

TOTAL SOUND CONTROL

Vol. 11, Issue 56



2004 PRODUCT CATALOG



Welcome To The World's Best-Sounding Catalog!

Auralex Acoustics has grown steadily since its humble beginnings in my garage way back in 1977. Now, nearly 27 years later, we'd like to extend our heartfelt thanks to all our clients and customers. It's because of your support that we've enjoyed such exponential growth over the years...and it's because of you that we continue to develop new products and services that keep us at the forefront of the acoustics industry.

We've been overwhelmed with your response to some of our new products this past year. Our patented MoPAD Monitor Isolators and GRAMMA Amp Isolation Riser have really taken the market by storm. The unsolicited feedback from users has been flat-out amazing; we are proud to be able to so dramatically improve your sound for so little \$\$\$\$. Thanks to all our friends at **EQ, Electronic Musician** and **Pro Sound News** for the great reviews!

MoPADs and **GRAMMAs** have been so successful that they're now the core products of our Instant Sound Optimizers (ISO) series of products. New to the **ISO Series** is our **Aural•Xpanders**, which offers a very inexpensive way to substantially improve microphone separation and clarity. We've also just added the **HoverDeck** to our ISO line-up. The **HoverDeck** is a professional-grade drum riser that instantly yields better isolation, and improved tonal qualities of both cymbals and drums. It's modular, so it's great for gigs or in the studio. As a drummer myself, I know you'll love what the **HoverDeck** will do for your sound!

This past year, we've provided products and application support to many big name facilities and clients, some of which we have featured in our spotlights throughout this catalog. We're now recognized as the **Official Acoustical Supplier** of the **Rock and Roll Hall of Fame and Museum**. If you're in Cleveland, check out the **Auralex** treatments in the **Alan Freed Radio Studio**, the **Mystery Train Theaters**, the **Jimi Hendrix Theater** and the **MTV Video Tree** Exhibitions.

If you've had a chance to catch **Making the Band 2** on **MTV**, you've likely seen our **Studiofoam® DST** panels and **MiniFusors** in **P. Diddy's** artist studio. We've also been busy installing **Auralex** products in several of the studios at **Digidesign's** headquarters. If you have a ProTools studio, make sure you've tuned the room with **Auralex** so you can get the most out of your rig.

We've always prided ourselves on providing world-class products that create great acoustics for a wide variety of clients, facilities and musical styles. This catalog's spotlights on **System of a Down's Serj Tankian**, **Branford Marsalis**, **Johnny A.** and **Alex Bach** illustrate this, and also highlight the wide array of products we offer for such different functional applications.

While the big names can be fun to work with, our core customer base remains the thousands of you intent on making the best recordings possible. It's particularly gratifying when we find out one of our customers is making great strides and emerging as a rising star.

We continue to offer all **Auralex** customers, famous and not-yet-famous alike, the most thorough product application support in the industry. We're constantly updating our websites with tons of useful information, including the award-winning construction primer, **Acoustics 101** (www.acoustics101.com). You can actually hear acoustics at work at AuralexUniversity.com. And, if you need a really quick fix, visit www.Auralex.com for our new **Interactive Kit Calculator**, which assists you in finding the right **Roominators kit** for your room and application.

Our dramatic growth has allowed us to continue to add highly experienced staff members to our **Application Support Group**. As always, our no-charge **Personalized Room Analysis** (page 45-46) is available for those of you who need some guidance on what to do about your rooms' sound problems.

Rest assured that as we continue to grow we remain staunchly committed to providing affordable, top-notch **Total Sound Control™!**

Let us know how we can help you!

Eric Smith
Founder & President
Auralex Acoustics, Inc.



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On the Cover: Studiofoam® Pyramids installation photo/Kagi Media, Seattle Washington.

IMPORTANT NOTE: Unless otherwise noted, flame and absorbency data mentioned applies to our charcoal-colored Auralex products. The Federal Trade Commission has jurisdiction over foams and considers no existing testing method or standard regarding flammability to be an accurate indicator of the performance of cellular plastic material under actual, "real world" fire conditions. Any test results listed are intended only as a barometer of the reaction characteristics of the material under very specific and controlled laboratory conditions. Any terms used in the description of our raw foam's characteristics in the lab are not intended to be a representation of Studiofoam under actual fire conditions. Always consult your local building codes before purchasing and installing any acoustical foam product regardless of vendor.

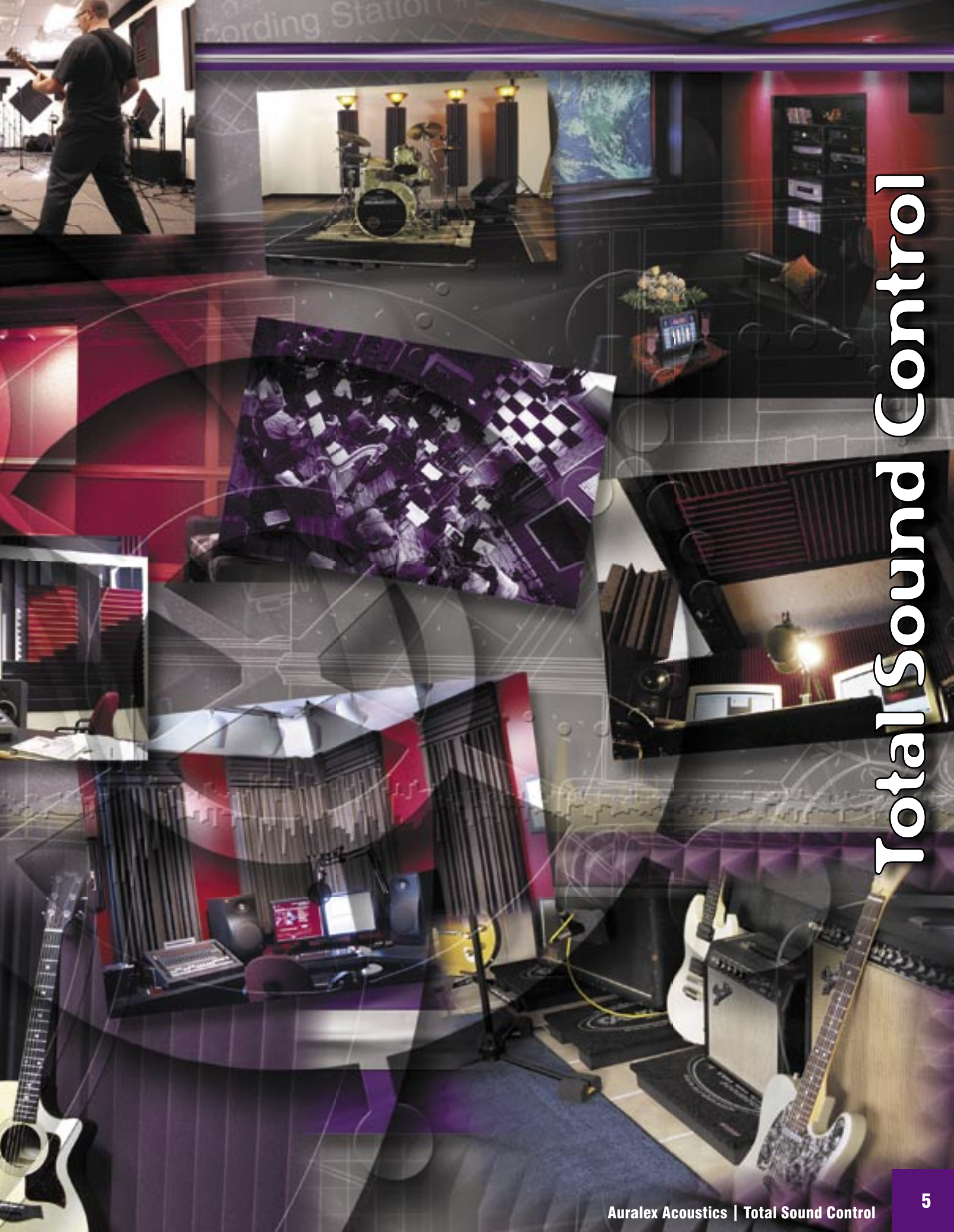
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Booth #2



Total Sound Control

Rock aNd Roll Hall of Fame & Museum

Alan Freed Radio Studio



& Museum

In 2003 Auralex Acoustics, Inc., provided acoustical treatments and consulting for multiple spaces at the Rock and Roll Hall of Fame and Museum in Cleveland, OH.

The treatments were installed in the dual theaters of the integrated *Mystery Train* and *Kick Out The Jams* video theaters, the *MTV Video Tree Gallery* and the *Alan Freed Radio Studio*. Auralex was originally contacted to address the acoustical and aesthetic challenges presented by the existing treatments in the video theaters. These were all treated with Auralex's ELITE™ Stretched Fabric System.

Mystery Train and *Kick Out The Jams* are shown continuously in side-by-side, automated theaters as a two-part video. They are presented in full 5.1 surround sound from three high-resolution projectors that combine images onto a curved 16'-wide screen. These theaters are located in the Museum's Ahmet Ertegun Main Exhibition Hall where all of the Museum's visitors are directed to start their tours. The content acquaints visitors with the origins, the evolutionary history, and the cultural, social, and political impacts of rock and roll music. Each theater seats 47 people.

The *MTV Video Tree Gallery* is circular exhibit space with a central towering display of 23 monitors. The content focuses on how "video killed the radio star" and the global impact of music videos.

The *Alan Freed Radio Studio* is a fully-functioning all-digital broadcast studio used by visiting radio broadcasters from around the world that come to the Museum to originate remote broadcasts to listeners back home. The studio is also a working exhibit behind a floor-to-ceiling glass wall.

Auralex is proud to have been chosen to play such an important role in the fine-tuning of the prestigious Rock and Roll Hall of Fame and Museum.

MTV Video Tree



Mystery Train Theater



Basics of Sound Control

Why Acoustical Foam?

In the beginning, there was perfect sound, then man invented rooms & fouled everything up. The end? Luckily, no.

It's been said that the perfect recording environment is the great outdoors. But since it's not feasible for most of us to lug our instruments and recording gear outside, let alone find a setting quiet enough, the next best thing is to acoustically treat our rooms so that they don't mangle the sound we record and/or listen to in them. *(Another important component of adequate sound control is sound transmission to and from neighboring spaces, which we'll touch on soon.)*

Sound Waves

Sound waves generated in a room radiate out to the room's boundaries, are reflected & then interact with each other, much as do ripples in a pond. Visually the effect can be mesmerizing; aurally the effect is guaranteed to be undesirable. The worst offenders are hard—and thus reflective—parallel walls. Less detrimental, but still in need of attention, are ceilings, especially flat ones.

Famous audio test guru Julian Hirsch said, "sound...is affected (often severely) by room boundary reflections." Ross Vannelli, the brother of popular singer/songwriter Gino and a whiz-bang engineer/producer/songwriter in his own right, says of room tone *(the reflected sound that allows your ear/brain mechanism to "sense" the space a sound was produced in)*, "There's no knob for it." I couldn't have said it better myself! Engineer extraordinaire Roger Nichols says, "well-controlled acoustics can make you sound like a better engineer."

The point is, unless it's properly controlled, reflected sound is detrimental to accurate recording or monitoring in sound-critical spaces. It is for this reason that the field of acoustics has become so important and why some acoustical consultants are literally paid millions of dollars for their work on single projects.

But how do we accomplish this sound control that is so vitally important? Generally, by means of absorption and diffusion of the sound waves generated in the room.

Choices In Methodology

There are some who believe that making a room's surfaces totally absorbent or totally diffusive is the only way to make a room sound "good," but this is most often not the case. While it's true that some rooms' acoustics are best controlled exclusively with specific types of treatments, the really great sounding rooms tend to be ones with a proper *blend and placement* of absorption, diffusion & low-frequency control.

Often, these rooms exhibit a pleasing small degree of natural ambience, but no flutter echoes or false bass buildup that could color the sound being recorded or monitored in them.

Some folks like their rooms live and some like 'em dead. If you're the sort of person who prefers a more live, yet controlled, performance environment, the best way to achieve this sort of acoustic character is to use corner bass trapping, thinner, less absorbent materials on the walls & ceiling and extra amounts of 3D diffusion. This treatment package imparts a controlled spaciousness to sound and will yield a room character that isn't too "dead."

Many folks like diffusion on control room rear walls (*opposing views can be found in the section about bass trapping*). However, if your situation dictates, we have other products like Sunburst Broadband Absorbers which look great, absorb really well overall and allow you to gain significant sonic control—especially in the low-frequency department—without excessive dryness. So, even if diffusion isn't right for you for whatever reason, you still don't have to settle for either a room with runaway acoustics or a totally dead room.

On the other side, however, there are places like radio studios and voiceover booths where a very dry, controlled environment is *definitely* called for. Drying these rooms out ensures that when a talent is speaking into an open mic, all you hear is an up-close, direct, present sound—you don't hear a bunch of detrimental room ambience. Listen to network-quality voiceover work on commercials, movie trailers & the like—you virtually never hear "room."

As listeners, we've become so accustomed to this type of sound quality that when we hear a person speak on television & radio, we expect their voice not to sound like they're in a cave. On those occasions when it sounds like they *are* in a cave, the ambience really sticks out like a sore thumb & sounds cheesy to us. My point being, if you desire liveness in your performance space, it must be: **(a)** well-controlled in order to sound pleasing & professional, and **(b)** appropriate for your space's intended use.

How Dry Is Dry Enough?

Luckily, except as noted in the previous couple paragraphs, many rooms' acoustical needs can adequately be provided for by periodic (*spread*) absorptive treatment. For those of us who: **(a)** don't understand the intricacies of 'tuning' a room or **(b)** don't have the budget to really go the extra mile, this is good news! Interestingly, the BBC studied the effects of spreading absorbent materials around a room instead of putting all the materials on one wall or the ceiling and found that spreading the material around almost *quadruples* the amount of absorption gained!

This is why we often recommend cutting our 2'x4' Studiofoam panels into 2'x2' sections and spreading them apart on the walls & ceiling (*with the exception of the front end of your room—where your monitors are—which should generally be uniformly absorbent*).

Another added plus to spreading your acoustical foam around is that you get some bonus beneficial diffusion off the exposed edges of the absorbent panels.



Rooms treated this way tend to have pleasing, well-controlled sound without being too dry for anyone's liking. So, if the whole subject of diffusion is frightening, undesirable or just plain foreign to you, don't worry. Your space can sound *great* even if you concentrate on just our acoustical foam treatments and leave the intricacies of diffusion for the physicists, your next studio or the Auralex Design Group.

Choices In Materials

The two most commonly-used absorbent materials are high-quality acoustical foam and specialized acoustic fiberglass (*no, not the stuff you buy at the hardware store*). For brevity, at times we'll generically call acoustical foam just plain "foam" although there are *very dramatic* differences in cell structure & density between acoustical foam and the thousands of other types we could manufacture. (*This is why you can't just run down to the local SuperMart and buy mattress pads with which to treat your studio.*)

Acoustical foam is well-suited to alleviate slap and flutter echo, the two most common problems in rooms not specifically designed for music recording & performance. In fact, foam can turn even the most cavernous warehouse or gymnasium into a suitable acoustic environment. Think about that statement. **Auralex Studiofoam lets you record good, clean, world-class sound in virtually any room, regardless of shape or size.**

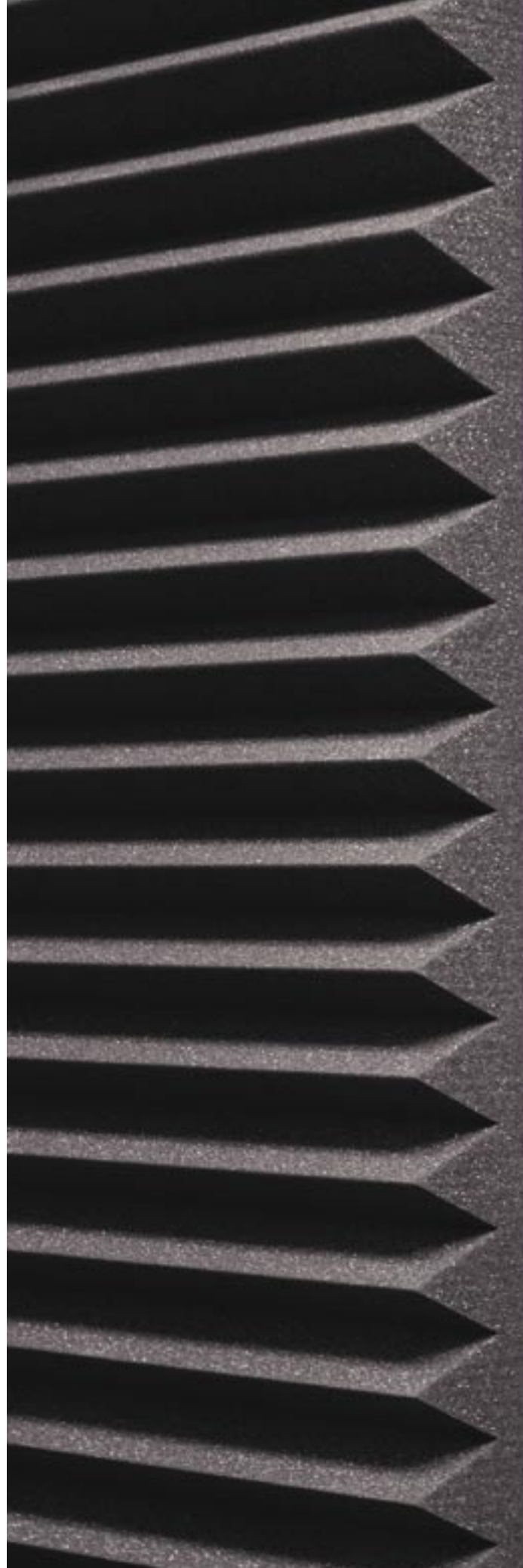
You'd be amazed if you could see—and hear—what some of the spacetracks used to record CDs, commercials and movie soundtracks would look and sound like without Auralex acoustic treatments! Choose your foam carefully, though. One customer told us that his room, now treated with Studiofoam, sounds "at least 1000% better" than when he had another brand on his walls.

Features & Benefits of Acoustical Foam

Foam is easy to work with, simple to trim to size and cost-effective for virtually any budget. Foam will improve the sound picked up by your microphones and give you a more accurate monitoring environment, thus ensuring your recordings will sound better (*"translate"*) wherever they're played. In a listening or viewing space, foam allows you to hear recorded works the way the artist intended without your room detrimentally modifying the sound.

While it is technically not a sound barrier *per se*, foam will knock down the ambient sound level in your room, making it less likely that you'll disturb those nearby. (*Studies have shown that foam—the thicker, the better—can contribute up to 10dB of extra sound isolation.*) Foam makes your environment more comfortable to be in, so you'll find yourself being more productive, at ease and creative, and in general, reaping more enjoyment out of the space. Most folks report improved concentration and hearing acuity in well-treated spaces.

Acoustical Control = Better Focus.



Many Options

Foam is available in a variety of thicknesses. Which size is correct for your particular room is determined by a variety of factors, including room size and placement of monitors, types of sound being generated in the room, ceiling height, the materials used to construct the room & its surfaces, the amount of glass in the room, whether there is carpet on the floor (& over what type of pad it's installed) and other factors, not the least of which may be budget!

Based on physics, the thicker the foam, the greater the amount of overall absorption, but especially toward the low end of the frequency spectrum. The most common thicknesses of acoustical foam are 1", 2", 3" & 4". Auralex also has proprietary foam bass traps that are easy-to-install and *phenomenally* effective at incredibly affordable prices (*go ahead, compare!*).

Superior Quality

You know how the foam surrounds on a certain loudspeaker maker's woofers are renowned for disintegrating?

The same thing happens to virtually ALL of the other foams on the market, especially with exposure to environmental extremes, harsh lighting or repeated physical contact, because none of them use our proprietary chemistry.

Auralex has invested tons in chemistry and R&D over the last 2+ decades to ensure that our foams last a long, long time! It is for this reason we can make the guarantee that our foam will never crumble.

Flame Retardancy

An important consideration when choosing a foam is its degree of flame retardancy. Some foams are tested to pass the UL-94HF1 test, but we feel a more rigorous and current test is the California firecode specification #117. Both tests will indicate that a foam is designated Class B, yielding smoke density and flame spread ratings within certain guidelines.

Class B is sufficient to appease many inspectors except when the foam is for use in certain types of public buildings and locales which may require a Class A foam, which generally lacks the wide range of benefits of Studiofoam.

Fire safety is of utmost importance to us. Many competitors sell products that are Class C or have no flame retardancy at all.

Please make sure that the acoustical foam you are purchasing is at least Class B and from a manufacturer with verifiable test results from a certified lab.

Always consult your local building codes or fire officials before purchasing any foam product. Determining the suitability of any room fixture or building product is the responsibility of the contractor or end-user.

Color Selections

NOTE: Color samples may not be accurate due to the limitations of the printing process.

Once you've decided on a foam with the size and flammability specifications you desire and/or require, it's time to choose a color that complements the decor of your studio. Almost all manufacturers' standard color is a deep charcoal gray, but Auralex has 9 other colors, too, ranging from mild to wild! In case your foam gets damaged or needs to be trimmed to fit your room, make sure your foam is colorized at the chemical level (*as ours is*) and not just *surface painted*, as many other brands are. Be sure to ask the manufacturer how the color will wear, because all foams are subject to change due to exposure to ambient light of various types (*halogen & fluorescent especially*) and cigarette smoke, as well as environmental factors like humidity, sweat & temperature. (*Our exclusive formula greatly minimizes these concerns.*) Unless you're made of money or just plain love installing foam you should make sure in advance that the foam you choose will stand up to poking fingers and the routine wear and tear of daily life. Surprisingly, this isn't a "done deal"...some brands can turn brittle & crumbly as soon as just a couple of months after installation! On the other hand, we've got Studiofoam pushing 20 years old that's just as soft and pliable as the day it was made. **That's the Auralex difference!**



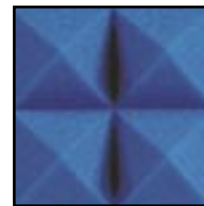
Charcoal Gray (CHA)



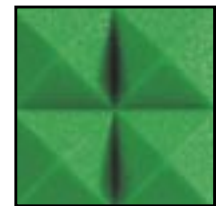
Purple (PUR)



Plum (PLU)



Blue (BLU)



Kelly Green (GRE)



Orange (ORA)



Red (RED)



Burgundy (BUR)



Brown (BRO)



Forest Green (FGR)

*Before ordering, be aware that all foams, especially lighter-colored ones, are susceptible to color changes depending on factors specific to your environment that we can't control. For this reason, we cannot warrant our acoustical foams' color longevity.

Noise Reduction Coefficients

You can judge a foam's absorptive effectiveness by studying its NRC (*Noise Reduction Coefficient*), a single number average of a foam's absorption in what was determined long ago to be the most important range. The federally mandated test (*ASTM C423*) is standardized to cover frequencies between 125Hz and 4000Hz, but when calculating an NRC, only the coefficients from 250Hz to 2000Hz are used to help alleviate the possibility of testing errors. No room in the United States is certified to test below 100 Hz because, based on physics, it's virtually impossible to build a room that won't color the test results at frequencies below 125Hz. (*Now can you understand why we say bass trapping is so important?*) There's no absolute number that indicates total absorption, so it's possible for a foam's NRC to be well over 1.00 if it is a very good absorber.

All of our foam products are tested at an independent, unbiased acoustical laboratory...the oldest, most reliable lab in the country. We insist on using only the very best testing facility because we believe our customers deserve the most accurate absorption coefficient information possible.

	125Hz	250Hz	500Hz	1KHz	2KHz	4KHz	NRC
1" Studiofoam	0.10	0.13	0.30	0.68	0.94	1.00	0.50
2" Studiofoam	0.11	0.30	0.91	1.05	0.99	1.00	0.80
3" Studiofoam	0.23	0.49	1.06	1.04	0.96	1.05	0.90
4" Studiofoam	0.31	0.85	1.25	1.14	1.06	1.09	1.10
2" Pyramids	0.13	0.18	0.57	0.96	1.03	0.98	0.70
4" Pyramids	0.27	0.50	1.01	1.13	1.11	1.12	0.95
2" Metro	0.13	0.23	0.68	0.93	0.91	0.89	0.70
2" Sonomatt	0.13	0.27	0.62	0.92	1.02	1.02	0.70
SonoFiber (Class A)	0.09	0.20	0.72	0.97	1.04	1.01	0.75
2" Wedgies	0.15	0.21	0.70	0.99	1.05	1.05	0.75
2" DST-112/422	0.12	0.27	0.54	0.71	0.83	0.99	0.60
2" DST-114/244	0.16	0.29	0.57	0.75	0.90	1.00	0.65
MAX-Wall Panels	0.81	1.02	1.06	1.05	1.02	1.02	1.05
Venus Bass Traps	1.63	1.34	1.29	1.26	1.25	1.20	1.30
LENRD Bass Traps	1.24	1.28	1.45	1.39	1.27	1.31	1.35
Sunburst Males	1.08	1.23	1.14	1.07	1.05	1.08	1.10
Sunburst Females	0.65	1.02	1.00	1.08	1.05	1.08	1.05
VersaTiles	See page 17						

Note: The higher the number, the more absorption.

Absorption vs. Diffusion

Understanding The Difference

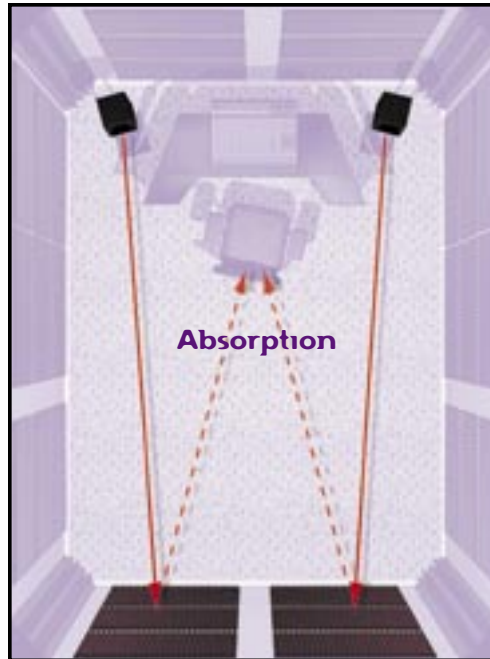
Sound waves emanate out from their sources & strike room boundaries in predictable ways. Since tons of studies have shown that reflected sound is inherently inaccurate sound, controlling reflected sound is the key to making our spaces sound “good.”

While it’s true that we all may have our own ideas as to what’s a “bad” mixer, a “bad” loudspeaker or a “bad” microphone, I’m sure we can all agree on what a bad-sounding room sounds like. Two common examples of bad-sounding rooms that you’re probably familiar with are gymnasiums & tiled bathrooms.

The good news is that by implementing the proper acoustical treatments, we can make even the worst-sounding room good enough to yield world-class sound. Controlling reflections yields truer sound and allows the “real” sound of an instrument, voice or loudspeaker to come through. The two methods of controlling sound are absorption and diffusion.

Hard room surfaces are responsible for the most detrimental reflections like standing waves, flutter echoes & low-frequency room modes. Ever clapped your hands and heard a ringing, repeating, hollow sound? Say hello to your arch rival, Mr. Flutter Echo. Ever been in a conversation with someone or played music in a room where the low frequencies were overpowering the rest of the sound, making for poor intelligibility? Meet Mr. Room Mode & his nasty sidekick, Low-End Buildup.

The three types of sound wave reflections are called axial, tangential and oblique modes, which relate to which direction in a room sound is being reflected from one hard surface to another.



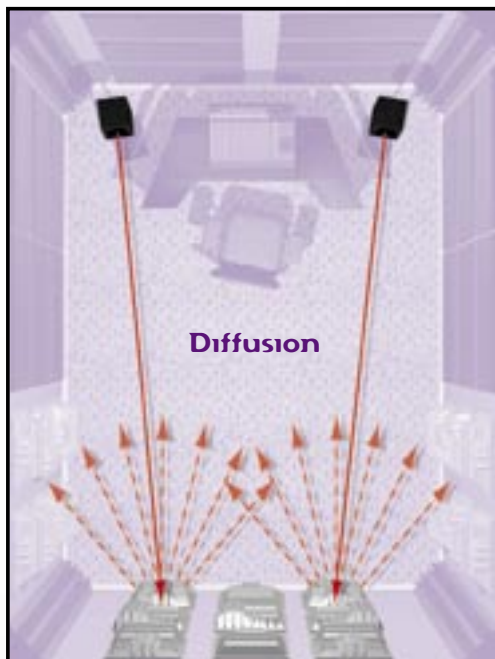
The worst of these types is the dreaded axial mode, which means sound is being reflected from wall to opposing wall or floor to ceiling. Corners cause us a lot of problems, too, boosting the apparent amount of bass in our rooms by 9dB, making us think we have **3 times** as much bass as we actually do. So, corner bass trapping is absolutely vital to smoothing out any room’s sound. *(If you don’t have any 90° corners available for treatment, talk with us or your dealer so we can advise you how to best achieve adequate bass absorption in your room.)*

Are You Confused?

If all the options seem more confusing than helpful, fear not! We’ll boil it down to two basic product options: “permanent” (*mounted to your room’s boundaries*) and “temporary” (*movable, stand-mounted or repositionable*).

“Permanent” solutions like our Studiofoam products, our bass traps, our broadband absorbers and all four types of our diffusers help eliminate the negative sonic effects your room is interjecting, thus taking your room and its boundaries out of the mix...literally! Given that room boundaries are where sonic anomalies originate, if you’re going to be in your current location for some length of time, these types of products might be your best choice.

“Temporary” products, on the other hand, allow either the flexibility of placement so you can **(a)** use your room for many different purposes or **(b)** “tune” your environment as needed... **OR**...convenience because you don’t have to permanently place materials on your walls. These materials can easily travel from house to apartment to gig, etc.! Our fabulous MAX-Wall and Stand-Mounted LENRD Bass Traps would be examples of these sorts of devices.



Absorption Vs. Diffusion

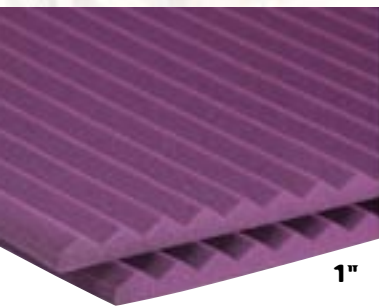
Studiofoam[®] Wedges

They're our most popular style, outperform by up to 60% other brands that cost much, much more and are the product on which Auralex was built.

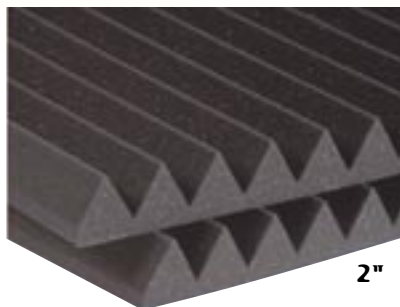
Each sheet is cut the same by precision German machinery for clean-looking installations. What's that mean to you? It means every sheet is functionally identical, so you won't find any innies and outies here or have to hassle with the out-of-square panels some other companies sell!

Our proprietary anechoic wedge cut's been optimized to offer superior absorption, a sleek, high-tech look & minimal installation seam-ing. Studiofoam Wedges are available in all the Auralex colors in 1", 2", 3" & 4" thicknesses and 2'x4' sheets.

Consistency, increased flame retardancy, numerous color choices, industry-leading absorption and our super long-lasting formulation add up to make Studiofoam Wedges the hands-down value leader in the acoustics marketplace. If you buy any other brand, you just aren't getting your money's worth!



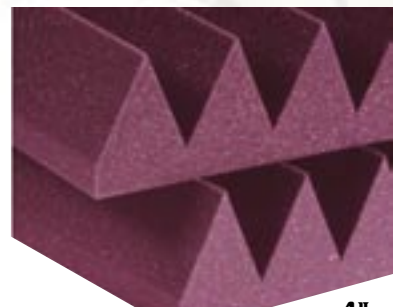
1"



2"



3"



4"

1" Studiofoam - 1SF24 (color)	
NRC:	0.50
Qty:	20 panels
Coverage:	160 sq. ft.
Available Colors:	all
Sugg. Adhesive Per Box:	2 Foamtak or 5 Tubetak Pro

2" Studiofoam - 2SF24 (color)	
NRC:	0.80
Qty:	12 panels
Coverage:	96 sq. ft.
Available Colors:	all
Sugg. Adhesive Per Box:	1 Foamtak or 3 Tubetak Pro

3" Studiofoam - 3SF24 (color)	
NRC:	0.90
Qty:	8 panels
Coverage:	64 sq. ft.
Available Colors:	all
Sugg. Adhesive Per Box:	1 Foamtak or 2 Tubetak Pro

4" Studiofoam - 4SF24 (color)	
NRC:	1.10
Qty:	6 panels
Coverage:	48 sq. ft.
Available Colors:	all
Sugg. Adhesive Per Box:	1 Foamtak or 3 Tubetak Pro

1" Studiofoam Wedges (shown in Plum)

Perfect for those environments that require good sound control, but where total dryness isn't required or desired. 1" Studiofoam works most effectively on mid- and high-frequency sound waves and may be used to treat walls or, most commonly ceilings (especially if they aren't parallel to the floor), even when the walls are treated with thicker Studiofoam.

1" Studiofoam absorbs as well as some competing 2" products, so if your budget is a bit "thin," 1" Studiofoam might be just the ticket for you!

2" Studiofoam Wedges (shown in Charcoal)

2" Studiofoam Wedges are our most popular seller & our best overall performer! Use 'em to treat small- to medium-sized areas including vocal booths, control rooms and studios.

They effectively kill standing waves and flutter echoes and, when used in conjunction with our LENRD or Venus Bass Traps or our Sunburst Broadband Absorbers, can effectively tame the full frequency bandwidth in virtually any room.

2" Studiofoam is quite simply the workhorse of the industry and is your safest bet if you're tuning your room yourself without the help of a professional acoustician.

3" Studiofoam Wedges (shown in Purple)

Twice as absorbent as 2" at 125Hz, 3" can even do many of the same things 4" can do (especially when used with LENRD or Venus Bass Traps) and can provide a well-controlled, more accurate sound in any size room.

Recommended for rooms with more low frequencies such as drum or voiceover booths. Rooms have more low-end problems than some folks acknowledge, so if you step up from 2" to 3" you will benefit from the extra low-end absorption 3" Studiofoam Wedges offer.

4" Studiofoam Wedges (shown in Burgundy)

Recommended for medium to large areas like concert halls, gymnasiums and churches, rooms with pronounced low-frequency problems or where sonic accuracy is mandatory & maximum absorption is required (e.g. voiceover or drum booths, forensic audio labs and mastering rooms).

4" Studiofoam Wedges provide 3 times the low-end control of 2" and can effectively tame even the worst sonic anomalies.

In some instances, using 4" Studiofoam can lessen the need for significant dedicated bass trapping.

Creating your own unique 'voice' and carving out a name for yourself is an almost impossible task for a guitarist these days, but Favored Nations recording artist Johnny A. (www.johnnya.com) has managed to do both.

By his own admission, Johnny is a real detail guy and embodies the essence of DIY...in other words, an ideal Auralex customer. With the help of Auralex, Johnny turned an extra room of his house into his personal mix suite.

After spending multiple 10-hour days cleaning up tracks, comping tracks and performing fades and mutes for his February 2004 release, Johnny stated, "It was amazing how fresh he (his engineer) was after ten or eleven hours worth of work in that room compared to the way we felt when we were in the studio cutting the tracks. I can sit in my room all day and not feel all beat up, which for me is the key to stamina in the studio; not getting beat up by the environment."

Auralex thanks Johnny A. for his support and looks forward to many years of his rippin' guitar music!

Johnny A. is a registered trademark.

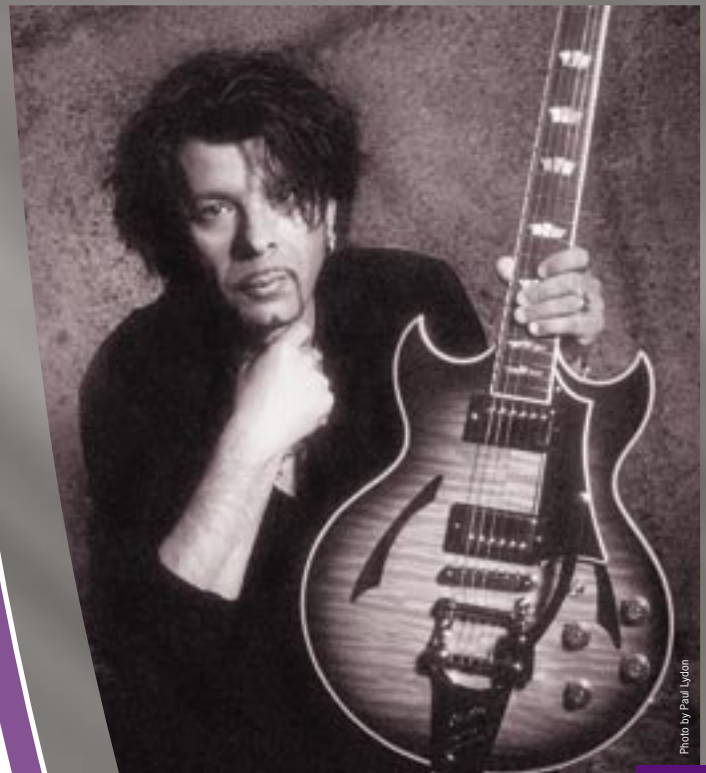


Photo by Paul Lydon

Studiofoam[®] Pyramids

Studiofoam Pyramids are a perfect combination of precision appearance and great sound control.

Based on their design, Studiofoam Pyramids offer increased installation versatility (*the pyramids are 2" or 4" wide, so you can do cuts at 1/2 foot, 1 foot, 2 feet, etc.*) and minimal seaming, supply a bit of extra diffusion due to their 4-sided geometry and will give your space tasteful, upscale looks and sound.

Pyramids are manufactured in 2" and 4" thicknesses in 2'x4' panels and are available in all the Auralex colors.

They pass through our specialized saw twice, so they do cost a bit more than Wedges, but most people who see 'em think they're worth the extra dough!

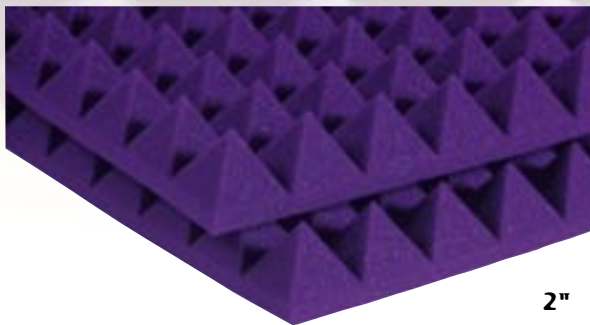
Based on physics (*because they have less foam mass than Studiofoam Wedges*), Studiofoam Pyramids perform about 85% as well as Studiofoam Wedges, but still outperform competing brands and offer all our other important formulation advantages.



2" Studiofoam Pyramids

Use these to treat small- to medium-sized areas including iso booths, control rooms and studios. They effectively kill standing waves and flutter echoes and, when used in conjunction with our LENRD or Venus Bass Traps or our Sunburst Broadband Absorbers, can effectively tame the full frequency bandwidth in virtually any room.

2" Studiofoam Pyramids offer a bit of extra diffusion and slightly less absorption than 2" Studiofoam Wedges, so they yield a less dry-sounding space with a bit more "air."



2"

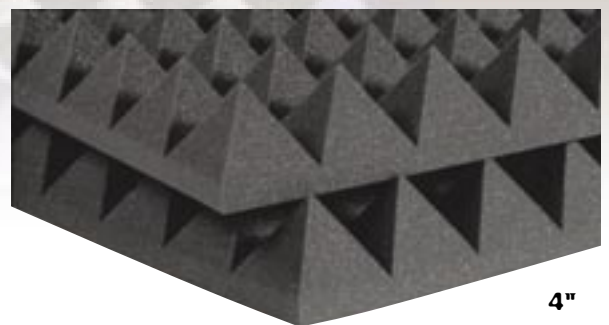
2" Studiofoam Pyramids - 2PYR24(color)	
NRC:	0.70
Qty:	12 panels
Coverage:	96 sq. ft.
Available Colors:	all
Sugg. Adhesive Per Box:	1 Foamtak or 3 Tubetak Pro

4" Studiofoam Pyramids

As with 4" Studiofoam Wedges, 4" Pyramids are recommended for larger spaces, rooms with pronounced low-frequency problems or where sonic accuracy is mandatory and stronger absorption is required.

Having 4 sides exposed on each pyramid also yields more sound wave diffusion, which is desirable in some spaces.

4" Studiofoam Pyramids will yield less overall dryness than 4" Studiofoam Wedges.



4"

4" Studiofoam Pyramids - 4PYR24(color)	
NRC:	0.95
Qty:	6 panels
Coverage:	48 sq. ft.
Available Colors:	all
Sugg. Adhesive Per Box:	1 Foamtak or 2 Tubetak Pro

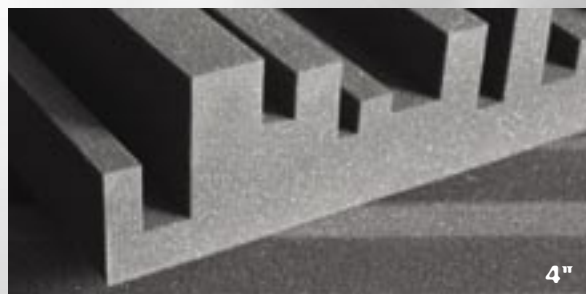
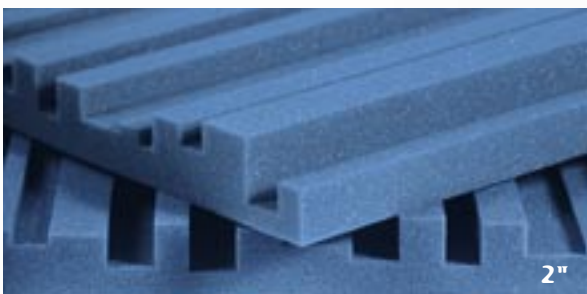
Studiofoam[®] Metro[™]

The Metro blurs the line between those products that work well acoustically and those that yield the aesthetics that some users desire. Both Metro and the MetroFusor afford minimal installation seaming because the left and right edges of the panel are the same height.

They lend themselves to a variety of installations that look great and sound quite natural due to Metro's linear—and moderate—acoustical action.

The differing heights of protrusions on the Metro products serve to spread sonic energy out in the time domain, as well as each absorbing a slightly different slice of the frequency spectrum.

This is why a Metro room will retain a bit more “feel” than a room that's treated with a stronger absorber like 3” or 4” Studiofoam Wedges or Pyramids and why, when coupled with a judicious amount of MetroFusors, a well-controlled, natural-sounding space will result.



2" Studiofoam Metro - 2METRO(color)	
NRC:	0.70
Qty:	12 panels
Coverage:	96 sq. ft.
Available Colors:	all
Sugg. Adhesive Per Box:	1 Foamtak or 3 Tubetak Pro

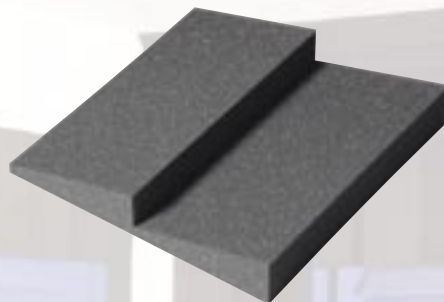
4" Studiofoam Metro - 4METRO(color)	
NRC:	0.95 (estimated)
Qty:	6 panels
Coverage:	48 sq. ft.
Available Colors:	all
Sugg. Adhesive Per Box:	1 Foamtak or 2 Tubetak Pro

Studiofoam[®] DST[™] Designer Series Treatments

For those of you who are design conscious we present...*(insert drumroll here)*...Studiofoam DST Designer Series Treatments. With 2 simple shapes, you can easily create a multitude of great patterns, with your choice of four colors to add that true designer touch to your recording, listening or home theater environment, at a great value, and with Auralex performance!

Studiofoam DST-112[™]

These 1' x 1's provide a great design base. They can easily be cut in half to offer exciting combinations.



Studiofoam DST-112 - DST112cha	
NRC:	0.60
Qty:	24 or 96 panels
Coverage:	24 or 96 sq. ft.
Available Colors:	Charcoal Gray only
Sugg. Adhesive Per Box:	1 Foamtak or 3 Tubetak Pro (per 96 sq. ft.)

Studiofoam DST-114[™]

The DST-114s are also 1' x 1's that serve as the ideal design complement to the 112s and other Studiofoam DST products. They can easily be cut in 3" shingles, allowing for a bunch of creative options when used singularly or with 112s.



Studiofoam DST-114 - DST114(color)	
NRC:	0.65
Qty:	24 or 96 panels
Coverage:	24 or 96 sq. ft.
Available Colors:	Charcoal Gray, Burgundy, Purple & Blue
Sugg. Adhesive Per Box:	1 Foamtak or 3 Tubetak Pro (per 96 sq. ft.)

Studiofoam DST-422[™]

The same cut as the DST-112, but running lengthwise (see picture) in a 4' x 2' panel. This cut allows for some great complementary pieces to coordinate with DST-114, DST-244 and a bunch of our traditional Auralex products.

When easily cut to 6" x 48" pieces, they make great borders to finish off almost all Auralex products. We're "framing" stuff with the 422s every day. Very cool!

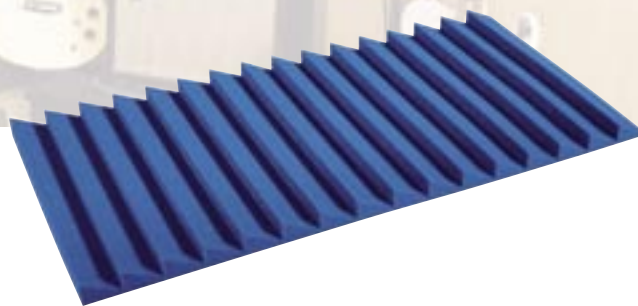


Studiofoam DST-422 - DST422(color)	
NRC:	0.60
Qty:	6 or 12 panels
Coverage:	48 or 96 sq. ft.
Available Colors:	Charcoal Gray, Burgundy, Purple & Blue
Sugg. Adhesive Per Box:	1 Foamtak or 3 Tubetak Pro (per 96 sq. ft.)

Studiofoam DST-244[™]

The same cool cut as the DST-114, but in a normal 2' x 4' x 2" Studiofoam panel.

The "shingle" contour allows you to easily cut the 2' x 4's to create other great designs. If you "don't want it to look like foam," then this is the product for you!



Studiofoam DST-244 - DST244(color)	
NRC:	0.65
Qty:	12 panels
Coverage:	96 sq. ft.
Available Colors:	Charcoal Gray, Burgundy, Purple & Blue
Sugg. Adhesive Per Box:	1 Foamtak or 3 Tubetak Pro (per 96 sq. ft.)

"WHOA! I'm overwhelmed! I want one acoustical product that I can put just about anywhere, looks great, and gives me an easy way to get my room tamed in a hurry."

Auralex® VersaTile™

VersaTile is getting rave reviews from those wanting great acoustics made simple. This next-generation absorber combines a visually attractive absorptive panel with specially engineered air cavities to yield extraordinary sonic benefits.

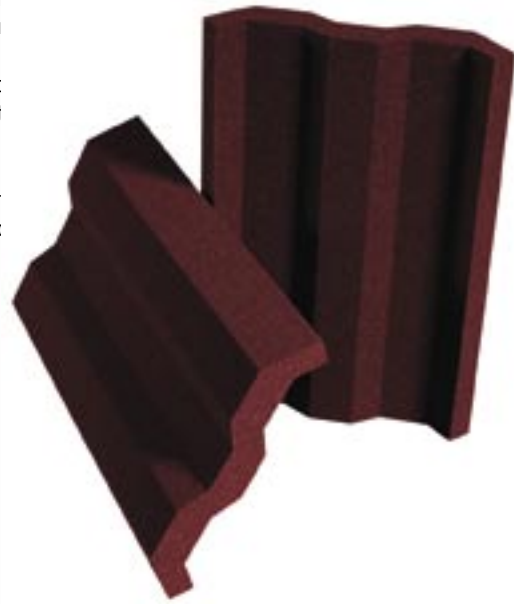
Just how versatile is the Auralex VersaTile?

The VersaTiles design allows it to be implemented in a variety of ways. It can be positioned to bridge a corner, creating a sizable air pocket that gives you some great low-frequency absorption.

It can also be placed on walls and ceilings with either side out, allowing for some sleek looks while offering superior absorption characteristics versus thinner, non-conformal acoustical foam panels.

You see, physics-wise, the right kind of trapped air cavity behind an acoustic absorber is not only less expensive than paying for a bigger hunk of acoustical foam, it can also yield improved results at certain frequencies...and in the case of the VersaTile, with time domain benefits as well.

With VersaTile, you're getting more acoustical control than you're actually paying for. It's unlike any other acoustical absorber on the market.



Sound Absorbers

VersaTile - VTILE(color)	
NRC:	see VersaTile Installation Options below
Size:	16" x 24"
Qty:	6 or 24 panels
Coverage:	16 or 64 sq. ft.
Available Colors:	all
Sugg. Adhesive Per Box:	1 Foamtak or 2 Tubetak Pro

	US	THEM
Use as a panel absorber on your walls or ceiling with acoustical performance similar to our 3" Studiofoam! The VersaTile offers a ton of absorption for rooms with limited wall space.	✓	✗
It can be positioned in a corner or wall/ceiling junction (CT) as a bridge, offering significant bass trapping and overall broadband absorption.	✓	✗
You can install it on your walls with either side out (F1, F2) allowing for sophisticated looks and superior absorption characteristics versus thinner, flat acoustical foam panels.	✓	✗
The panels do nest (or stack), allowing you to glue multiple panels together for ever greater broadband absorption! A great way to get the needed acoustics when very little space is available for treatment.	✓	✗
As a wall panel (F1 or F2) or corner trap (CT), the shape (and air gap) allows an incredibly easy way to create a cable run in your studio.	✓	✗
Again and again, Auralex Personalized Room Analysis customers have responded in high regard to both the aesthetic and acoustic performance of their VersaTiles panels.	✓	✗

VersaTile Installation Options

VersaTile F1 (one edge on wall)

VT-F1	- NRC -
125Hz	0.26
250Hz	0.52
500Hz	0.90
1KHz	0.92
2KHz	0.92
4KHz	1.00
Overall NRC	0.80



VersaTile F2 (two edges on wall)

VT-F2	- NRC -
125Hz	0.36
250Hz	0.48
500Hz	0.84
1KHz	0.80
2KHz	0.90
4KHz	0.99
Overall NRC	0.75



VersaTile CT (mounted in corner)

VT-CT	- NRC -
125Hz	0.88
250Hz	1.01
500Hz	0.99
1KHz	1.12
2KHz	1.13
4KHz	1.17
Overall NRC	1.05



Even More Absorbers

Studiofoam[®] Wedgies[™]

Wedgies are 1' squares of 2" thick Studiofoam and are a great solution for spot treating studios, home listening rooms, iso booths and more. With slightly more wedges per square foot than 2" Studiofoam, Wedgies feature maximized surface area for greater exposure to sound waves.

Wedgies are a great solution for small flutter echo problem areas and, when spread apart a little bit, yield beneficial diffusion off their exposed edges. A famous designer used Wedgies and called to tell us they were even more effective than he'd hoped they'd be, so you know you can trust them to tame your space!



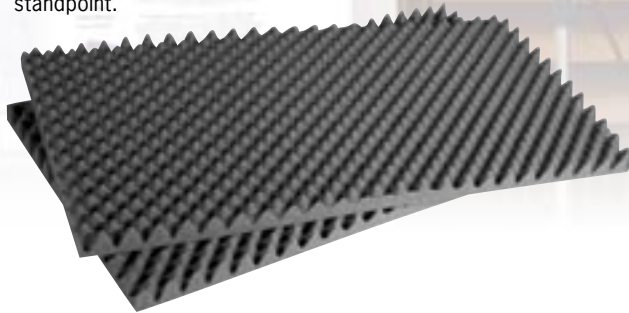
Studiofoam Wedgies - WEDGIE-24 or MASTWEDGE	
NRC:	0.75
Qty:	24 or 96 Wedgies
Coverage:	24 or 96 sq. ft.
Sugg. Adhesive Per Box:	1 Foamtak or 3 Tubetak Pro (per 96 sq. ft.)
Available Colors:	Charcoal Gray only



Sonomatt[™]

The perfect product for the budget-conscious, yet acoustically-discerning, customer. Sonomatt is cut in the industry standard "eggcrate" style to keep its price low & absorbs almost as well as 2" Studiofoam Wedges, but it still outperforms competing "premium" brands that cost way more!

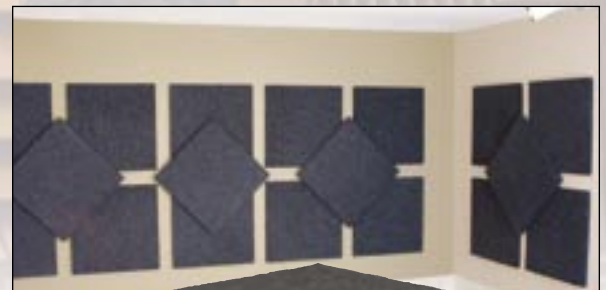
Due to the manufacturing process we use, Sonomatt's dimple pattern will not be square to the edges of the panels, so installing them side by side may not be advised from a visual consistency standpoint.



Sonomatt - 2SONO24cha or 2SONO48cha	
NRC:	0.70
Qty:	12 (2'x4') or 2 (4'x8') panels
Coverage:	96 or 64 sq. ft.
Available Colors:	Charcoal Gray only
Sugg. Adhesive Per Box:	1 Foamtak or 3 Tubetak Pro

SonoFiber[™]

Auralex SonoFiber absorptive panels offer a low-cost 'Class A' alternative with good acoustical properties and a composition well suited for harsh environments such as nightclubs, multi-purpose rooms and other commercial/industrial facilities.



SonoFiber - SFIBERcha			
NRC:		0.75	
Flame Spread Index:	10	Smoke Developed Index:	20
Qty:	24 - 2' x 2' x 2" panels		
Coverage:	96 sq. ft.		
Available Colors:	Charcoal Gray only		
Sugg. Adhesive Per Box:	1 Foamtak or 4 Tubetak Pro (per 96 sq. ft.)		

Sunburst™ Broadband Absorbers

Sunbursts are a proprietary Auralex product and are truly one of a kind! They feature a smart & unique male/female configuration that helps solve quite a wide range of acoustic problems.



Because they offer a significant amount of both low-frequency control in particular & broadband absorption overall, they work well in rooms that don't have corners available for treatment with LENRDs or where you don't need or desire large expanses of absorbent wall or ceiling treatment.

Sunburst Females are often cut in half and used as "mini-LENRDs" or to frame Studiofoamed areas. They look great and deliver truly linear broadband performance. (They're virtually flat across the whole frequency spectrum!)

Sunburst - SUN(color)	
NRC:	1.10 (male yields 1.08@125Hz)
Qty:	4 males & 4 females
Coverage:	32 lineal ft.
Available Colors:	All
Sugg. Adhesive Per Box:	1 Foamtak or 1 Tubetak Pro (per box)

Sunburst-360™ Broadband Absorbers

Sunburst-360s are wedge-cut, stand-mounted absorbers that offer adaptability, portability and affordability. When placed around a vocalist, instrumentalist, voice talent or control room mix position they form an **Eclipse Acoustical Environment™**, yielding superior broad-bandwidth control in the near field and low-frequency waves in the room in general.



Sunburst-360s are so linear in their absorption that they exhibit a deviation of only ± 1.9 Sabins across the entire test frequency spectrum from 100Hz to 5000Hz.

This is the linear absorber the acoustics marketplace has been searching for all these years!

Sunburst-360s - SUN360(color)	
Qty:	2 Males & 4 Females (per box)
Size:	Males are 12" x 15.5" x 4"
Accessories:	2 MAX-Stands w/ 18" extensions (up to 9')
Available Colors:	All

Digidesign, a division of Avid Technology, Inc., is the world's leading manufacturer of digital audio production systems and the winner of the Recording Academy 2001 Technical Grammy® Award.

Digidesign provides the professional music, film, video, multimedia, and radio broadcast industries with tools for digital recording, MIDI sequencing, editing, signal processing, and surround mixing.

Auralex Acoustics recently installed treatments in a number of rooms at Digidesign's Menlo Park, CA, facility. These rooms included a vocal booth, control room, live room, engineering room and a video edit suite.

Digidesign's objectives were to create a high-quality product testing facility as well as a facility available for use by their employees after hours or on the weekends.

"Our employees are our most important asset! Within our company we have about 40 bands and play all kinds of music. Every year our talented people produce a Digidesign employee Christmas CD.

Having a nice studio isn't just a perk, it's our way of life and essential to our well-being.

The Auralex treatment of our Menlo Park studio walls made a great experience even better."

Kathleen Hallam
Vice President of Operations
Digidesign



CornerFills™ & CornerFill Cubes™



CornerFills™

CornerFills are sections of flat-cut Studiofoam that are beneficial in two ways.

Aesthetically, they give you smooth, clean edges against which to butt your wall treatments and bass traps for a more professional appearance. Acoustically, they smooth out the excess low-frequency energy that congregates in room corners.

CornerFills	2"-2X2CF(color)	3"-3X3CF(color)	4"-4X4CF(color)	12"- 12X12CF(color)
Qty:	36 (72 lineal feet)	16 (32 lineal feet)	9 (18 lineal feet)	1 (2 lineal feet)
Size:	2" x 2" x 24"	3" x 3" x 24"	4" x 4" x 24"	12" x 12" x 24"
Available Colors:	All			
Sugg. Adhesive Per Box:	1 Foamtak or 1 Tubetak Pro (per box)			

CornerFill Cubes™

CornerFill Cubes are a terrific way to finish out trihedral corners where three LENRD Bass Traps come together.

Simply install the CornerFill Cube at the wall/ceiling juncture, then butt your LENRDs up to it for a finished, professional look and tons of additional low-frequency absorption.

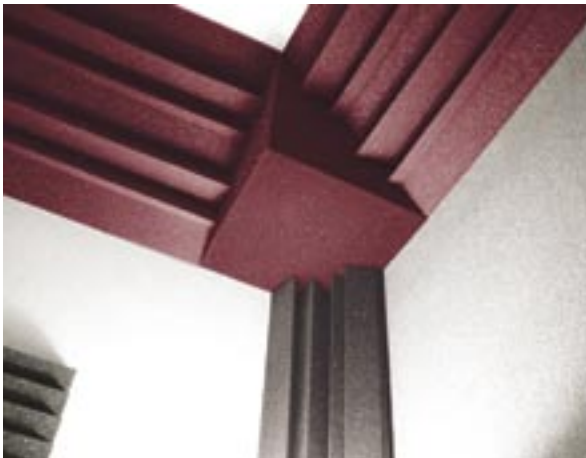
Great for gyms & larger rooms.

CornerFill Cube - 12CUBE(color)	
Qty:	2 (2 lineal feet)
Size:	12" x 12" x 12" cubes
Available Colors:	all
Sugg. Adhesive Per Box:	1 Foamtak or 1 Tubetak Pro (per box)



ATOM-12™

For years we've been telling customers to install their LENRDs this way using 12" CornerFill Cubes. Finally, after hundreds of times drawing this layout and explaining it to customers we slapped our collective forehead and said, "Why don't we put LENRDs and 12" CornerFill Cubes into a handy kit form?"



So...the **ATOM-12** was born! Installation's a snap and what you end up with, in each trihedral corner of your room, is a configuration like the one pictured to the left. LENRDs are the most effective bass traps on the market and have no equal. But when you install 'em like this, using our 12" CornerFill Cubes, you're REALLY gonna have serious low-frequency accuracy in your room.

As we've mentioned about 100 times already in this catalog, based on physics, all rooms need low-frequency smoothing. Given this fact, you can see why the ATOM-12 is a smart way to begin giving your room the bass trapping it needs!

ATOM-12 - ATOM12(color)	
Qty:	12 LENRD bass traps & 4 CornerFill Cubes
Available Colors:	all
Sugg. Adhesive Per Box:	1 Foamtak or 3 Tubetak Pro (per box)

Bass Traps

LENRD[®] Bass Traps

In the real world, rooms mess with our sound. Corners cause bass bumps and dips in our rooms' frequency response. Critical monitoring is difficult in all but the most costly rooms. Extensive and expensive bass trapping abounds. Not in LENRD's world.

There, rooms actually sound good and look cool. Corners don't cause the headaches they once did. Checkbook balances contain numbers much larger than zero. Clients smile. Life is good in LENRD's world. A fairy tale? No way. LENRD rules!

Low-frequency sound waves are so long—and thus so strong—that they are the toughest to control. This is true no matter whether you're attempting to block their transmission to a neighboring space or trying to absorb them to clean up the low-frequency response within a room. Controlling low-frequency sound is harder than controlling mid- or high-frequency sound and generally requires more effort and expense. Luckily, Auralex can help.

LENRD stands for Low-End Node Reduction Device*. Bass nodes are the most prominent and most difficult to control in any room. Bass traps substantial enough to control them have always been expensive to buy or intricate & time-consuming to build, but not anymore! LENRD is extremely effective at smoothing out low-frequency room nodes at a price that anybody—and I do mean anybody—can afford!

LENRD's triangular shape makes quick work of trapping your bass buildup by putting a big chunk of our specialized Studiofoam right where you need it: in your trihedral corners (*where two walls come together and meet the ceiling*). Given that those corners aren't normally used for anything anyway, it's much better to make 'em work for you rather than against you. Some of you with more severe bass problems should consider trapping your trihedral corners as well as some or all of your wall-to-ceiling junctures, especially at the front and rear of your room.

With its 1.24 absorption coefficient at 125Hz, LENRD is significantly more absorbent than 2" Studiofoam, which has a 125Hz rating of .11, and 4" Studiofoam, which has a 125Hz rating of .31. (*And Studiofoam is way more absorbent than other brands!*) Due to LENRD's bass absorption efficiency, many users can achieve premium results by utilizing thinner Studiofoam for the bulk of their wall treatment, i.e. they're not depending on the Studiofoamed walls to add a lot of low-frequency absorption to the overall installation. This can save users tons of money depending on the size of the area they're treating.

It's also true that, for a device intended for bass absorption, LENRD exhibits quite admirable linear broadband absorption across the entire frequency spectrum. Since virtually EVERY room benefits from low-end node smoothing to one degree or another in a variety of locations (*trihedral corners, wall/ceiling junctures, under balconies, etc.*), you should give really serious consideration to including LENRDs in your installation. In all our years of experience, we've literally never heard a room that was over-absorbed in the bass frequencies, so you run no risk of overtreating with LENRDs. (*Studios designed by the "million dollar guys" feature WAY more bass trapping than most people realize. We're talking TONS more.*)

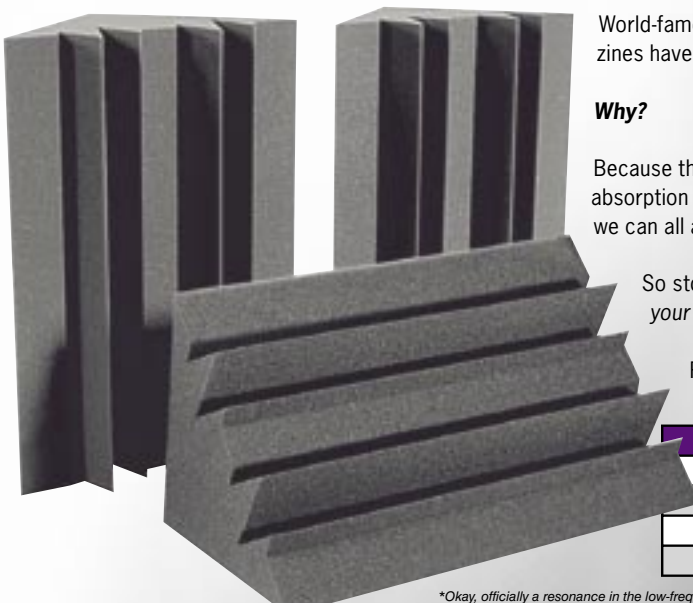
World-famous studio designers are spec'ing LENRDs and major magazines have raved about LENRDs.

Why?

Because they know that pound for pound, LENRD gives 'em world-class absorption at unmatched prices and in an unmatched small size. For once, we can all afford the amount of bass trapping we really need!!!

So stop letting the tail (*room modes & nodes*) wag the dog (*you & your investment*).

Put LENRD to work at your facility today and tell your low-end problems to take a hike!



LENRD Corner Bass Trap - LEN(color)	
NRC:	1.35
Qty:	8 (16 lineal feet)
Available Colors:	all
Sugg. Adhesive Per Box:	1 Foamtak or 2 Tubetak Pro (per box)

*Okay, officially a resonance in the low-frequency room response is called a mode, and a dip is a node, but LENRD didn't seem to make any sense to us.

Stand-Mounted LENRD[®]

Stand-Mounted LENRDs are a portable version of our acclaimed LENRD Bass Trap. They're 4' tall instead of 2' like standard LENRDs and come complete with the same stands utilized with our Sunburst-360s.

In "normal" mode, the LENRDs stand about 6' tall, but in "extended" mode, they can reach heights of nearly 8' or more. Stand-Mounted LENRDs are the perfect complement to our MAX-Wall Modular Acoustical Environment!

They're portable, effective, great looking and highly affordable. Not only that, because they're stand-mounted, there's no adhesive to worry about and no wall repair to do if you move and take your Auralex treatments with you. With Stand-Mounted LENRDs, your investment can travel with you to your next studio gig, job location, etc.!

Stand-Mounted LENRD Bass Trap - S-MLEN(color)	
NRC:	1.35
Qty:	4 - 4' LENRDs
Available Colors:	Charcoal Gray, Burgundy & Purple
Accessories:	4 Max-Stands

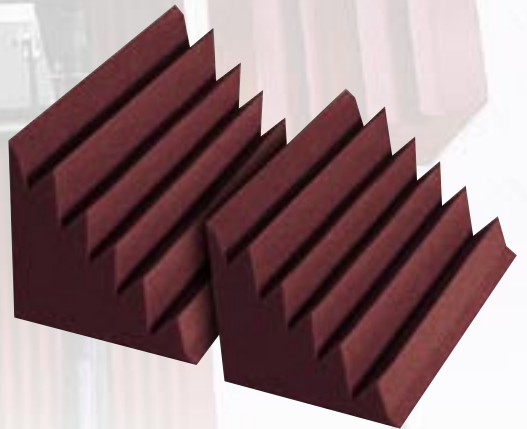


DST-LENRD[™]

It's only natural...a new Studiofoam Designer Series LENRD to complete our new DST line-up. The DST-LENRD offers you all the great benefits of our ever-popular LENRD in a design that will definitely make any DST install look stellar.

When doing an install needing some low-end absorption, the DST-LENRD is a great design alternative.

DST-LENRD Bass Trap - DSTLEN(color)	
NRC:	1.20 (estimated)
Qty:	8 (16 lineal ft.)
Available Colors:	Charcoal Gray, Burgundy, Purple & Blue
Sugg. Adhesive Per Box:	1 Foamtak or 2 Tubetak Pro (per box)



MetroLENRD[™] Bass Traps

Based on the design of our wildly successful original LENRD Bass Trap, the MetroLENRD gives a fresh look to a reliable, unbeatable sound absorber! Plus, it's available in all of the Auralex colors.

All three Metro products work together to provide sound absorption, diffusion and bass trapping, while the "cityscape" cut provides visual continuity to your room.

The Metro family was designed with a professional, architectural look for use in studios, home theaters, office buildings, churches or anywhere a more upscale appearance is called for.

MetroLENRD Bass Trap - METROLEN(color)	
NRC:	1.20
Qty:	8 (16 lineal ft.)
Available Colors:	all
Sugg. Adhesive Per Box:	1 Foamtak or 2 Tubetak Pro (per box)

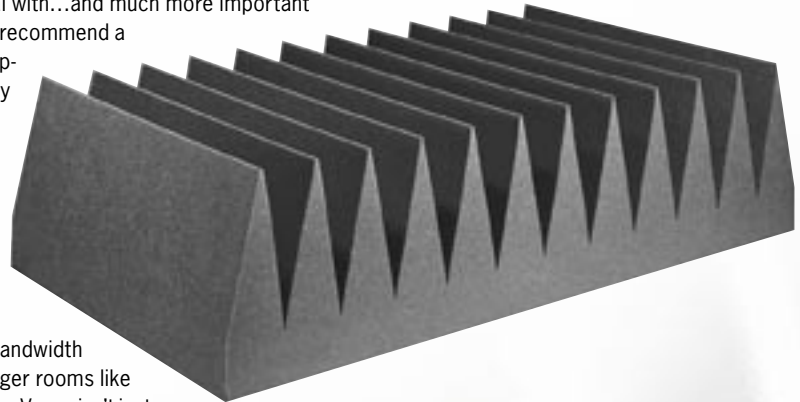


Venus™ Bass Traps

Many smaller studios and control rooms suffer from low-frequency anomalies not only due to their lack of adequate trapping in general, but also due to their dimensions. A standing wave occurs when a wave's length coincides with a room's dimension. This is the culprit when many times people have asked us, "Why do I have tons of bass one place, but if I move my head six inches, I've got no bass at all?"

In a studio, it's easy enough to move a performer, amp or drum kit to a different spot, but in a control room, where everything's fixed in location, such standing wave occurrences become tougher to deal with...and much more important based on the nature of what a control room is for. While we rarely "always" recommend a specific type of acoustical treatment, we do always tell customers that trapping their rear wall, even if they're going to install a diffusor array, is extremely important for accurate low-frequency response at the mix position.

The Venus Bass Trap achieves a prodigious level of low-frequency absorption at your room boundaries—where low-frequency problems begin—at a price that allows it to fit into most budgets. The Venus ships in a 2'x4'x12" size, but is often cut in half to 2'x2', then paired with a 12" Auralex CornerFill.



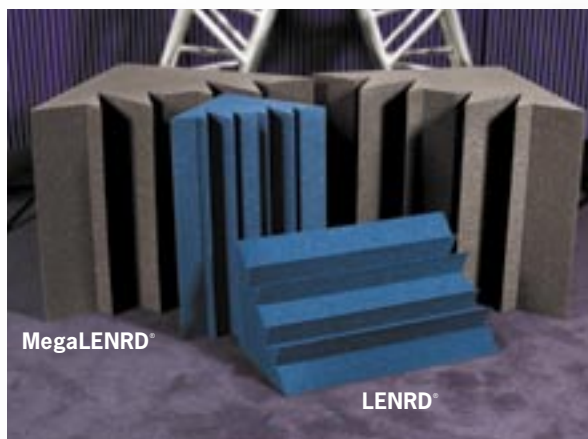
While the Venus Bass Trap can provide serious low-frequency and broad bandwidth absorption that's literally second to none in all rooms, it really shines in larger rooms like gymnasiums, houses of worship and multipurpose rooms. That's not to say the Venus isn't just as effective in smaller rooms, though. For example, one of the country's hot new up-and-coming ad agencies and post houses has a relatively small studio whose entire 10' tall ceiling is treated with Venus Bass Traps (*if you're going to do this, note that mechanical reinforcement in lieu of adhesive may be necessary due to the weight of the Venus*). The studio sounds linear and, quite frankly, awesome!

Using them in this way allowed the room's low frequencies to be smoothed out without taking too big a bite out of the room's 10'x14' size and without deadening the room's tone too much. The room now exhibits a sound that is surprisingly spacious, yet controlled; certainly the room's sound belies its small size. The engineer who works the room says, "it's the best-sounding room I've ever worked in."

The Venus exhibits a phenomenal noise reduction coefficient of 1.63 at 125Hz—so good that even the stoic testing lab guys called and said "Wow, how'd you do that?" Thanks to the Auralex Venus Bass Trap, you can finally afford phenomenally effective, really serious low-frequency control.

Venus Bass Trap - 12VEN24(color)	
NRC:	1.30 (1.63@125Hz)
Qty:	2 (16 sq. ft.)
Available Colors:	all
Sugg. Adhesive Per Box:	1 Foamtak or 2 Tubetak Pro (per box)

MegaLENRD™



At twice the width (extending 2' along each wall, not 1' like the standard LENRD), the MegaLENRD is substantial enough to handle low-frequency problems in rooms of any size. It is the only broadband absorber effective below 50hz! Churches and critical listening facilities rave about the results provided by MegaLENRD.

Available by special order only.



MegaLENRD Bass Trap - MEGALEN(color)	
Qty:	2 bass traps
Available Colors:	all
Sugg. Adhesive Per Box:	1 Foamtak or 2 Tubetak Pro (per box)

MAX-Wall™ Mobile Acoustical Environment

The patent-pending, interlocking MAX-Wall system is made to grow and grow as your needs change...it can just go on and on and on, but only if you need it to. Don't buy more than your place requires...and don't bankrupt your pocketbook when a simple MAX-Wall system might be all you need! You want modular? MAX-Wall's your answer.

The Complete Solution

Add our Stand-Mounted LENRDs or Sunburst-360s to create your own perfect recording environment.

For those needing their MAX-Walls to join at 90° angles, we have MAX-Wall CornerCouplers (included in the 1141 VB Kit; 12 - 20" sections per box).

MAX-Wall = Choices

Choose from any of these kits in your choice of **Charcoal Gray**, **Purple**, or **Burgundy**.

The MAX-Wall mounts on our MAX-Stands™ that have an extension, allowing you to raise it to a height of 8 feet. You'll also receive MAX-Clamps™ to place under the panels for added support.



Applications

- ★ Project Studios ★ Radio & Television Remotes
- ★ Home Cinemas ★ Drum/Instrument Gobos
- ★ Practicing/Training Room ★ Surround Mix Position
- ★ On-Location Sound ★ Orchestra Pit ★ Office Dividers
- ★ Vocal Booths ★ Church Choir ★ and Much, Much More!

Mobile

The MAX-Wall's perfect if you're renting a space and don't want to—or aren't allowed to—mount anything to your walls, or if your place needs to serve a variety of acoustical purposes. MAX-Wall offers you great flexibility in a big hurry.

Our 831 Kit (*shown here*) can serve as an excellent mix position, and in just minutes can be reconfigured to serve as a triangular vocal booth, complete with window!

Absorptive

The MAX-Wall is very absorptive, even at low frequencies. It offers great broadband absorption and is incredibly linear, with an overall NRC of 1.05! In our own use and testing, we've been amazed at its effectiveness. We ultimately concluded that you get great absorption because all sides of the MAX-Wall panels are exposed, thus doing double-duty.

The MAX-Wall's proprietary, patent-pending design offers excellent broadband control of sound waves throughout your room AND in the near field, so now you can play, record or mix great music or vocal tracks ANYWHERE at ANY TIME!

The MAX-Wall panels are thick enough to yield a pretty high degree of sound containment, so a couple boxes of them can be used to set up—in a flash!—a temporary iso booth. Will it yield total sound isolation? Heck no. But it'll give you enough containment so that you can lay down a clean new track in a hurry and likely not have to monitor on headphones.

eXpandable

You can set up your MAX-Wall in minutes with no tools, no adhesive, no fuss. And you can add additional MAX-Wall panels as your needs grow.

Start off with one of our kits and go from there. Build your own set-up with additional MAX-Wall 200s, 420s (*one box*) and other accessories.



MAX-Wall products are only available in Charcoal Gray, Burgundy and Purple (*shown here*)

Patent Pending. Design features © Copyright 1999, 2004 Auralex Acoustics, Inc.

"The Auralex MAX-Wall System is a simple and elegant solution..."

Guitar Player Magazine

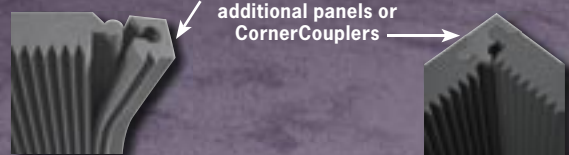
"Stereo imaging at the mix position was dramatically improved... sonic details became much easier to pick out..."

Pro Audio Review

"a very flexible tool for recording...make(s) a big difference..."

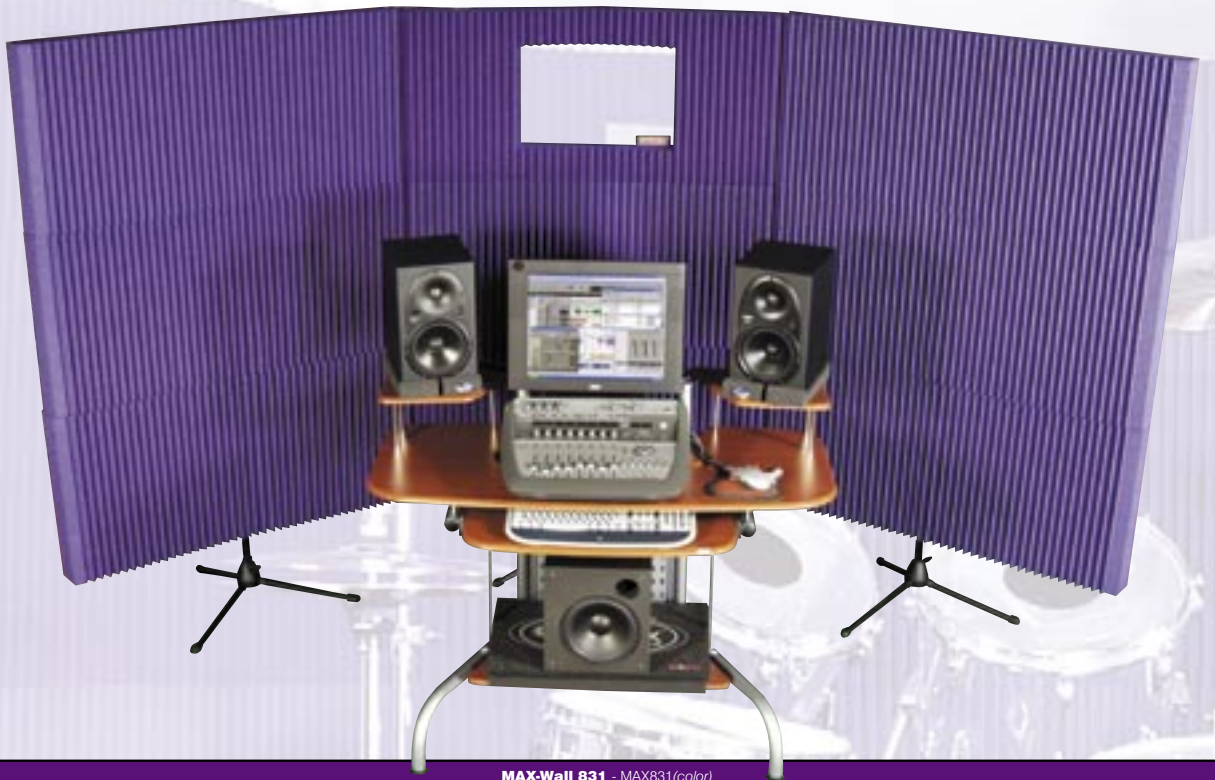
Recording Magazine

Ends peel off to connect additional panels or CornerCouplers



MAX-Wall Environment

MAX-Wall 831



MAX-Wall 831 - MAX831(color)			
Qty:		8 - 20" x 48" MW panels & 1 - MAX-Wall Window Kit	
Accessories:	3 MAX-Stands & 3 MAX-Clamps	Available Colors:	Charcoal Gray, Burgundy & Purple

MAX-Wall 420



MAX-Wall 420 - MAX420(color)	
Qty:	4 - 20" x 48" MW panels
Accessories:	2 MAX-Stands & 2 MAX-Clamps
Available Colors:	Charcoal Gray, Burgundy & Purple

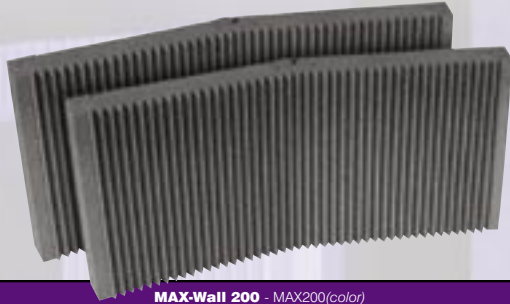
MAX-Wall 1141VB



MAX-Wall 1141VB Vocal Booth - MAX1141(color)	
Qty:	11 - 20" x 48" MW panels, 1 - MAX-Wall Window Kit & 12 CornerCouplers
Accessories:	4 MAX-Stands & 4 MAX-Clamps
Available Colors:	Charcoal Gray, Burgundy & Purple

SPOTLIGHT

MAX-Wall 200



MAX-Wall 200 - MAX200(color)	
Qty:	2 - 20" x 48" MW panels
Available Colors:	Charcoal Gray, Burgundy & Purple

MAX-Wall 211



MAX-Wall 211 - MAX211(color)	
Qty:	2 - 20" x 48" MW panels & 1 - 20" x 48" MW-Window panel with 18" x 12" window
Accessories:	1 MAX-Stand & 1 MAX-Clamp
Available Colors:	Charcoal Gray, Burgundy & Purple

MAX-Wall Window



MAX-Wall Window - MAXWIN-KIT(color)	
Qty:	1 - 20" x 48" MW-Window panel with 18" x 12" window
Available Colors:	Charcoal Gray, Burgundy & Purple

Known for his innovative spirit and broad musical scope, world-renowned saxophonist Branford Marsalis is equally at home on the stages of the world's greatest jazz clubs and classical halls.



Photo by Drew Carabin

After two decades with Columbia Records, where he won three Grammys® and recorded twelve jazz albums, two classical albums and two pop albums with his band Buckshot LeFonque, Marsalis founded his own label, Marsalis Music, in 2002. Dedicated to presenting creative music in a variety of styles, the label's initial releases include three featuring the saxophonist: *Footsteps of Our Fathers*, his quartet's reflections on the music of Ornette Coleman, John Coltrane, John Lewis and Sonny Rollins; *The Marsalis Family: A Jazz Celebration*, the historic first recording of pianist Ellis Marsalis with all four of his musical offspring; and *Romare Bearden Revealed*, a celebration of the great American visual artist Romare Bearden featuring the Branford Marsalis quartet plus guests including Wynton Marsalis and Harry Connick, Jr.

"We record live whenever possible. No overdubs if we can avoid it. I am a big fan of gobos, and my sound engineer, Rob Hunter, had found a few from an old church, so we were using those. They worked, but they were heavy and difficult to carry around with us."

"Rob heard about Auralex Acoustics and checked it out on the web", says Branford. "He came across the MAX-Wall, so we picked up a few to try. They are marvelous: easy to store, easy to move from session to session. We get high quality recordings every time, without the expense of setting up complicated sound control in every venue. We are now big fans of Auralex and will always use your products whenever we record."

Branford Marsalis

Branford Marsalis

Sound Diffusion 101

Got Live If You Want It!

The proper control of room acoustics typically requires three distinct types of sound management: absorption, transmission control and diffusion. Absorption of the sound waves bouncing around inside a room is easily accomplished by the judicious installation of Studiofoam® or SonoFiber. Transmission control (*keeping inside sound in and outside sound out*) is accomplished by means of specialized sound barrier materials like our SheetBlok™, specifically designed trapped air cavities, and multiple layers of specially-chosen construction materials.

Diffusion is accomplished by alleviating large, flat, reflective room surfaces—about which the consensus is they have no place in serious recording, performing or listening environments—and instead, introducing surfaces of scientifically-designed varying shapes, sizes and angles. Auralex features four proprietary diffusors: the T'Fusor™ 3D sound diffusor, MiniFusor™, MetroFusor™ and DST-R™ to serve any sonic, architectural or budgetary need.



What Does Diffusion Do For You?

Diffusion keeps sound waves from grouping, so there are no hot spots or nulls in a room.

In fact, diffusion greatly widens the "sweet spot" and lends a strong, 3D sense of openness to a room, making it easier to hear "into" a mix.

Diffusion obliterates standing waves and flutter echoes without simply removing acoustic energy from the space or greatly changing the frequency content of the sound. Some famous recording artists like to perform in strongly diffusive environments because of the openness they hear.

Diffusion can make a small space seem large and a large space seem even larger. In conjunction with absorption, diffusion can effectively turn virtually any space into one that is appropriate and useful for the purpose of recording or monitoring sound with a high degree of accuracy.

How Does Diffusion Work?

In a couple of ways. Most obviously, the irregular surface contours and varying angles of the diffusor each reflect sound waves in specific different directions. Less obvious but just as important, the varying heights and angles that diffusors contain work by reflecting sound back at different times.

Thus, sound is spread out not only in a physical (*reflected*) sense, but also in the time domain. Whereas the waves that get through the diffusor's material are mainly low-frequency waves, introducing a piece of relatively dense sound absorbent material behind a diffusor can improve time domain spread, diffusion, and to some degree, even low-end absorption. (*Low-end absorption is a better goal than low-end diffusion, which based on physics, is difficult to achieve and would only serve to muddy your sound.*)

The engineer at Florida's TransContinental Studios, where some of the industry's top albums have been done, loves the sound of the dozens of T'Fusors they have and appreciates all the bonus low-frequency absorption he gained when they were installed.

Who Needs Diffusion?

Most spaces can benefit from the introduction of properly designed and located diffusion; only the quantity and placement varies. Diffusion has been successfully implemented in studios, control rooms, concert halls, gymnasiums, meeting rooms, sanctuaries, natatoriums and more. The proper balance of diffusive and absorptive surfaces varies with room size and function, so your dealer or Auralex representative will be glad to assist you in choosing the proper type and quantity of diffusors and can advise you as to the best location for the devices in your particular space.

How Does A Good Diffusor Perform?

Diffusors spread sound evenly over the entire hemisphere in front of it in both directions (*like ours do, if I might be so bold as to point out the obvious*). The smoother the arc the better, because deviations from a smooth arc indicate volume changes. The object of diffusion is to redistribute mid and high-frequency sound evenly throughout a space, not to absorb it, so you want a diffusor whose arcs at the various frequencies: **(a)** are very smooth, and **(b)** all show basically the same shape, which indicates the unit is providing uniform diffusion at all frequencies (*like our T'Fusor does from below 176 Hz to over 11,233 Hz, way above the test's cutoff frequency of 8000 Hz*).

Other diffusors on the market generate arcs that have too much deviation from smooth and arcs that aren't semicircles, they're more like the teardrop lobes generated by a flat panel. This means the other companies' diffusors aren't redistributing sound energy evenly in a 180 degree hemisphere.

What Placement Is Appropriate?

First, let's talk about control rooms. Most studio designers will tell you that the front of the room (*walls and ceiling*) should be absorptive as far back as the engineer. The ceiling from the engineer back can contain a mix of diffusion and absorption, but many top designers feel the rear wall should feature a diffusor array surrounded by broad-bandwidth absorption, especially in larger rooms. The side walls and ceiling from the engineer's position on back can be alternately absorptive and diffusive.

Second, live rooms (*studios*). Personal taste, room size and room function determine how dry (*absorptive*) or wet (*diffusive*) a studio should be, but many famous rooms are absorptive in some spots and diffusive in others. **Generalizations:** rock studios should be more absorptive than classical or jazz studios, and rarely should be totally "dead."

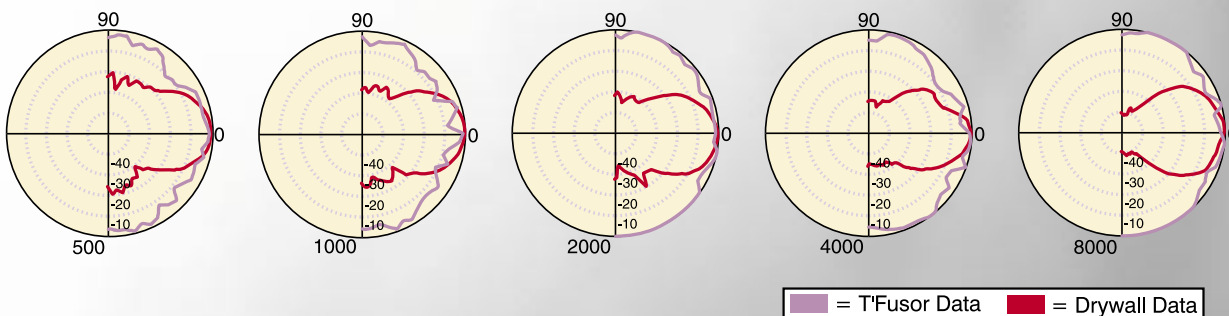
Third, isolation and voice-over booths. Personal taste and room size come into play here, too. A voice talent may prefer totally absorptive environments. A drummer, however, might prefer a combination of diffusion and absorption on all room surfaces with significant bass trapping. If recording sax players, violinists or solo sopranos, you'd probably want some combination of the two; possibly more diffusion than absorption. It's truly your call, but bear in mind that once bad (*non-diffused*) "room sound" is captured on tape, disk, etc., you can never get rid of it. As Ross Vannelli said, "There's no knob for it."

Home Cinema

With the ever-increasing popularity of home theaters, contractors and consumers are finally coming to the realization that all the electronics in the world can't "fix the room," thus acoustical treatment is finally becoming viewed as essential for the well-informed audio and video connoisseur. In surround sound environments that utilize direct-radiating loudspeakers, absorption is actually a more critical component than diffusion because sound waves emanating from 5 or more loudspeakers and allowed to bounce around the room as multiple reflections will absolutely negate your ability to accurately hear the painstakingly-mixed audio on your DVDs.

As for diffusion, in many theaters space is limited where acoustical treatments can be placed due to extensive interior design, and any flat room boundary areas are likely to be needed for absorption. In high-design rooms, many times all the decorative trim, moldings and fixtures actually can act as natural diffusors (*as long as they're tightly installed so they don't rattle or resonate*). Implementing diffusion on ceilings less than 15 feet tall can be an effective solution for many people. Diffusion on this type of relatively low ceiling will make the space seem larger, thus lending big theater-like sound and widening the room's ideal listening area.

T'Fusor Polar Plots



Sound Diffusors

T'Fusor™ Sound Diffusors

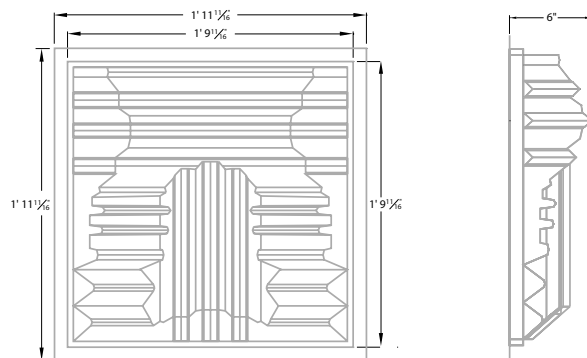
Made from a lightweight-yet-sturdy high-impact thermoplastic, T'Fusors beat the performance of competing diffusors hands down and offer massive cost savings to boot!

T'Fusors drop easily into ceiling grids & are wall mountable with pushpins, staples, nails, Tubetak, Velcro® or 2-sided tape. They're white in color but may be easily painted by brush or spray.

T'Fusors impart a sense of controlled spaciousness and work best when mounted with a varying alignment of the "T" pattern. Improved broadband diffusion can be achieved by filling the specifically-designed cavity in the back of the T'Fusor with Studiofoam or 1" SonoFiber.

We developed T'Fusors not because the other diffusors on the market don't work well; some certainly do to one degree or another. Rather, we felt that other manufacturers were disregarding certain real-world concerns.

Other brands are much more expensive, can be heavy & expensive to ship, can be too heavy to mount with adhesive or on a ceiling, are sized inappropriately (15.5" for some; 2'x4' heavy wood and/or metal for others), won't work in suspended ceiling grids, are very difficult for even professional painters to evenly coat, are very fragile and/or feature poor quality workmanship & low perceived value.



They are lightweight enough to mount easily to walls & ceilings using construction adhesive or mechanical fasteners of your choice (2-sided tape, Velcro®, screws, staples, nails, push or T-pins, etc.). They are sized to facilitate alternating them with our acoustical foam panels for better overall room sound.

They have a 1" ledge in their back that facilitates insertion of SheetBlok, our flat-cut Platfoam, SonoFiber or Auralex mineral fiber insulation for greater versatility in a variety of situations.

They're available in easily-paintable white and are priced WAY BELOW competing products. So much so that some facilities can save literally *hundreds* or commonly *thousands* of dollars.

So, hopefully the polar plots speak for themselves and you understand that when we say T'Fusors are priced "way below" competing products and outperform 'em, we really mean it! In some cases, we're talking 90% less expensive and T'Fusors yield better performance.

T'Fusors, on the other hand, are 23.75" square which allows them to drop perfectly into a suspended ceiling grid. They're lightweight and nest into each other, so per-unit and total shipping costs are dramatically lower than other brands. They're made of a really sturdy, high-impact thermoplastic resin that stands up much better to normal wear and tear than competing brands. They are MUCH more easily painted than other brands.

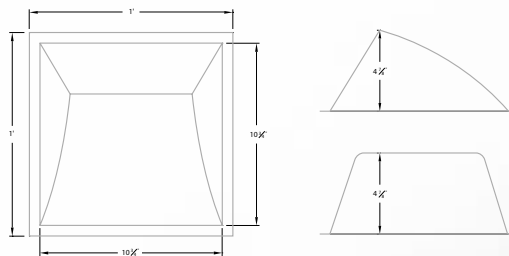
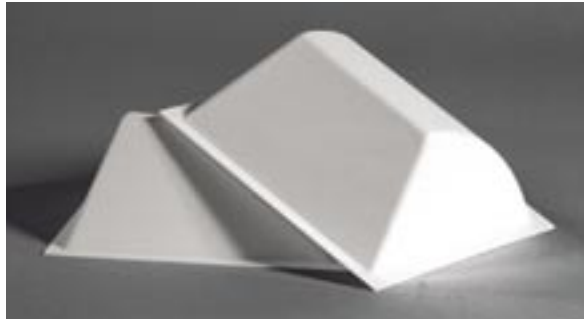
T'Fusor 3D Sound Diffusors - TFUS	
Qty:	4 - T'Fusors
Dimensions:	23 3/4" square x 6" tall (16 sq. ft. per box)
Available Colors:	paintable white

MiniFusor™ Sound Diffusor

Just like its big brother the T'Fusor, the MiniFusor is very versatile and affordable. The MiniFusor's shape lends itself to various wall patterns and its cavity can be filled with acoustical foam or Auralex mineral fiber insulation to provide better diffusion & low-frequency trapping.

The MiniFusor is also made of rigid thermoplastic resin and, like the T'Fusor, is super-easy to mount and paint. Auralex MiniFusors offer a rare combination of great performance and a great price!

So, if you're in the market for diffusors and are on a tight budget, you owe it to yourself to give serious consideration to a MiniFusor array for your facility.



MiniFusor Sound Diffusors - MIFUS	
Qty:	12 - MiniFusors
Dimensions:	12" square x 5" tall (12 sq. ft. per box)
Available Colors:	paintable white

MetroFusor™ Sound Diffusor

The MetroFusor is made from high-quality Class A flame retardant EPS (*expanded polystyrene*), so it's lightweight, affordable, easy to paint, easy to mount and inexpensive to ship.

The MetroFusor features the same distinctive, proprietary surface contour as our Metro absorber for a clean, consistent, architecturally-pleasing appearance.

The surface contour yields both sound wave redirection AND time domain spread for improved response without removing a significant amount of sonic energy from your space.



MetroFusors - METRODIFF	
Qty:	12 - MetroFusors
Dimensions:	2' square (48 sq. ft. per box)
Fire Rating:	Class A
Sugg. Adhesive Per Box:	2 Tubetak Pro

The Auralex DST-R™

The Diffusive Sound Tile Reflector, or DST-R measures 1' x1' and is only 1" thick, which makes it a great option when installation depth is very limited. DST-Rs are made from high quality Class A flame retardant EPS, lightweight, can be easily painted and are very easy to install.



DST-R - DST-R-KIT	
Qty:	36 - DST-Rs (36 sq. ft.)
Size:	12" square x 1" tall
Available Colors:	paintable white
Fire Rating:	Class A
Sugg. Adhesive Per Box:	2 Tubetak Pro

Performance Series Roominators™

Nobody else ever did it for you, so Auralex took the guesswork out of acoustics and made it EASY AND AFFORDABLE to improve your sound!

We proudly offer the **Roominators Performance Series** complete acoustical control kits that can easily tame the sound problems many people run up against in commonly-sized rooms.

With the Roominators Performance Series, everyone from the novice to the pro can sound their best...no formulas, no mumbo jumbo, no physics required. Finally, somebody has made it easy for you to sound great!

Think about this: What do you want out of your equipment?

Better sound! The trouble is, without fixing your room acoustics, none of your great equipment will sound as good as it should. Your room just won't let your gear's true sound come through.

It just doesn't get any easier than the **Roominators Performance Series** from **Auralex!**

Now you can have the big studio sound you've been looking for, but didn't know where to find and probably thought you couldn't afford.

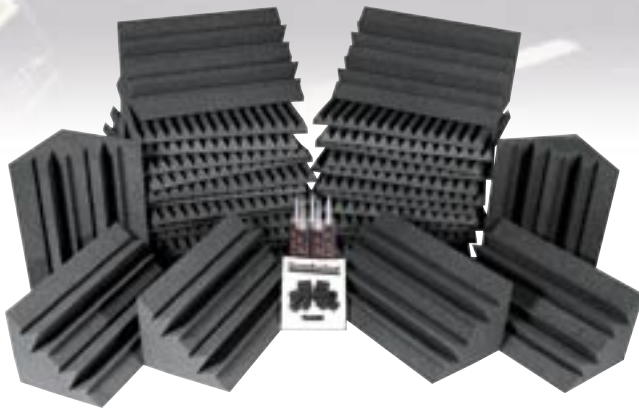
We've packed into the Roominators Kits the same exact features and performance that our famous clients have loved for years!

If you're the type who doesn't know a lot about the physics of sound control and doesn't WANT to know a lot about the physics of sound control, then you owe it to yourself to check out all the **Roominators Performance Series kits**: from the super-affordable Deluxe Plus all the way up to the top-of-the-line Pro Plus Kit.

If you determine your needs to be greater, you can also "mix & match" your room's solutions by combining more than one Roominators Performance Series kit (*of the same OR different types*) or by adding a la carte some of the other Auralex products featured in this catalog.

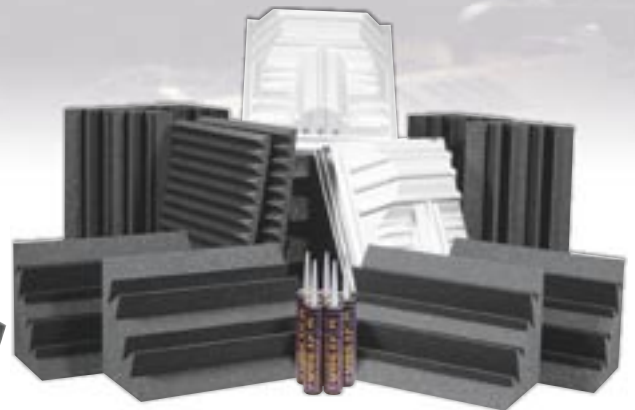


Project®™



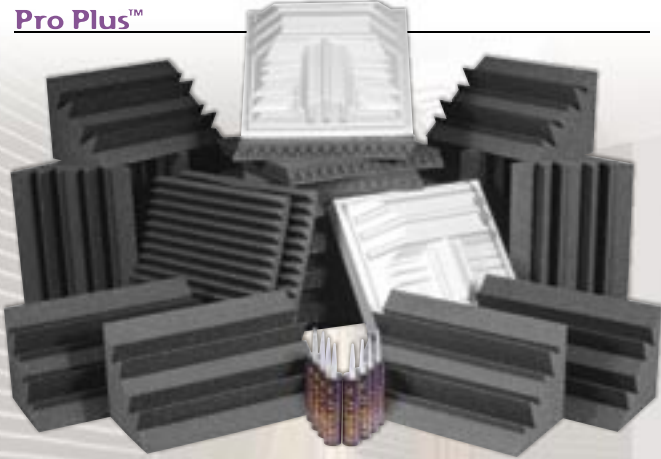
Project® Roominators Kit - PROJ2ROOM	
Absorbers:	24 - 2' x 2' x 2" Studiofoam Wedges
Bass Trapping:	8 - LENRD Bass Traps
Adhesive:	5 - Tubetak Pro Adhesives
Available Colors:	Charcoal Gray only

Deluxe Plus™



Deluxe Plus Roominators Kit - ROOMDLXPLUS	
Absorbers:	24 - 2' x 2' x 2" Studiofoam Wedges
Bass Trapping:	8 - LENRD Bass Traps
Diffusion:	6 - T'Fusor 3D Sound Diffusers
Adhesive:	5 - Tubetak Pro Adhesives
Available Colors:	Charcoal Gray only

Pro Plus™



PRO Plus Roominators Kit - ROOMPROPLUS	
Absorbers:	36 - 2' x 2' x 2" Studiofoam Wedges
Bass Trapping:	12 - LENRD Bass Traps
Diffusion:	8 - T'Fusor 3D Sound Diffusers
Adhesive:	8 - Tubetak Pro Adhesives
Available Colors:	Charcoal Gray only

Roominator Selection Chart*

Find the Roominator Kit (*column*) that most closely matches your rectangular room size with the room function. If more than one box matches, the left-most Roominator is the minimum we would suggest for a room that size and function. Use the Auralex Personalized Room Analysis Form for large and odd-shaped rooms, critical applications or sound transmission problems.

Auralex® Roominators™ Selection Chart							
% of coverage of walls and ceilings							
ROOM SIZE	2-D36 Kits	Alpha-DST	Project®	D108L	Deluxe Plus	Pro Plus	D240xi
6 x 4	39.1	43.5	69.6	76.1	82.6		
6 x 6	31.6	35.1	56.1	61.4	66.7	98.2	
8 x 6	26.5	29.4	47.1	51.5	55.9	82.4	
8 x 8	22.5	25.0	40.0	43.8	47.5	70.0	
10 x 8	19.6	21.7	34.8	38.0	41.3	60.9	95.7
10 x 10	17.1	19.0	30.5	33.3	36.2	53.3	83.8
12 x 10	15.3	16.9	27.1	29.7	32.2	47.5	74.6
12 x 12	13.6	15.2	24.2	26.5	28.8	42.4	66.7
14 x 10	13.7	15.3	24.4	26.7	29.0	42.7	67.2
14 x 12	12.3	13.7	21.9	24.0	26.0	38.4	60.3
16 x 12	11.3	12.5	20.0	21.9	23.8	35.0	55.0
16 x 14	10.2	11.4	18.2	19.9	21.6	31.8	50.0
16 x 16	9.4	10.4	16.7	18.2	19.8	29.2	45.8
18 x 18	8.0	8.9	14.2	15.6	16.9	24.9	39.1
20 x 16	8.0	8.9	14.3	15.6	17.0	25.0	39.3
20 x 18	7.4	8.3	13.2	14.5	15.7	23.1	36.4
20 x 20	6.9	7.7	12.3	13.5	14.6	21.5	33.8
Underspec'd	< 20% Coverage						
Spot Treatment	10% - 20% Coverage						
Recording Studio/Live Rooms	20% - 39.9% Coverage						
Control/Post Production	40% - 59.9% Coverage						
Vocal Booths	60% - 100% Coverage						

*Based on 8' ceilings. Higher ceilings may require a larger Roominator kit.

System of a Down has engendered a sound transcendent of trends or labels and find themselves in an elite class of rock acts.

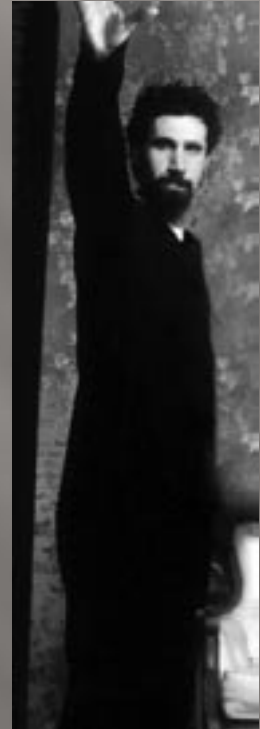
Serj Tankian, the compelling singer of System Of A Down, in a manner as individualistic and distinctive as his music, embarked on a personal project studio build effort.

His web search led to Auralex Acoustics' trusty www.Acoustics101.com.

Here's Serj on the results of his newly completed control room/live room/vocal booth facility:

"Acoustic design is crucial to audio perception. Auralex and their Acoustics 101 gave us the tools to build a completely soundproof studio, and their acoustic treatment gives me the actual sound produced, not overtones, reflections or any other untrue representations of the sound produced."

Peace,
Serj



Serj Tankian



Designer Series Roominators-DST™

Auralex proudly introduces three new Roominators kits featuring our exciting new line of Designer Series Treatment products. We not only take the guesswork out of acoustics and make it EASY and AFFORDABLE; we now do it with even greater style!

The components of each of the DST kits offer you an easy way to add a decorative touch to your space via color choices and a multitude of easy design layouts. A few simple, easy cuts along the ridges of the panels give you even more options to create some great-looking arrays with vibrant colors.

Like our Performance Series Roominators, these kits will tame many of the sound problems you face in common-sized rooms. Plus, Roominator-DST kits allow for enough cool layout design options to satisfy even the most finicky interior designer!

Roominator-DST kits span a wide variety of applications, addressing the acoustic and aesthetic needs of the small project studio as well as the most demanding professional mix/mastering environments.

Whether it's your first studio, a home theater, or a Pro Tools Suite, the Roominators-DST Kits are designed to dramatically improve your acoustics, and give you a great designer look!

Don't be fooled by inferior, overpriced and underspec'd wannabes. Compare the quality, quantity, variety, personalized service and value...Auralex Roominators-DST Designer Series...the look, the sound, THE choice!



D36-DST™

Perfect for spot treatment and a designer look, the D36-DST room kit offers a wide variety of creative possibilities in the tuning of your room.

Think of all the creative possibilities these kits afford you as you begin to tune your room.

D36-DST Roominators Kit - D36(char/color)	
1' x 1' Absorbers:	<ul style="list-style-type: none"> • 18 - 1' x 1' - DST-112 panels (Charcoal Gray only) • 18 - 1' x 1' - DST-114 panels (Charcoal Gray, Purple, Burgundy or Blue)
Adhesive:	• 2 - Tubetack Pro Adhesives



Alpha-DST™

Auralex introduces the sleek, new Alpha-DST Roominators kit. Not only will the Alpha-DST take the guesswork out of acoustics, but it also improves the sound of everything you record!

Now you can actually hear (and record) ONLY the source and NOT what's bouncing off the walls and ceiling. You'll achieve better sound out of your existing equipment and get more enjoyment out of your room.

Alpha-DST Roominators Kit - ROOMAD(char/color)	
1' x 1' Absorbers:	<ul style="list-style-type: none"> • 32 - 1' x 1' - DST-112 panels (Charcoal Gray only) • 32 - 1' x 1' - DST-114 panels (Charcoal Gray, Purple, Burgundy or Blue)
Bass Trapping:	• 4 - LENRD-DST Bass Traps (Charcoal Gray only)
Adhesive:	• 3 - Tubetack Pro Adhesives

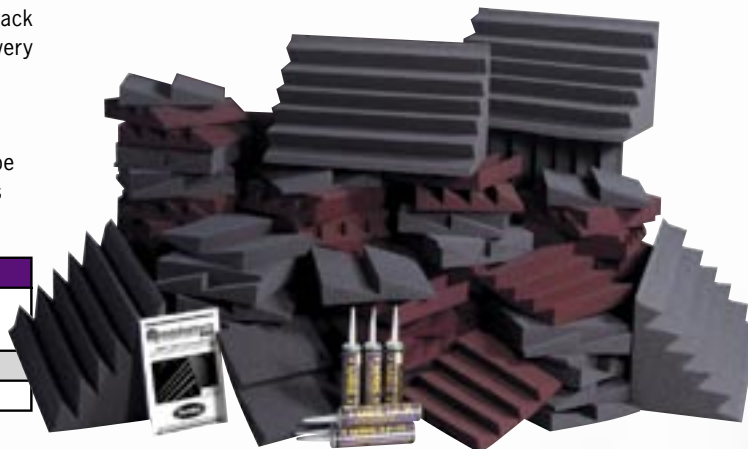


D108L-DST™

The D108L offers you all the components you need to attack the acoustics of a smaller project studio and gives you a very professional appearance.

The D108L is also excellent for smaller home cinemas and can lend a very elegant, upscale look. Two D108L Kits may be appropriate for medium-sized studios and home theaters, as well as live rooms and rehearsal spaces.

D108L-DST Roominators Kit - D108L(char/color)	
1' x 1' Absorbers:	• 54 - 1' x 1' - DST-112 panels (Charcoal Gray only) • 54 - 1' x 1' - DST-114 panels (Charcoal Gray, Purple, Burgundy or Blue)
Bass Trapping:	• 8 - LENRD-DST Bass Traps (Charcoal Gray only)
Adhesive:	• 6 - Tubetak Pro Adhesives



D240xi-DST™

This one's the Big Daddy of all our Roominators kits! The D240xi-DST not only gives you plenty of product for superior acoustic performance, it provides all the components necessary for an absolutely fabulous, knock-your-socks-off look!

Also included are a **GRAMMA Isolation Riser** and 10 units (2 per speaker) of our **MoPAD Monitor Isolation Pads** to properly isolate a subwoofer and up to 5 speakers.

This kit has it all, and the various components give you incredible acoustics and equally impressive decorative options.

Sections of the DST-422s can be used as borders with the DST-114s to create some great wall treatments.

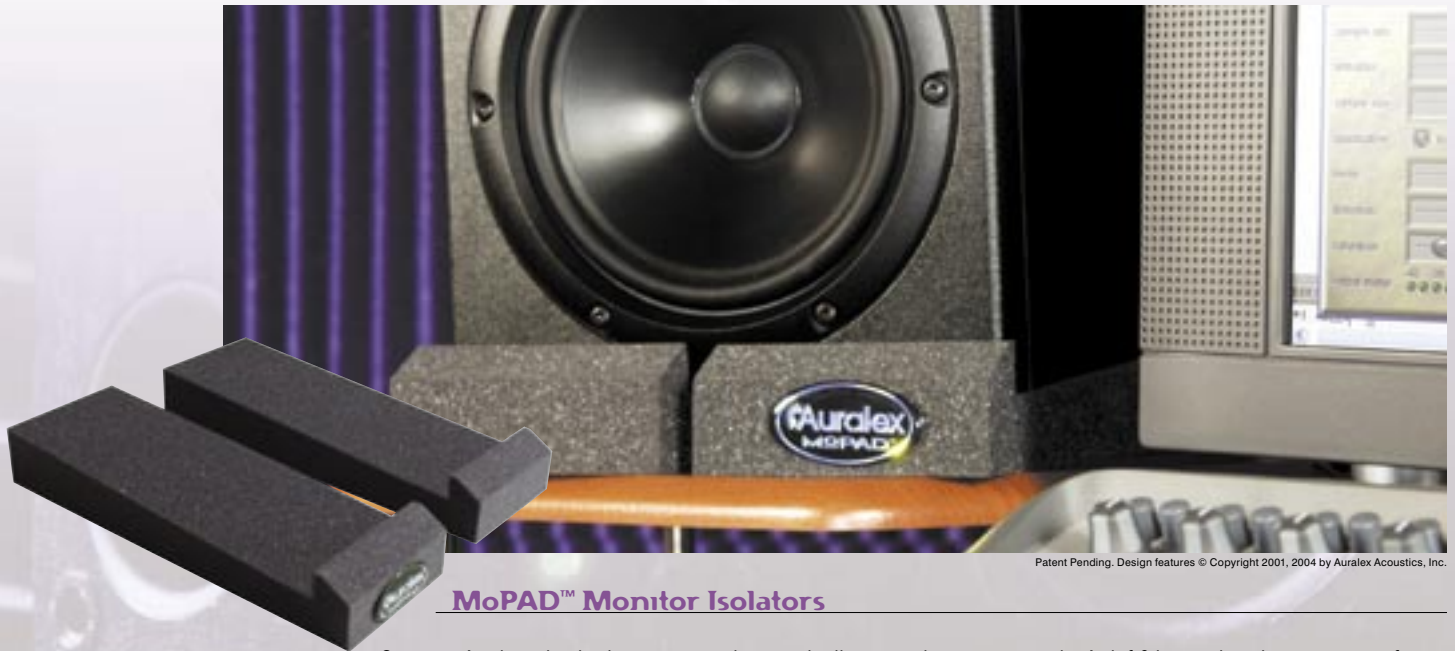
If you have a full-blown 5.1 production environment or a larger home cinema, this Designer Series Roominator is just what you need.

This DST Designer Series kit can fit your needs in the most demanding acoustic and decorative environments!



All Auralex Acoustics Roominators Kits offer great value with twice the surface coverage of other similarly priced kits. Consider our superior components, years of experience and then compare the cost per square foot. Don't be underspec'd by misleading so-called acoustical authorities.

D240xi-DST Roominators Kit - D240Xi(char/color)	
1' x 1' Absorbers:	• 48 - DST-112 panels (Charcoal Gray only) • 96 - DST-114 panels (Charcoal Gray, Purple, Burgundy or Blue)
2' x 4' Absorbers:	12 - 2' x 4' - DST-422 panels (Charcoal Gray only)
Bass Trapping:	16 - LENRD-DST Bass Traps (Charcoal Gray only)
Diffusion:	12 - T'Fusor 3D Sound Diffusers
Adhesive:	16 - Tubetak Pro Adhesives
ISO Series:	• 1 - GRAMMA Amplifier Riser • 5 pair of MoPAD Monitor Isolators (1 set per speaker—up to 5 speakers)



Patent Pending. Design features © Copyright 2001, 2004 by Auralex Acoustics, Inc.

MoPAD™ Monitor Isolators

Once you've bought the best gear and acoustically treated your room, what's left? Improving the accuracy of your monitors... that's what! Your loudspeakers are the *most* critical components you use to verify the quality of your work.

Even with the most expensive mixer, mics, preamps, cables and other pieces of gear, you're not *truly* hearing what your recordings sound like until you isolate your monitors from their environment.

This is where the Auralex MoPADs come in.

MoPADs provide sonic isolation between your monitors and whatever your monitors are resting on, INSTANTLY improving the accuracy of your entire monitoring system.

MoPADs are affordable, easy to implement and really effective at decoupling your monitors from your room and all its contents.

You've gotta get some! Until you do, you'll never know what your recordings *really* sound like.



"I placed a pair of MoPADs beneath Hafler 8" monitors on the meter bridge (Sony MXP-3000 console) and they have been there ever since.

Now both the Haflers and my Dynaudio BM-6a monitors sound great in that room (Kudzu Ranch Recorders) with the MoPADs."

"They (MoPADS) dramatically reduced the amount of bottom conducted through my console, making it easier to judge the real bottom in my mixes."

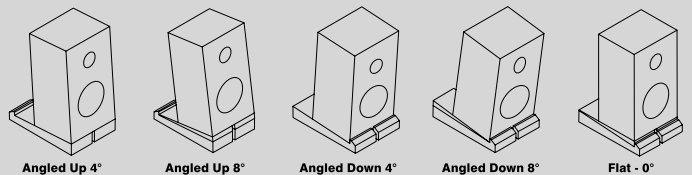
"MixerMark" Williams
 GRAMMY®-nominated Recording Engineer

Ben Fowler
 Top Recording & Mix Engineer (Eric Clapton, Bad Co., Michael McDonald)

5 Positions: The MoPAD Wedge Adjusters allow you to tilt the monitor/speaker (or any item to be decoupled/isolated) to listening angles of 4°, 8°, -4°, and -8°. Leaving the wedge in place allows the monitor to be set flat - 0°.

Two MoPAD units should be placed under each monitor toward the exterior edges for greater stability. While one MoPAD may work we discourage this due to lack of stability.

MoPADs have unlimited uses, such as isolating delicate electronics from vibration. The use of MoPADs under CD Burners, Laptops, Turntables, etc. is recommended, providing the MoPAD doesn't restrict air flow.





Patent Pending. Design features © Copyright 2001, 2004 by Auralex Acoustics, Inc.



GRAMMA™

The **GRAMMA** (*Gig & Recording, Amp & Monitor, Modulation Attenuator*) is an incredibly effective device that's used to float an amp or loudspeaker and yields nearly total acoustic isolation, resulting in a purity of tone that has to be heard to be believed! GRAMMA comes complete with a carrying handle, road-ready carpet, Studiofoam Wedges (*underneath*), Platform and optional gigbag (*sold separately*). GRAMMAs are incredibly effective with guitar & bass amps, PA stacks and subwoofers.



GRAMMA Gigbag

GRAMMA - GRAMMA GRAMMA Gigbag - G-GIGBAG	
Dimensions:	23" L x 15" W x 2 3/4" H
Usage:	1 to 2 GRAMMAs will support most amps, speaker cabinets, subwoofers and studio monitors
Optional Accessory:	GRAMMA Gigbag (<i>sold separately</i>)



Guitar & Bass Amps



Monitors



Subwoofers

Instant Sound Optimizers

Aural•Xpanders™

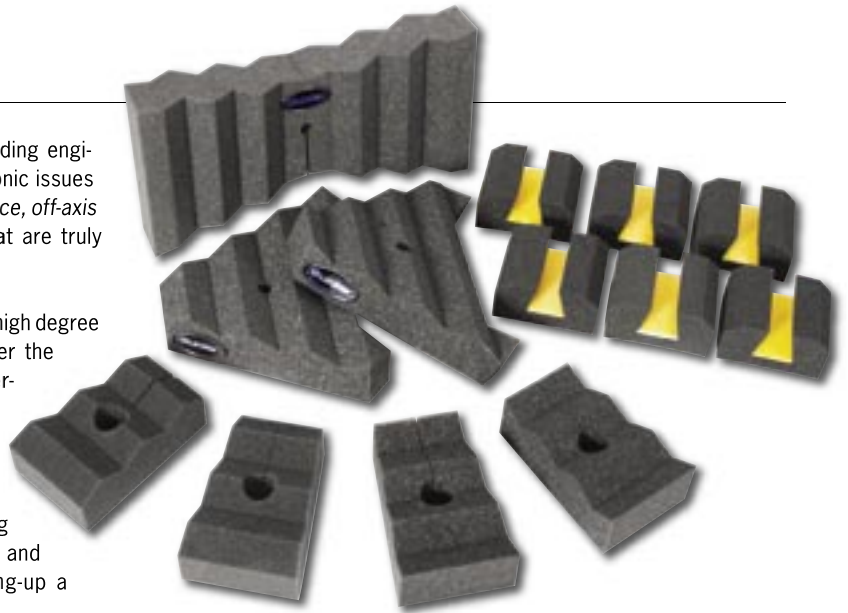
In the art of audio sound capture, the recording engineer must contend with and balance many sonic issues (*external noise bleed, structure-borne resonance, off-axis colorations*) in order to arrive at sounds that are truly sonically robust.

Aural•Xpanders give the recording engineer a high degree of control by providing the capability to filter the undesirable external overtones—nasty overtones that tend to push engineers to over-process during the mixing stage.

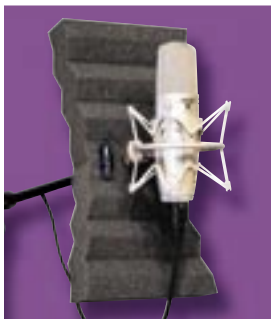
Aural•Xpanders offer the recording engineer a means of tonal control and passive filtering before the sound ever hits the signal path and before ever reaching for a knob or booting-up a plug-in.

Aural•Xpanders are excellent for recording engineers, drummers, broadcast talent, voiceover work or any recording situation.

Aural•Xpanders. The toolkit for sonic sculpting!



Aural•Xpanders - XPANDER-SET	
14" Baffle:	1 - Xpander
8" Baffles:	2 - Tri-Xpanders
6" Baffles:	4 - Trap-Xpanders
Isolators:	6 - PlatFeet Structural Resonance Interrupters



ISO Producer Pack™



What is the easiest and most inexpensive way to dramatically improve your recordings? The Auralex ISO Producer Pack!

The ISO Producer Pack gives you three of our most popular ISO Series products—MoPADs, GRAMMA & Aural•Xpanders—all in one box. It's the perfect combination for instantly optimizing sound in any recording or monitoring environment.

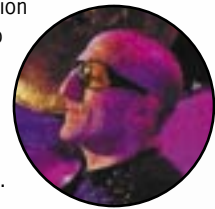
Carry a pack whenever you're working!

ISO Producer Pack - ISOPACK	
Contents:	1 set of Aural•Xpanders
	1 - GRAMMA Amp riser
	1 set of MoPADs

HoverDeck™

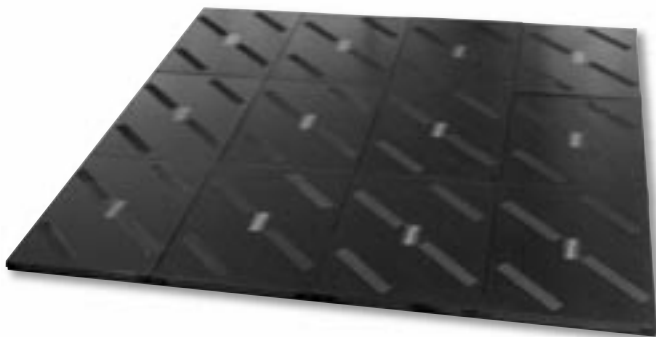
Stages and traditional drum risers sympathetically vibrate (resonate) with the drums and/or PA system. These resonances feed back to the drums and are then picked up by the mics. The Auralex HoverDeck is specifically engineered to reduce coloration from floor resonance by decoupling the drum kit from the structure, resulting in a tighter, more pure sound for both studio and FOH.

No longer will hollow stages resonate with a muddy rumble, or will concrete floors suck the tone out of your kick drum and floor tom. In the studio, on stage or in the practice room, HoverDeck's rugged MDF laminate core & web-like ISO-Puck modular risers minimize structure-borne sound transmission and sympathetic vibrations between drums and hardware. Your drums can finally have rumble-free purity of tone like you've never heard before.



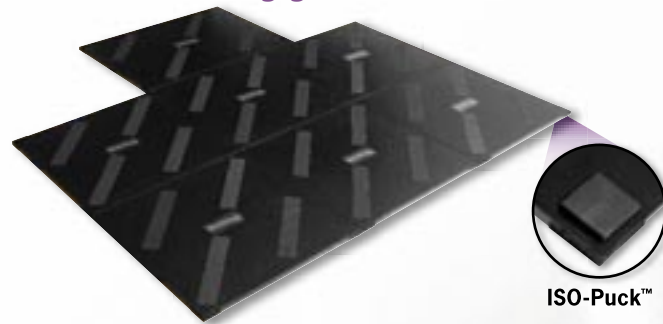
Kenny Aronoff loves his HoverDecks.

HoverDeck HD-88concert



HoverDeck HD-88concert - HD88C	
Contents:	12 - HD-tc platforms (23¾" x 31¼" x 1")

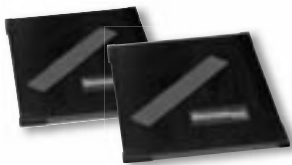
HoverDeck HD-64gig



ISO-Puck™

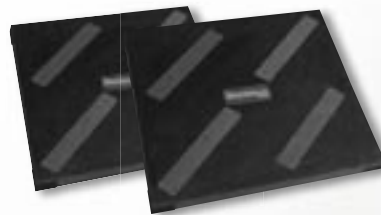
HoverDeck HD-64gig - HD64G	
Contents:	6 - HD-22 platforms (23¾" x 23¾" x 1")
	1 - HD-tc platform (23¾" x 31¼" x 1")

HoverDeck HD-s Satellite



HoverDeck HD-s Satellite - HDSPAIR	
Qty:	2 - HD-s platforms (13½" x 17½" x 1")

HoverDeck HD-22



HoverDeck HD-22 - HD22PAIR	
Qty:	2 - HD-22 platforms (23¾" x 23¾" x 1")

HoverDeck Road Case



HoverDeck Road Case - HDCASE	
Qty:	1 - HD-Case (25" x 36" x 10")

Platfoam™

We've developed a specialized type of Studiofoam that we call Platfoam. When used as riser support, Platfoam greatly purifies the tone of whatever's on the riser, dramatically improving isolation characteristics, thus minimizing sound transmission to neighboring spaces.

Platfoam is a fast, easy and affordable solution to many of your sound problems!

Platfoam - PLATFOAM-KIT	
Qty:	24 pieces (per box)
Dimensions:	2" x 4" x 4' blocks of high-density structural acoustical foam
Adhesive:	3 - Tubetak Pro



Construction/Isolation Products

SheetBlok™ Sound Barrier

SheetBlok is a specialized dense, limp-mass vinyl material that is about 6dB more effective than solid lead of the same thickness at stopping the transmission of sound. It acts as a thin, dense sound barrier layer in walls, ceilings or floors and is most effective when used as one component of a multi-layered construction scheme.

SheetBlok Sound Barrier can also be used to wrap HVAC ducting, as a vent noise blocker, as a pipe noise insulator (*in most cases HVAC ducts and piping need to be insulated first before being covered with SheetBlok; be sure to check your local building codes before installing*) or under carpet/carpet pad.

By the way, if you need even more help than one layer of SheetBlok offers, you can double it up for improved isolation and can expect its effectiveness to increase from STC 27 to about 35.



SheetBlok-Plus™ Sound Barrier

Some harder-to-work-with applications of SheetBlok (*such as ceilings*) require an adhesive to temporarily mount the product until the finishing layers can be assembled. That's where SheetBlok-Plus comes in. SheetBlok-Plus is a dense, limp-mass material that comes with a PSA (*pressure-sensitive adhesive*) already attached.

Just peel off the PSA backing and apply the SheetBlok-Plus to the area to be covered...and that's it! While it's not meant to be a permanent mounting solution, the PSA will easily hold your SheetBlok-Plus up while you're put the finishing layers over it.

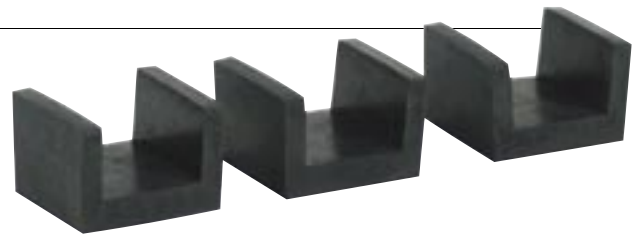
SheetBlok-Plus eliminates the hassles of troweled-on adhesives and mechanical fasteners & can save tons of time.

SheetBlok Sound Barrier - J-10SHBL or J-30SHBL SheetBlok-Plus Sound Barrier (4'x30' only) - PLSHBL30					
Size:	4'x10' pieces (40 sq. ft.) or 4'x30' rolls (120 sq. ft.)				
STC:	27	Thickness:	1/8"	Weight:	±1#/sq. ft.
Flammability:	Rated UL94 S.E. "0"; Passes test MVSS-302				
Tensile Strength:	400 psi				
Tear Strength:	70#/inch				
Service Temp:	-40° to 180° F				

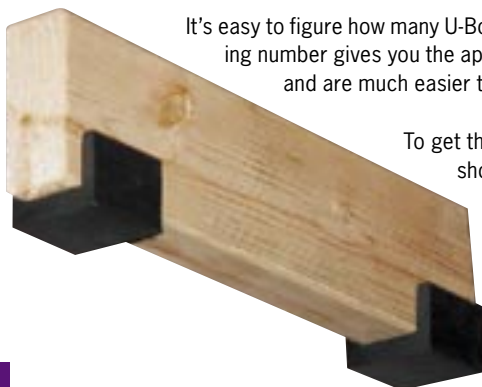
NOTES: (1) STC stands for Sound Transmission Class, a rating of how effective a product is at being a sound barrier. (2) Clear SheetBlok is sold by the square foot and is available in widths up to 4'. Minimums may apply.

U-Boats™ Floor Beam Float Channels

Made of a long-lasting EPDM rubber, U-Boats are our proprietary U-shaped channels used to support framing members and float (*isolate & decouple*) them from the surrounding structure. With the help of U-Boats, a floated room features greatly improved transmission loss (*isolation*) and low-frequency definition (*translated: a tight, floated room will always sound better!*).



It's easy to figure how many U-Boats to get: just multiply the total square footage of the area you want to float by two-thirds; the resulting number gives you the approximate amount of U-Boats you'll need. U-Boats are the industry's most affordable floating solution and are much easier to use than those exorbitant "pucks" that have been used in the past.

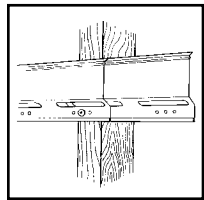
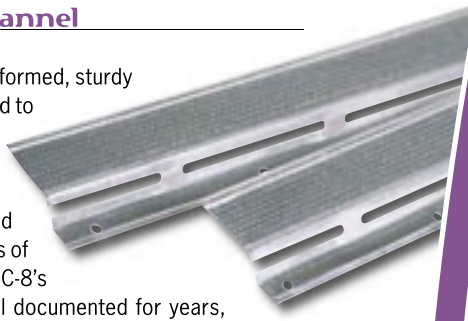


To get the biggest benefit from U-Boats, install your joists 12" o.c. instead of 16" o.c. Recent testing has also shown that U-Boats are safe to use at spacings up to 32" o.c. U-Boats on 16" centers will alleviate 50-99% of vibrations above 40Hz. U-Boats on 32" centers will alleviate 50-99% of vibrations from 20Hz up.

U-Boats - UBFF	
Size:	2 1/8" wide x 1 1/2" high x 2" long
Thickness:	5/16" & 1/2"
Box Qty:	Available in lots of 50 or more

RC-8™ Resilient Channel

Auralex's RC-8 is a specially-formed, sturdy metal device that, when used to hang drywall (instead of just attaching the drywall to the studs and/or joists), GREATLY improves the sound transmission characteristics of the wall or ceiling system. RC-8's effectiveness has been well documented for years,



but the problem has always been that RC-8 isn't commercially available in many locales or is available only to licensed contractors. This led to numerous customers calling Auralex saying they couldn't obtain RC-8.

RC-8 should be installed horizontally at the bottom and top of your wall, then every 2' or less in between. Up to (2) layers of 5/8" drywall may be hung on RC-8 and if you use SheetBlok too, change one layer of 5/8" drywall to 1/2".

RC-8 Resilient Channel - RC8	
Size:	8' lengths
Qty:	24 per box
Shipping:	ground shippable

Mineral Fiber Insulation

The best way to tighten up a room's sound and make it more soundproof in the process is to design it right, build it tight and make the partitions as dense as possible.

That's where our Mineral Fiber Insulation comes in. It's WAY more dense than "the pink stuff" and is specifically designed for acoustical usage. It yields much better bass trapping, overall absorption, thermal characteristics, moisture absorption and sound transmission loss (isolation) than any other product we've found.



Mineral Fiber Insulation	2" - 2MF24	4" - 4MF24
NRC:	1.00	
Qty:	6 (48 sq. ft.)	3 (24 sq. ft.)
Flame Retardancy:	Class A	
Advantages vs. Standard Fiberglass:	better sound isolation, better acoustic absorption, lower moisture absorption, better flame spread and smoke density specifications, 1200° burn point vs. 650°	

Sound Transmission? No Problem!

"All I wanted was for sound not to get out. Thanks to the amazing design and concept advice from Auralex Acoustics, I received more than I had ever hoped for."

"I can play during my daughter's naptime or the middle of the night, and she doesn't hear anything."

"On top of it all, which I never expected, I now have a great drum tracking room as well."

My room rocks!"

Jeff Marino



Jeff Marino

Mineral Fiber Insulation

RC-8

SheetBlok

U-Boats

Platfoam



Adhesives & Fasteners

Foamtak™ Spray Adhesive

Foamtak is quite simply the fastest and easiest way to mount Auralex acoustical foam products. Unlike Tubetak Pro adhesive, which is more permanent & tougher to remove down the road, Foamtak can be applied lightly so that your foam is removable, or it can be applied heavily for a more permanent bond.



Foamtak contains more actual solids than competing spray adhesives (*you're getting more for your money!*) and uses a unique spray pattern, so it offers greatly improved long-term bonding power vs. other sprays, which virtually ALWAYS dry out and fail.

Foamtak is guaranteed not to oxidize ("eat") Auralex acoustical foams and may be purchased in any quantity needed.

Foamtak - FTSPRAY	
Coverage:	1 can mounts 96 sq. ft. or more depending on foam thickness
Shipping:	Not suitable for air shipping
Note:	Not for use with MetroFusors or DST-Rs

Tubetak™ Pro Liquid Adhesive

Tubetak Pro is a super-strong, water-based adhesive that comes in a tube and applies easily with a standard caulking gun.



Tubetak Pro provides a permanent bond and one tube mounts up to 32 square feet of foam or diffusers, depending on thickness. Other brands of liquid adhesive have been known to oxidize ("eat") foam, but Auralex guarantees that Tubetak Pro will not oxidize Auralex foam products.

Tubetak Pro - TTPRO	
Coverage:	1 tube mounts up to 32 sq. ft.
Shipping:	Suitable for air shipping

Also available:

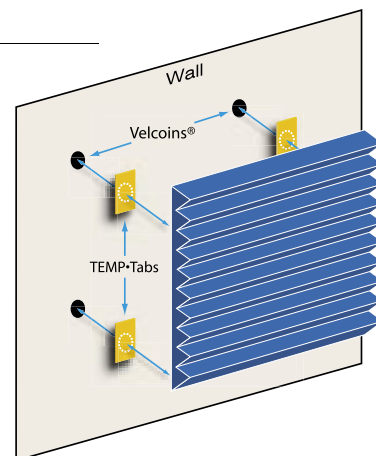
Tubetak - TTADH	
Coverage:	1 tube mounts up to 32 sq. ft.
Shipping:	Not suitable for air shipping

TEMP•Tabs™ Studiofoam Mounting Kit



TEMP•Tabs are a temporary Studiofoam mounting solution designed for easy installation and maximum flexibility. You no longer need to commit to permanently placing your acoustic treatments or cleaning adhesive residue and chunks of your investment off of your walls.

TEMP•Tabs - TTAB-KIT	
Qty:	72 - TEMP•Tabs
Coverage:	up to 96 sq. ft. per kit
Dimensions:	1½" x 3" tabs
Accessories:	72 sets of Velcoins®
Adhesive:	1 - Tubetak Pro



Product Application Support Services

Personalized Room Analysis Form

The Auralex Personalized Room Analysis is always FREE!

Simply fill out the Form and either take it to your Dealer or fax it directly to us.

A highly trained Auralex Product Application Specialist will respond via fax or e-mail within a couple business days with suggestions for quantity, type and placement of Auralex products.

The end result is a “shopping list” of Auralex materials which you can then purchase through any authorized Auralex Dealer.

Enhanced Product Application Support

Auralex is proud to announce our new and improved Enhanced Product Application Support Service.

What is it? Well, while we are able to help most of our customers apply Auralex products in their rooms through our **Free Personalized Room Analysis Form**, occasionally we find customers who have a need to go beyond the basics.

For a modest fee, our **Enhanced Service** goes the extra mile in terms of measurement and analysis. While this service is not intended to replace hiring a professional acoustical consultant, our Enhanced Service does help make sure things like loudspeaker placement and low-frequency control are as good as they can be.

Features that can be included as part of our Enhanced Service:

1. Room ratio analysis, dimensional analysis and suggestions for room dimensions that will minimize acoustical problems.*
2. Suggestions for ideal placement of loudspeakers and listening position, even for surround environments.
3. Detailed CAD drawings of suggested acoustical wall, ceiling and floor construction.*
4. Detailed CAD drawings of suggested acoustical treatment placement.
5. Design details for any special low-frequency devices.
6. Before and after testing of the room.**
7. General design suggestions for issues such as HVAC and computer noise.

All the work is performed by one of our highly trained Product Application Specialists— all of whom are degreed acousticians and acoustical engineers with many years of experience.

The Enhanced Service is a very cost-effective way to get the best possible acoustical environment. Why?

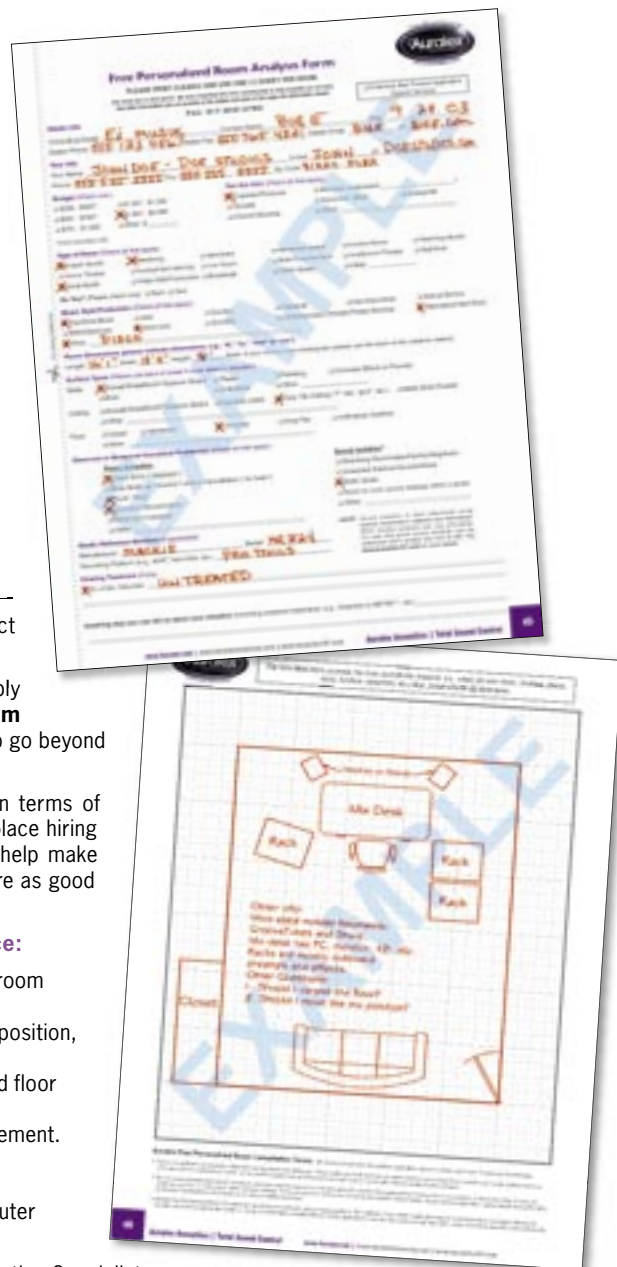
1. You can rest assured that Auralex will use all the tools at our disposal to minimize your acoustical problems.
2. Detailed CAD drawings ensure the products are placed in the room where they will be most effective.
3. You'll be able to get a great idea for how the treatments will look in your room once they're installed.
4. Unlike our Free Services, Auralex tests the room** to verify that the predictions we are making are valid.
5. Through the Enhanced process, we will be able to dedicate much more of our time to your specific acoustical needs. This will provide great results and a room that is **“Acoustically Certified by Auralex.”**

If you feel this is right for you, simply fill out our standard Product Application Support Form and check the “Enhanced” box. An Auralex representative will contact you promptly! They will send you an Enhanced Services Form so that you can choose – a la carte – the services you'd like us to provide. It's that easy!

Not sure if the **Enhanced Service** is the way to go? No problem! Simply start with our **no charge service** and we can help you decide whether you would benefit from the added features of our **Enhanced Service**. Either free or as paid consultants, we have the experience, tools and know-how to handle all of your acoustical needs!

*New construction only. Note that Auralex does not employ architects. Full room design – including mechanical, electrical, structural and other non-acoustical design elements should be handled by the appropriate professionals.

**Off-site testing; requires customer assistance with playback and recording of test signal CD or WAV file.





Free Personalized Room Analysis Form

PLEASE PRINT CLEARLY AND USE ONE (1) SHEET PER ROOM.

Use black pen or dark pencil. We have simplified this form considerably to help expedite our services. Any other information you can provide at the bottom and back of this page will yield better results.

Fax: 317-842-2760

Enhanced (fee) Product Application Support Services

Dealer Info

Consulting Dealer: _____ Contact Name: _____ Date: ____/____/____
Dealer Phone: (____) _____ - _____ Dealer Fax: (____) _____ - _____ Dealer Email: _____@_____

Your Info

Your Name: _____ E-mail _____@_____
Phone: (____) _____ - _____ Fax: (____) _____ - _____ Zip Code: _____ - _____

Budget (Check one.)

- \$200 - \$500* \$1,001 - \$1,500
- \$501 - \$750* \$1,501 - \$2,000
- \$751 - \$1,000 other: \$ _____

You Are A(n) (Check all that apply.)

- Engineer/Producer Musician (Instrument: _____)
- Vocalist Voice-over Talent Audiophile
- Church/Worship Other: _____

*room acoustics only

Type of Room (Check all that apply.)

- Project Studio Mastering Sanctuary Rehearsal Space Control Room Teaching Studio
- Home Theater Audiophile/Listening Live Room Multi-Purpose/Gym Auditorium/Theater Nightclub
- Vocal Booth Video Edit/Production Broadcast Office Space Other: _____

Do You? (Please check one) Rent Own

Music Style/Production (Check all that apply.)

- Pop/Rock/Blues Jazz Country Classical Hip-Hop/Urban Dance/Techno
- MIDI/Electronic Voice-over Acoustic Contemporary Christian/Praise Worship Alternative/Hard Rock
- Other: _____

Room Dimensions (please indicate dimensions, e.g., "ft," "in," "mm" or "cm")

Length: _____ Width: _____ Height: _____ (Note: If your room is non-rectangular, please use the back of this sheet to sketch)

Surface Types (Please use back of sheet if more detail is required.)

- Walls: Drywall/SheetRock®/Gypsum Board Plaster Paneling Concrete (Block or Poured)
- Brick Unfinished Other: _____
- Ceiling: Drywall/SheetRock®/Gypsum Board Exposed Joists Drop Tile Ceiling ("T" bar, "grid", etc.) Metal Deck/Trusses
- Other: _____
- Floor: Carpet Hardwood Concrete Vinyl/Tile Unfinished Subfloor
- Other: _____

Observed or Measured Acoustical Problem(s) (Check all that apply.)

Room Acoustics

- Flutter Echo ("slapback")
- Bass Build-up ("boomy") and/or Cancellation ("no bass")
- Room "Ring"
- Excessive Reverberation
- Mixes don't translate
- Other: _____

Sound Isolation*

- Disturbing Roommates/Family/Neighbors
- Unwanted External Sounds/Noise
- HVAC Noise
- Room to room sound leakage within a studio
- Other: _____

*NOTE: Sound isolation is best maximized using special construction materials and techniques. While Auralex products are very affordable, it's rare that good sound isolation can be addressed with a budget less than \$1,000. See www.acoustics101.com for more details.

Studio Reference Monitors (if applicable)

Manufacturer: _____ Model: _____
Recording Platform (e.g., ADAT, Hard Disk, etc.) _____

Existing Treatment (if any)

No Yes, Describe: _____

Anything else you can tell us about your situation (including preferred treatments, e.g., Pyramids or Metro™, etc.) _____

Cut along dotted line



The more detail that is provided, the more accurate the response. (i.e., where are your doors, windows, beams, ducts, furniture, equipment, etc.) Also, please indicate all dimensions.

Auralex Free Personalized Room Analysis Terms: We are proud to provide free product application support to all our customers. Please note the following:

1. Auralex is confident our products will perform as described in our literature. Please understand that since we are unable to be on site to experience sound in your actual room(s) and since room acoustics is a subjective science, we are unable to guarantee actual acoustical results in your room(s) after treatment with Auralex products.
2. Due to an ever-growing demand for acoustical assistance and the popularity of Auralex products, our free Personalized Room Analyses are limited to a maximum of two (2) hours of phone discussions, e-mails and/or faxed correspondences. This is necessary to ensure we can assist everyone in a timely fashion. If your product application support needs exceed this limit, an Auralex representative will contact you to discuss additional options.
3. Auralex free Personalized Room Analyses are limited to customers using Auralex products. The contents of our product application support correspondences are applicable only for Auralex customers using Auralex products. Using the information contained therein for the application of non-Auralex products voids any claims made concerning expected acoustical results.

Auralex Family of Websites & Other Goodies

Auralex.com On-line Total Sound Control Resource

Keep up on all of the latest Auralex products by visiting our newest and most extensive website ever! Chock-full of installation pics and other goodies, Auralex.com is your #1 on-line resource for Total Sound Control™.



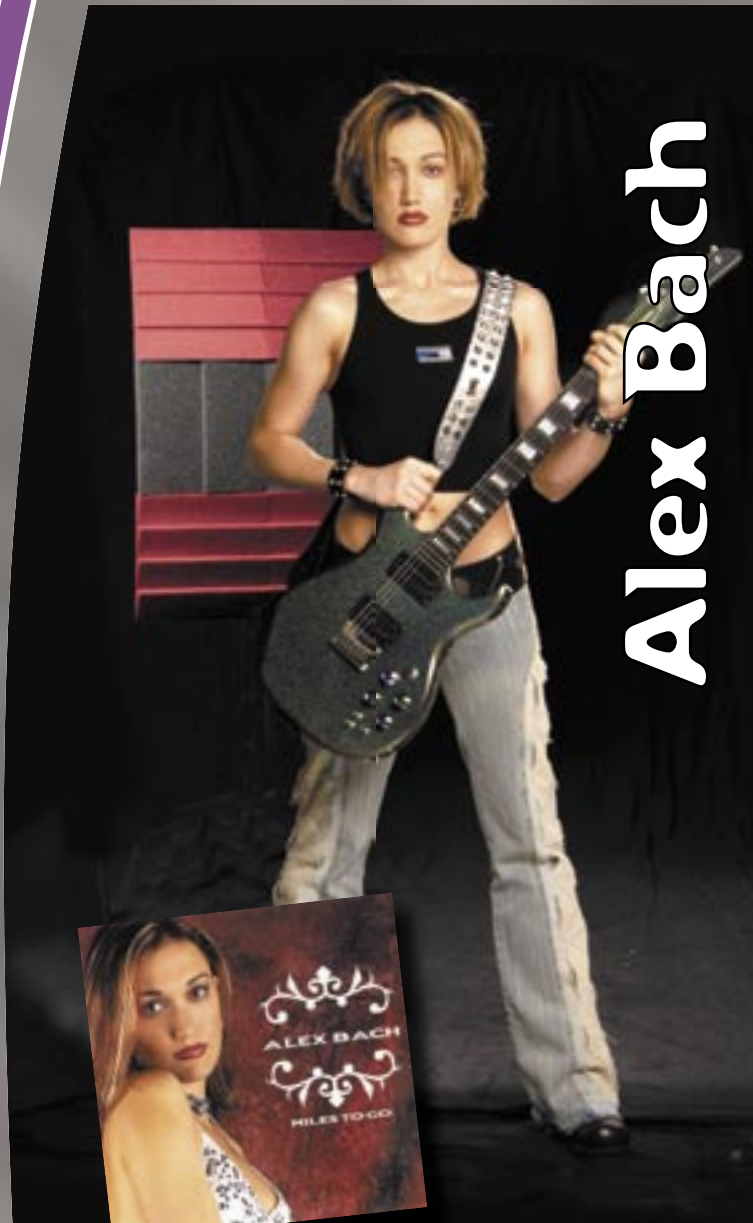
AuralexUniversity.com Hear Auralex in Action!

AuralexUniversity.com takes the “voodoo” out of acoustics and makes it easy to actually hear how Auralex treatments impact live and recorded sound. Our engineers have recorded a variety of instruments and voices to illustrate through sound how our products impact various real-world environments.



Acoustics101.com On-line Studio Construction Primer

Auralex’s handy little reference guide to understanding acoustics. Acoustics101.com gives you good, solid, cut-to-the-chase advice on how to build your studio so that it’s acoustically sound.



Auralex Acoustics recently provided acoustical treatments and consultation services for Singer/Songwriter Alex Bach.

Specifically, Alex needed assistance with her band’s rehearsal/ writing/recording space in West Palm Beach, FL.

The treatments were selected not only to improve the internal sound quality, but also to help foster the creative environment Alex desires.

Alex has been called “the thinking person’s rock star” and has been hand picked by the Pentagon’s Armed Forces Entertainment Committee to put on five weeks of live performances to lift the spirits and morale of America’s troops overseas.

TOTAL
SOUND
CONTROL

Total Sound Control



Auralex
acoustics

www.auralex.com

Auralex Acoustics offers everything you need to tune your room including industry-leading Studiofoam® acoustical panels, bass traps and diffusers.

Auralex is also proud to introduce the ISO Series, featuring products such as GRAMMA™, MoPads™, HoverDeck™ and Aural-Xpanders™.

Total Sound Control can be custom-tailored to your specific needs via Personalized Room Analysis and advice from the experts at Auralex.

Auralex: Your Studio, Your Sound, Your Choice!

