truly seamless integration of the selected drive units, a fourth order filter network is utilised based exclusively on the finest components (Duelund, Jensen, Holm, Mundorf) in a layout carefully calculated to eliminate electromagnetic interaction and fitted to a decoupling platform to prevent vibration.

Incorporating the very best high current, low-loss foil capacitors and low distortion, low saturation inductors with negligible DC resistance carefully selected for their sonic and electrical characteristics, the hand-adjusted Pantheon crossover network performs with impeccable precision and transparency.

Minimal internal wiring with Gryphon Teflon insulated, silver-plated oxygen-free copper is employed. The crossover connects to a power amplifier via custom designed Gryphon screw terminals that ensure a tight and durable electrical contact.

Active Bias

The crossover network is pre-biased by an 18V battery for constant charge to the electrolytic capacitors in the impedance correction circuit in order to eliminate crossover distortion at zero electric potential, resulting in audibly enhanced stability and substantial gains in body,



timbral colour and image coherence. Operating the battery-biased crossover in “Class A” mode ensures a smoother, more richly detailed three-dimensional presentation.

Boxing Clever

Tall loudspeakers with multiple drivers mounted in a long front baffle inevitably encounter issues of diffraction, resonances and flexing in the long, wide panel due to cone motion and the considerable pressure build-up inside the cabinet. Typically, manufacturers apply elaborate, complex measures in an attempt to tame these phenomena.

At Gryphon, we adhere to the old adage “An ounce of prevention is worth a pound of cure.” In short, our “solution” is simply to elegantly sidestep these problems altogether.

To do so, Gryphon Pantheon incorporates independent baffle elements for each driver, breaking up the pathway through which vibrations would otherwise be transmitted in a single, shared baffle. With an overall thickness of more than 7 cm, the organic design of the Pantheon baffle becomes the next best thing to an immovable object.

The five separate Pantheon baffles also allow precision time alignment of the individual drivers based on the now classic, subtle Gryphon front baffle curvature. Meticulous attention has gone into the contouring of the baffle and driver surrounds to eliminate diffraction. Sound-absorbent material on reflective surfaces near the AMT high frequency driver prevents diffraction and smearing in the crucial time domain.

Beneath its finely sculpted exterior, Gryphon Pantheon offers an inert, non-resonant platform for the drive units combining extensive internal bracing and damping material.

The substantial feet provide a rock-solid foundation that lends the Pantheon system a firm grip on musical reality.

Free Style

The exterior design is distinctively Gryphon with a wide range of custom finish options and the opportunity to personalise your Gryphon Pantheon in the real-wood finish of your choice. In selecting a finish for your Gryphon Pantheon loudspeakers, the possibilities are limited solely by your imagination. Because the side panels are based on a modular construction that makes removing and replacing them child’s

play, your choice is no longer a one-time only, lifetime proposition.

As a Pantheon owner, you gain access to virtually unlimited custom finish options, not only at the time of original purchase, but also at any time after that, as often as you desire.

Audio Art

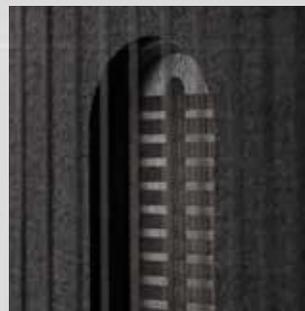
“Standing ovation”
Jack Lui

The Audio Beat. 2016

“Those looking for long-term musical satisfaction rather than audio angst need look no further than Gryphon.”
Roy Gregory

6 moons

“An automotive reference would be a small tightly sprung light sports car with a very powerful engine.”
“It’s nimble, super responsive and very quick.”
Srajan Ebaen



Gryphon Pantheon

- Constant Phase crossover for perfect phase at all frequencies at all times
- System response 25 – 40,000 Hz, -3 dB
- Hand-adjusted passive crossover network
- Battery-powered bias for selected crossover capacitors
- Ultra-fast Air Motion Transformer tweeter with low-mass pleated metal diaphragm
- Dual Danish ScanSpeak 8” bass drivers for extreme speed and precision with massive, controlled air displacement
- 8” bass drivers in separate precision-tuned reflex enclosures with extensive internal bracing
- Custom designed Danish ScanSpeak 5” midrange drive units fitted with special basket, surround and centre dome and mounted in independent sealed enclosure
- Tightly focused, ultra-linear bass/midrange motor systems for maximum force and precise focus
- Mechanically independent baffles for each driver
- Special cone surround termination to eliminate edge reflections
- Symmetrical vertical driver array for ideal point source presentation
- Combination of pure wool and synthetic interior damping materials
- Stylish string grille for driver protection
- Gryphon internal wiring
- Virtually unlimited custom finish options
- Designed and built in Denmark



Gryphon Mojo S

Reference Standard Loudspeaker System

As the third-generation heir to Gryphon's very first loudspeaker, the stand-mounted Cantata (2002-2008) and the current compact champion, the original Gryphon Mojo (2009-2016), the Mojo S comes with a vaunted lineage that immediately raises exceptionally high expectations.

Fortunately, because it draws heavily on the heritage of the Gryphon Kodo, our latest, cost no object, ultimate experimental test platform, the Mojo S is more than up the challenge, inheriting components, technologies and assembly techniques developing specifically for the Kodo. Unlike most speakers in its weight class, the Mojo S was not built to a predetermined price point. Therefore, it lives up to the Gryphon philosophy of designing and building drivers correctly from the start, rather than using intrinsically flawed off-the-shelf drivers and attempting to compensate for their shortcomings with an overly complicated crossover.

Designed for seamless integration in a specific interval of room dimensions, Mojo S proudly joins the Gryphon Kodo in the uncompromising use of the finest hand-made components rarely seen in speakers of this size - or any size, for that matter.

Because of Mojo S' perfect phase linearity, extended frequency response and fine-tuning options, it is substantially more revealing and more musical than any other loudspeaker anywhere near its size. Be prepared for a radical revision of everything you thought you knew about compact loudspeakers and their capabilities.

The Mojo S drivers were not chosen because they are trendy, flavour-of-the-month favourites, but carefully selected through comprehensive measurement and listening specifically to form a perfect sonic symbiosis. As a consequence, they require no overly complex crossover network to beat the drivers into submission and compensate for intrinsic shortcomings.

Driver weaknesses have been prevented, leaving no need to "cure" them with unnecessary crossover components that in conventional de-

signs can suck the life and energy out of your music.

With its distinctive wraparound wings and contemporary styling worthy of the finest domestic interiors, Gryphon Mojo S is available in a broad range of distinctive colour options. Custom finishes in multiple layer semi-gloss or high gloss two-pack automotive paint with a very hard surface are available to order.

Mojo Drivers

The high-frequency range is handled by an extraordinary Mundorf Air Motion Transformer drive unit that moves air by driving an extremely low-mass folded sheet in a semi-perpendicular motion via a powerful magnetic field.

With minimal mass, the AMT tweeter, invented by Dr. Oskar Heil, responds instantaneously to the audio signal and because of its large surface area, the pleated diaphragm structure energises a large air volume with minimal diaphragm motion, for a highly desirable point source sonic presentation. Eliminating fundamental issues of mass, inertia and internal resonance, the Gryphon Mojo S high frequency driver offers lightning fast transients, combining flat frequency response well beyond 38 kHz with extremely low distortion and a total absence of compression.

While such technologically advanced drivers rarely appear in comparably sized loudspeakers, Gryphon selected only the best to deliver Mojo magic.

To live up to the Air Motion Transformer tweeter, Mojo S employs a vertical symmetrical driver array with identical SEAS 6" bass/midrange units with a free-air resonance of 44 Hz and a mere 7.7 grams of moving mass.

Pulp paper cones, chosen for excellent linearity and controlled behaviour well beyond the driver's designated operating range, eliminate any need for invasive corrective measures to reduce the negative effects of cone break-up.



The Mojo S dual port reflex system is tuned to 52Hz with a flow resistor in the mouth of each port. Carefully calculated resistive porting eliminates the resonant ringing which is an undesirable side effect in so many bass reflex designs with forced vented alignments. Instead, Gryphon Mojo S offers ideally balanced low frequency response that seamlessly integrates the port contribution with the direct output of the bass/mid drivers.

Dual 6" drivers provide larger surface area and high speed with minimal lag and overhang and allow a narrower front to reduce baffle diffraction. Built on die-cast baskets, the rigid, yet open, structure prevents built-up compression behind the cone.

Crossover

The Mojo S crossover network borrows heavily from a wide array of exclusive components newly developed for the top of the line Gryphon Kodo system.

All parts are hard-wired point-to-point with special Teflon hard-insulated silver wire, eliminating high-resistance printed circuit boards. Extreme hand-trimmed Duelund graphite resistors, legendary Jensen air-core paper/oil inductors and reference class, low-memory, precision Mundorf capacitors are components rarely seen in commercial loudspeaker designs because of their prohibitive cost. It is even rarer to find this level of parts quality specified for a stand-mounted monitor of Mojo S' compact dimensions.

Exploiting the inherent roll-off of the AMT tweeter, a fourth order 2 kHz crossover network ensures linear phase at all frequencies a remarkable accomplishment achieved only by Gryphon Audio Designs.

The filter incorporates external hot-swappable Duelund graphite resistors for three-stage, user-accessible ± 1 dB tweeter adjustment. Empowering the user to adjust high frequency response for a seamless presentation without deleterious switches or rheostats, Duelund graphite resistors snap into place with convenient rear-panel clips, then connect

with their original leads to screw terminals. The Mojo S system can deliver ideal high frequencies with mild roll-off (-1 dB), neutral response (0 dB) or mild boost (+1 dB) to integrate perfectly with the acoustics of the listening room.

Enclosures

Typically, speakers claiming ideal time alignment employ a simple sloped front, because it is inexpensive to build and assemble. In order to achieve Gryphon's uncompromising design goal of perfect phase at all times at all frequencies, the Mojo S enclosure incorporates a front baffle consisting of three separate angled sections up to 34 mm thick which attach to a 22 mm sub baffle. The independent driver frames and the main baffle are separated by a rubber gasket which simultaneously acts as a seal around the drive units to eliminate air leaks. The baffles are connected only via bolts and rubber rings to minimize vibration transmission.

Meticulous attention has gone into the contouring of the baffle and driver surrounds to eliminate diffraction. Sound-absorbent material on reflective surfaces near the AMT high frequency driver prevents diffraction and smearing in the crucial time domain.

The Mojo S baffle ensures true time alignment, for exceptional levels of transparency and musical realism. The treated baffle also reduces reflections from floor and ceiling, for enhanced clarity.

Beneath its finely sculpted exterior, Gryphon Mojo S offers an inert, non-resonant platform for the drive units, combining extensive internal bracing and damping material.

The elegant, open string grille discourages attempts by inquisitive fingers to touch the drivers.

The rear of the cabinet is a dual-layer construction of aluminium and MDF. The crossover network is strategically placed inside to help break up internal standing waves. The inside side panels are damped with bi-



Gryphon Mojo S

- Two-way, three-driver loudspeaker system
- Duelund Constant Phase crossover for perfect phase at all frequencies at all times
- System response 37 Hz – 40 kHz, -3 dB (depending on room size)
- Time-aligned concave front baffle for identical arrival time from all drivers at the listening position
- Mechanically independent baffles for each driver
- Special cone surround termination to eliminate edge reflections
- Hand-adjusted, hard-wired crossover network based on the finest components
- Ultra-fast Air Motion Transformer tweeter with low-mass pleated metal diaphragm
- User-selectable resistors for fine-tuning of in-room high-frequency response
- Reinforced enclosures with extensive internal bracing
- Pure, natural wool interior damping material
- Stylish string grille for driver protection
- Specially designed base with two polyoxometalate feet and a single metal spike for optimal decoupling
- Custom finish options
- Designed and hand-built in Denmark

tumen and the tweeter's own chamber is critically damped with a mixture of felt and wool.

The speaker terminals are Gryphon's proprietary five-way terminals also found on Gryphon's finest loudspeakers and amplifiers.

Unlimited Options

Gryphon Mojo S offers virtually unlimited custom finish options. Assembled using proprietary techniques, Gryphon products offer a service unique in the audio field: SideSpin, the ability to personalise your choice of finish not only at the time of original purchase, but also to replace side panels at any later date to keep pace with your evolving personal style and interior décor.

SideSpin is a consequence of our philosophy that the Gryphon owner deserves not only sound quality to the highest audiophile standards, but also a unique and highly personal design statement equally pleasing to the eye.

Upstanding Style

The stylish, dedicated MDF Mojo S stand incorporates a specially designed base with two polyoxometalate feet and a single metal spike for optimal decoupling from the floor for effective prevention of transfer of vibration. For totally inert support, the column can be filled with sand to add mass for even more effective damping.

The substantial supports provide a rock-solid foundation that lends the Gryphon Mojo S a firm grip on musical reality.



Mojo

- (US slang, West African origin)
1. A charm or magic spell
 2. The art of casting magic spells
- "S" for Superior

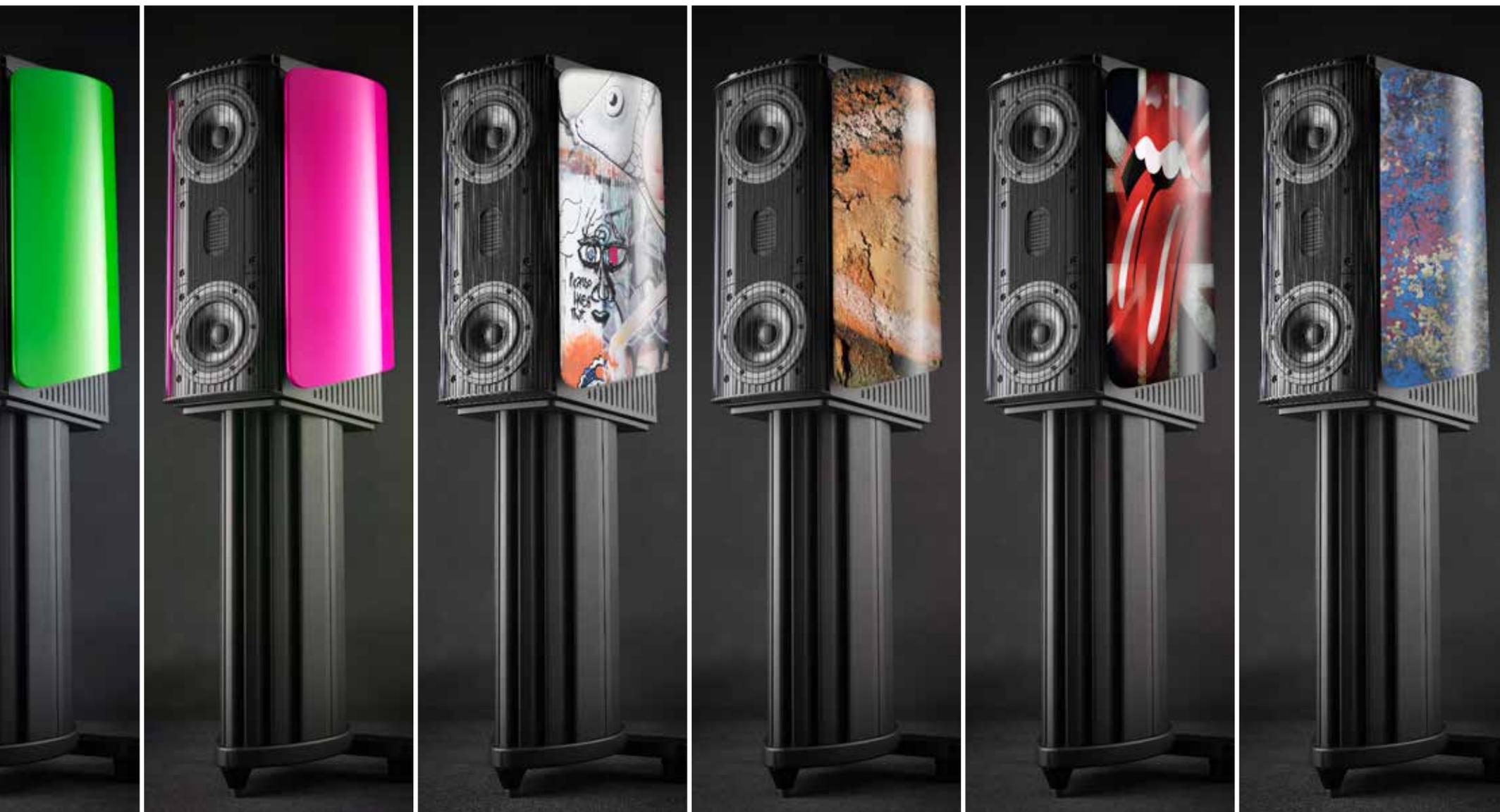






Unlimited Custom Finish Options

Because the side panels of the Gryphon Mojo S, Pantheon and Trident II loudspeakers and Colosseum and Mephisto power amplifier are based on an innovative modular construction that makes removing and replacing them child's play, the choice of finish is no longer a one-time only, lifetime commitment.



This design feature allows Gryphon to offer a service unique in the audio field: access to virtually unlimited custom finish options not only at the time of original purchase, but also at any time after that. This exclusive service and extraordinary level of flexibility was pioneered by Gryphon for the now discontinued Cantata loudspeaker

system to let the owner keep pace with evolving personal style and interior decor. It is our philosophy that the Gryphon owner deserves not only sound quality to the highest audiophile standards, but also a personal design statement equally pleasing to the eye.

With the exception of illegal or hazardous materials and endangered species, we can accommodate any request. The possibilities are limited solely by the client's imagination and budget. Here are some examples of recently developed Gryphon custom finishes.

Gryphon Accessories

Few people are aware that way back when Gryphon Audio Designs was just a twinkle in founder Flemming E. Rasmussen's eye, he already had considerable experience in the design and manufacture of cables and plugs. In fact, Rasmussen was the first to introduce PC-OCC (Pure Crystal Ohno Continuous Casting) cables outside Japan.

For practical and economic reasons, conventional cable is made from extruded metals in a high-speed process involving forced, rapid cooling. PC-OCC technology can briefly be described as slow, continuous casting of the wire strand which is kept in liquid form as long as possible until natural cooling forms the material. The starting point - the base material - is the same, but the results are very different. The PC-OCC process ensures greater purity with far fewer gaps in the crystalline structure to oxidize over time. Basically, PC-OCC forms an infinitely long single crystal.

Having heard about this breakthrough, Rasmussen went to Japan to visit the first factory to produce wire using this innovative process. Impressed with what he saw, Rasmussen negotiated an agreement to introduce the technology in Europe. The cables were sold under the Signal Master brand and were an immediate success.

In Germany, distribution was handled by Oehlbach and the cables played a substantial role in establishing the position that Oehlbach holds to this day.

Openness to new technology and materials allowed Gryphon to re-think cable design from the ground up. Like our acclaimed audio components, Gryphon cables are based on the belief that simplicity in all aspects is preferable to corrective measures to counteract opposing forces. This is why Gryphon cables have never utilized more or less "magical" boxes with "top-secret circuitry." Such boxes are often found attached to some very ordinary wire.

Gryphon was also an early pioneer in the use of long-crystal silver conductors, demonstrating that silver is an outstanding conductor and that a long-crystal structure completely eliminates the subjective sonic hardness that silver cables often were blamed for. Silver is available in various levels of quality and silver-plated copper cables in particular were heavily promoted at the time.

Gryphon employed only the finest and purest silver in the PSC1 (Planar Speaker Cable 1) and later went so far as to gold-plate the silver conductor to prevent oxidation of the silver that could impact conductive properties and degrade sonic performance.

Gryphon was also among the first to use gold-embedded silver conductors.

However, it takes more than fine conductive materials to make a great

cable. Good conductors become great when properly selected for

their purpose and when the geometry of the other materials matches the quality of the conductors.

Tight mechanical construction has always been a central aspect of Gryphon cable design,

maintaining the geometry of the cable to effectively

isolate the conductor from vibration and microphonic effects. From the beginning, key features such as Teflon

insulation and acknowledgment of the importance of effective shielding have also been high priorities.

Many manufacturers have found themselves caught in the trap of making cables that narrowly complement the sound of their own audio components - a synergistic effect - but Gryphon has always viewed this as coloration somewhere in the reproduction chain. Just like Gryphon amplification and source components, our cables stand on their own merits with universally fine performance in any combination.

Neutrality is the core of the Gryphon formula for correct sound. Sound that is "nice" or "sweet" is simply euphonic coloration, but sound that is correct is... well, correct.

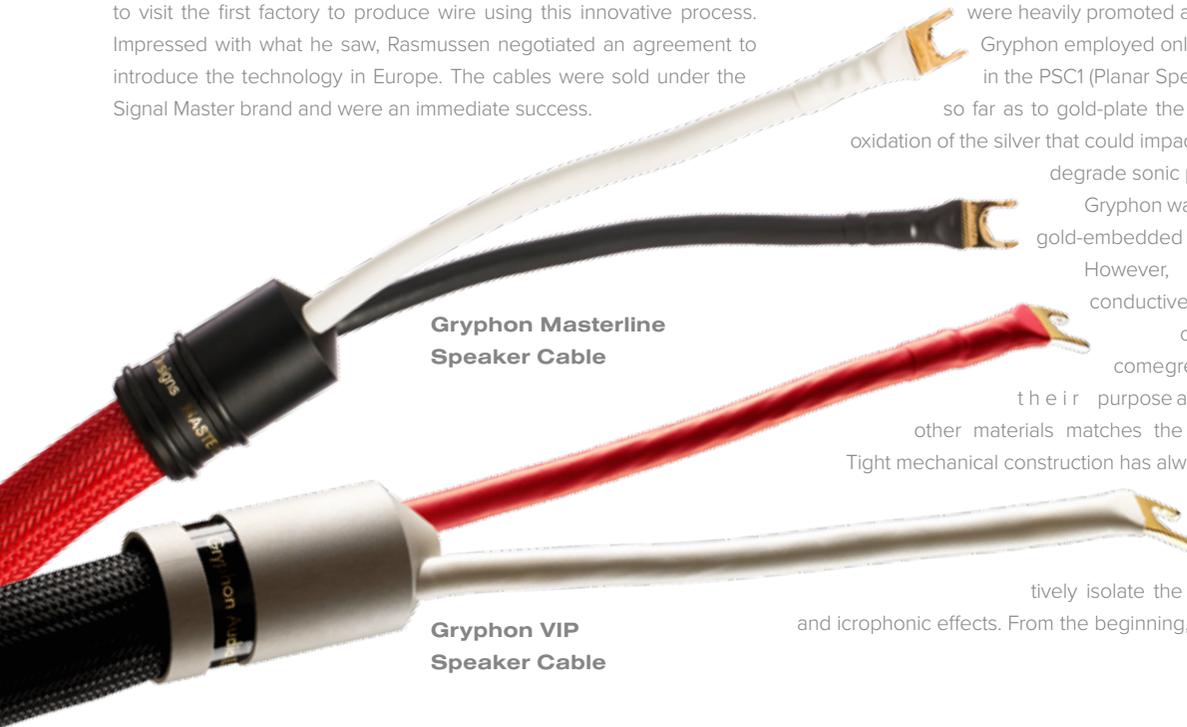
It is a sad truth that cable as a product category has been the subject of much myth-making and frequent snake oil explanations. Often, more creativity and innovative thinking go into marketing than into the design of the actual product.

As with so many other things, the quality of the cable must ultimately speak for itself and prove its suitability for the purpose for which it was created, i.e. to ensure that information is transferred from point A to point B without loss or change of any kind.

Ours is a holistic, purist approach to the design of audio equipment - sound from the performer is conveyed to the music lover intact, correct, alive and engaging. Anything else is just coloration - and colorations, no matter how "euphonic" they may be, are still wrong.

We extend a cordial invitation to audition our cables. They will amaze in conjunction with a system based on ultra-High End Gryphon products and will be a welcome addition to any high-resolution audio system.

Gryphon VIP Series Interconnect Cable



Gryphon Masterline Speaker Cable

Gryphon VIP Speaker Cable

Product may be supplied in different packaging than illustrated.



Gryphon Headline



Gryphon Guideline Reference



Gryphon VIP Series Powercord

Gryphon Powerzone II

Distribution Block

If all that we have learned over the course of the thirty-year history of Gryphon Audio Designs could be summed up in just one simple phrase, it would probably be these words: Everything matters.

And there is perhaps no more telling proof of this than the domestic AC power line, where the implementation of prudent measures such as audiophile grade power cords and AC distribution blocks can make a world of clearly audible difference, despite the irrefutable fact that there are many miles of poorly insulated, low-grade wiring between the power plant and the home.

Despite the scoffing of sceptics, the purity of the AC line in those final few metres from the wall outlet to the audio equipment matters, because the AC supply has entered a hostile environment flooded with EMI (ElectroMagnetic Interference) and RFI (Radio Frequency Interference) and because, ultimately, it is this AC supply that will be modulated to create the music signal.

The Gryphon PowerZone II takes a completely down to earth common sense approach to power distribution and the preservation of the purity of the power coming out of the walls

No mains filtration or conditioning is employed in the Gryphon PowerZone II, because, in our experience, these functions are best performed in properly regulated power supplies in the audio equipment itself.

Built on a substantial chassis of aeronautical-grade aluminium, Gryphon PowerZone II effectively rejects RFI and EMI from neighbouring residences and industry as well as interference radiating within the home from computers, digital devices, fluorescent lighting and common household appliances.

The star wiring ground configuration of the Gryphon PowerZone II eliminates ground loop noise for low electrical resistance.

Premium Rhodium-plated pure copper conductors with minimal contact resistance ensure the uninterrupted flow of current to sensitive audio components. The precision grip of each receptacle offers more secure blade contact for a tighter, larger contact area to prevent vibration and provide long-term stability.

The IEC input and outlets of Gryphon PowerZone II incorporate conductive parts manufactured for Gryphon by Furutech, pioneers in the field of cryogenic and anti-magnetic treatment of metals for unstressed conductance. All internal wiring is specially developed Gryphon AC power cable.

Proper grounding, effective vibration control, meticulous materials selection and maximum electrical shielding combine to reduce noise and resonance to an absolute minimum so that music emerges from an utterly silent background.

Gryphon PowerZone II preserves and reveals the tonal purity, harmonic integrity, tonal contrasts, minute spatial cues and micro-dynamics that bring music to life.



Gryphon Powerzone US



Gryphon Powerzone EU

Welcome To the House of Gryphon



GryphonOnline

The Gryphon Merchandise Section

Gryphon Audio Designs now gives you the opportunity to purchase Gryphon merchandise, instruction manuals and selected accessories online. Whether it is a Gryphon T-shirt or the acclaimed Exorcist these products are now easily available at GryphonOnline.

Visit www.gryphononline.com



Gryphon Polo Shirt

Classic Black pique polo in a very comfortable material with Gryphon logo.

Gryphon Polo Shirt Long sleeve

Black pique polo with long sleeve in a very comfortable material with Gryphon logo

Gryphon Sweatshirt with hood

Very comfortable and roomy sweatshirt with long sleeves and hood and Gryphon logo.

Gryphon Quilted Vest

Comfortable and warm, black, quilted vest in lightweight version with Gryphon logo



The Gryphon Cap

Cool cap – one size fit all - classic, vented baseball style in high quality with embroided Gryphon decal on the shade.



Scarf

Dark grey, 100% Alpaca wool
High quality scarf in natural wool, with Gryphon logo. 30x120cm



Plaid

Very popular, 100% pure new wool plaid, almost big enough for the whole family.



**Georg Jensen
Business Cardholder**

Genuine Gryphon business cardholder made by prestigious Danish designhouse, Georg Jensen.





The first Gryphon, 1985

*"I stopped "testing" and simply
started to listen to music, there was
the real magic in the Gryphon preamplifier"*

Leo Fung, HK 1989

The Gryphon Preamplifier