

AurallexTM

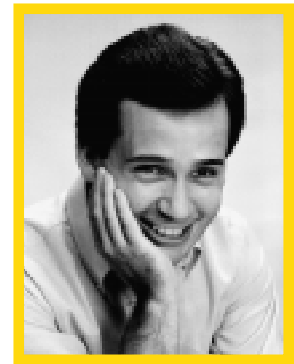
a c o u s t i c s



PRODUCT GUIDE

Welcome To Auralex Acoustics

by Eric Smith, Fearless Leader



I founded Auralex Acoustics back in 1977 because the acoustical products available at that time were way too expensive and had important disadvantages. In fact, they were so expensive that even the big-budget broadcast & recording facilities I worked in said they couldn't afford them! I knew there had to be a better way, so Auralex was born out back in my garage. Now, twenty years later, we've obtained a level of success that stands as proof that the Auralex concept was right on target—then and now. Famous users and hobbyists alike have shown us they appreciate our industry-leading performance, reasonable prices and innovative products. Ask your sales representative or browse our website (www.auralex.com) for our constantly updated **Famous Clients List**—they can afford virtually **any** acoustical products they want at any price. **They choose Auralex.** So should you.

Having been in the sound reinforcement, broadcast & recording fields ourselves for so many years, we have a good feel for what's needed, what really works and what's "fluff." Over the years, we've fine-tuned our line and now feel that we have in place solid products to solve virtually every acoustical problem—regardless of room size, shape or function. Not being ones to rest on our laurels, though, we're continuously involved in R&D to keep Auralex at the leading edge of acoustical control. Take our **T'Fusor 3D Diffusor** and **LENRD** (pronounced *Leonard*) **Bass Trap**, for example. They both solve ubiquitous acoustical problems in unique—even radical—ways that other companies never thought of, and at prices that fit virtually **every** budget. Rest assured that Auralex doesn't make "me too" products; if it's in our line, it's the best it can be at solving a particular problem. You can trust Auralex for solutions that absolutely **work**—even better than some competing products that can cost many times our prices.

Some folks question how our products can be the best on the market, yet be so reasonably priced. The answer is amazingly simple, actually: we work on shorter profit margins than our competitors because we subscribe to the Henry Ford theory. Mr. Ford said he'd rather sell a million cars for a dollar apiece than sell one car for a million dollars. Why did he say that? Because he knew satisfied customers would spread good word of mouth about his products and also return themselves to buy more from him in the future. This methodology really works: we get **way more** referrals and repeat business than any MBA school model says a company should. Since satisfied customers have proven to send us their friends, we operate in such a way as to gain more satisfied customers. Makes sense, doesn't it? It's this sort of long-term thinking that has gotten us where we are & will keep Auralex at the forefront of our industry for years to come.



Of course, there's more to success than just having the best products and attractive prices—you've gotta treat people fairly & in the manner you'd want them to treat you. Take for example our publication **Acoustics 101**, the industry's leading booklet on how to build a studio. Famous users have repeatedly called **Acoustics 101** "the best booklet on acoustics & construction ever written" & it's even used as a teaching guide at one of the country's best recording schools. Yet we don't sell it—we make it available **free of charge** on our website.

In addition to **Acoustics 101**, your dealer has our **Personalized Room Consultation Form**, an industry first. You and your dealer fill out the form, he faxes it to us and we fax back ASAP our brief recommendations on how to best implement acoustical treatment in your space based on our years of experience and what our specialized computer software tells us. This **free service** is one that no other company can match & that amounts to a tremendous added value for you. It's just this sort of **Golden Rule** treatment of customers past & present that's helped Auralex grow steadily for 20 years.

In just this brief introduction to Auralex Acoustics Inc. we hope you've learned enough about our company & the way we do business that you feel comfortable with us and our products. Welcome aboard....we're glad to have you with us!

Sincerely,



Eric Smith
Founder & President
Auralex Acoustics Inc.

Everything You Always Wanted To Know About Acoustics

(Or at least as much as we could fit on this page)

In the beginning, there was perfect sound. Then man invented rooms and forever made it difficult to achieve good sound. The end? Luckily, no.

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 reflection 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. Corner bass trapping is vital to smoothing out virtually any room’s sound. (Your dealer can advise you how to best achieve bass absorption if you don’t have any 90° corners available.)

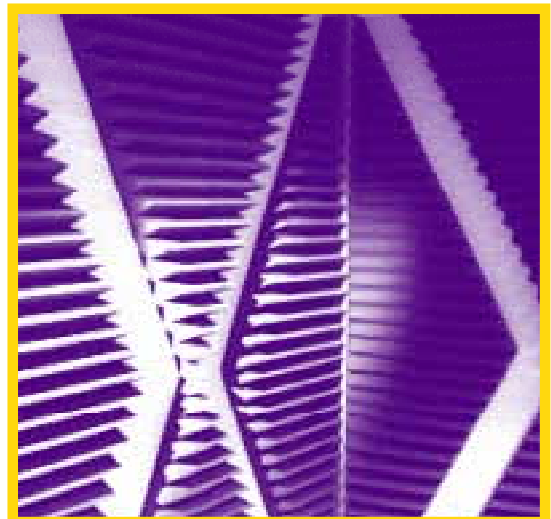
Some people mistakenly think that making a room’s surfaces totally absorbent is the only way to make a room sound “good,” but this is often not the case. While it’s true that many rooms’ acoustics can be adequately controlled with 60% wall coverage with 2” Studiofoam, the really great sounding rooms tend to be ones with a proper blend and placement of good absorption and diffusion products. These rooms exhibit a pleasing small degree of natural ambience, but no flutter echoes or false bass buildup. No products on the market are better suited to giving you top-notch sound than absorbers and diffusors from Auralex.

The BBC did an interesting study and found that you reap up to 4 times the absorption if you spread your absorbent material evenly around a room instead of putting it all on just one wall or ceiling. Just how you spread the material around is based largely on what appearance you desire, so come up with a treatment scheme you enjoy the looks and sound of. Another added plus to spreading your acoustical foam around is that you get some extra (beneficial) diffusion off the exposed panel edges of the panels.

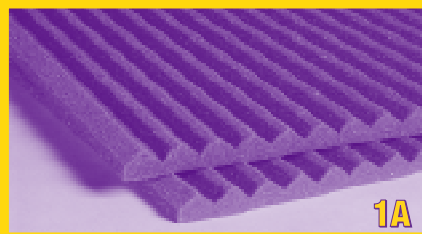
There are some folks who prefer a more live, yet controlled, environment. The best way to achieve this sort of acoustic character is to use corner bass trapping, thinner absorbent materials on the walls & ceiling and extra amounts of 3D diffusion. This treatment package imparts a controlled spaciousness to sound. Diffusion is virtually universally recommended for live studios and control room rear walls. Also perfect in these types of rooms are Sunburst Broadband Absorbers, which look great, absorb really well and allow you to gain significant sonic control without excessive deadness.

There are places where a very dry, controlled environment is definitely called for; a couple examples are voiceover booths and radio studios. 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 voice work—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, it must be well controlled in order to sound pleasing and professional.

Your dealer has more Auralex product information & educational materials available, as well as plenty of other ideas & advice for you. Just ask!



Just One “Serving Suggestion”



1A



1B



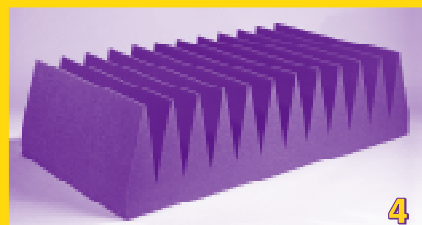
2A



2B



3



4



5

STUDIOFOAM WEDGES: Their specialized anechoic wedge cut offers superior absorption, looks cool & minimizes installation seaming. The following colors are available (and for all Auralex acoustical foam products except where noted): charcoal gray, medium blue, vivid purple, plum, beige, red, orange, brown, kelly green & light gray. Available in 1", 2", 3" & 4" thicknesses in 2'x2' & 2'x4' sheets. STUDIOFOAM WEDGES not only achieve absorption up to 60% better than other brands, they offer superior longevity and won't crumble with age like competing products are known to. They offer Class B flame retardancy and pass California firecode #117. STUDIOFOAM WEDGES are the hands down value leader on the market.

1" Studiofoam (1A): Overall NRC = .50 (20 per box; 160 square feet)
 Recommended Adhesive: 1 or 2 Foamtak or 5 Tubetak per box
 Perfect for those environments that require good sound control, but where total deadness 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, even when the walls are treated with thicker Studiofoam. 1" Studiofoam absorbs as well as some competing 2" products! If your budget is a bit "thin," 1" Studiofoam might be just the ticket for you!

2" Studiofoam (1B): Overall NRC = .80 (12 per box; 96 square feet)
 Recommended Adhesive: 1 Foamtak or 3 Tubetak per box
 Our most popular seller and best overall performer. 2" Studiofoam treats most small to medium sized areas including vocal booths, control rooms and studios. It effectively kills standing waves and flutter echoes and, when used in conjunction with LENRD Bass Traps, Venus Bass Traps or Sunburst Broadband Absorbers, can effectively tame the full frequency bandwidth in virtually any size room. 2" Studiofoam is simply the workhorse of the industry.

3" Studiofoam: Overall NRC = .90 (8 per box; 64 square feet)
 Recommended Adhesive: 1 Foamtak or 2 Tubetak per box
 A great all-around absorber that's twice as absorbent as 2" Studiofoam at 125Hz. 3" can do many of the same things 4" can do (especially when used with LENRDs or Venus Bass Traps) and can provide a pretty dry, more anechoic sound in any size room. Highly recommended.

4" Studiofoam: Overall NRC = 1.10 (6 per box; 48 square feet)
 Recommended Adhesive: 1 Foamtak or 2 Tubetak per box
 Recommended for medium to large areas like concert halls, gymnasiums & churches, those rooms with pronounced low frequency problems and for those rooms where sonic accuracy is mandatory & maximum absorption is required. 4" Studiofoam provides excellent low frequency control (3X that of 2" Studiofoam) and can make rooms very dry. In some instances, using 4" Studiofoam on your walls can negate the need for significant bass trapping.

Studiofoam Pyramids (2"-2A/4"-2B): 2" (12 per box; 96 sq. ft.); 4" (6 per box; 48 sq. ft.)
 Recommended Adhesive: the same as for 2" & 4" Studiofoam Wedges
 A perfect combination of looks and great sound! Pyramids offer tons of versatility, provide virtually seamless installations, supply a bit of extra diffusion due to their 4-sided geometry & give a really cool look to your studio. If you want to your place to look upscale & distinctive, you should give Studiofoam Pyramids strong consideration. They look absolutely fabulous!

LENRD (Low End Node Reduction Device) Bass Traps (3): Overall NRC = 1.35 (8 per box; 16 lineal feet)
 Recommended Adhesive: 1 Foamtak or 2 Tubetak per box
 A triangular shaped, irregularly wedge-cut piece of Studiofoam that gives superior broadband absorption, but especially at low frequencies, and perfectly fits room corners & wall/ceiling junctures. LENRDs are the easiest and most cost-effective way to control excess low frequency energy without sacrificing large amounts of cubic space. They have virtually no competition and famous studio designers love 'em. You should pick up some LENRDs today!

12" Venus Bass Traps (4): Overall NRC = 1.30 (with a phenomenal 1.65 at 125Hz!)
 (2 2'x4'x12" panels per box; 16 square feet)
 Recommended Adhesive: 1 Foamtak or 2 Tubetak per box
 The Venus Bass Trap offers world-class absorption of all frequencies, but is especially designed to soak up low frequency waves—the toughest of all acoustical problems. The Venus is perfect for gymnasiums, churches or studios that desire maximum bass trapping or overall absorption that's second to none. Use Venus Bass Traps with 12" CornerFills in corners, near wall/ceiling junctures or by themselves on walls or ceilings. They're unbeatable & very affordable.

Sunburst Broadband Absorbers (5): Overall NRC = 1.10 (male yields 1.08 at 125Hz)
 (4 males and 4 females per box; each is 1'x6"x4"; 32 lineal feet)
 Recommended Adhesive: 1 Foamtak or Tubetak per box
 Sunbursts are an Auralex exclusive and are truly one of a kind. Their unique male/female configuration helps solve quite a wide range of acoustical problems. Because they offer a significant amount of both low frequency control & broadband absorption, 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 treatment. The female Sunbursts are often cut in half & used as "mini-LENRDs" or to frame Studiofoam-treated areas. Customers love 'em & so will you!

2" Sonomatt Convuluted Acoustical Foam (6): Overall NRC=.70

(2'x4'x2"; 12 per box; 96 sq. ft.; Recommended Adhesive: 1 Foamtak or 3 Tubetak)
(4'x8'x2"; 2 per box; 64 sq. ft.; Recommended Adhesive: 1 Foamtak or 2 Tubetak)

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, but still outperforms competitors' "premium" brands! Sonomatt absorbs 85% as well as 2" Studiofoam. Due to the manufacturing process, the dimple pattern will not be square to the edges of the panels, so installing them side by side is not advised from a visual standpoint. Charcoal gray only.

Wedgies (7): (20 or 96 per box; 12"x12"x2"; 20 or 96 sq. ft.); Charcoal only
Recommended Adhesive: 1 Foamtak or Tubetak

Wedgies are a great solution for those who want to spot treat small areas. Wedgies feature slightly steeper & more wedges per square foot than 2" Studiofoam to maximize the surface area exposed to sound waves. Wedgies are a great solution for small flutter echo problem areas and, when spread apart, yield pleasing 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!

T'Fusor (8, left): 4 per box; 23¾" square x 5.5" tall (16 sq. ft per box)

Made from a lightweight-yet-sturdy high-impact thermoplastic, T'Fusors beat the performance of competing items hands down and offer a massive cost-savings to boot! T'Fusors drop easily into ceiling grids & are wall mountable with pushpins, staples, Tubetak, nails, 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 cavity we designed into the back of the T'Fusor with acoustic foam or 1" rigid fiberglass.

MiniFusor (8, right): (12 per box; 12"x12"x5")

Just like their big brother, the T'Fusor, MiniFusors are very versatile and affordable. The MiniFusor's shape lends itself to various wall patterns and its cavity can also be filled with acoustic foam to provide better diffusion. MiniFusors are so affordable many users save hundreds—or even thousands—of dollars by choosing them. Great performance, great price.

SheetBlok Sound Barrier (9): 4'x10' pieces (40 sq. ft.) or 4'x30' rolls (120 sq. ft)

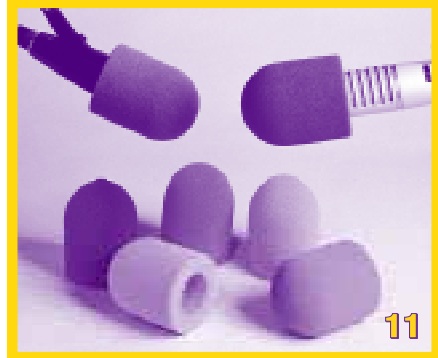
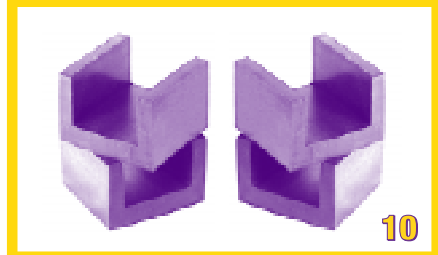
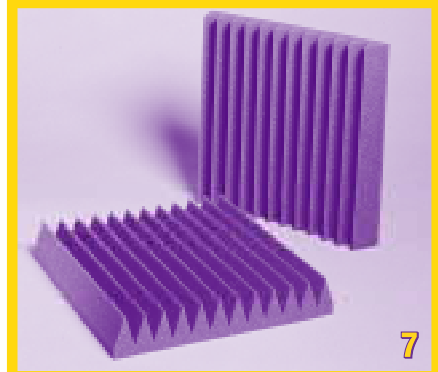
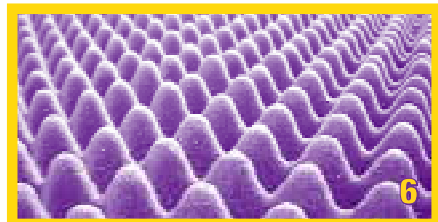
Color: Beige or black (smooth on one side; has a pebble grain finish on the other)
STC: 27, Thickness: 1/8", Weight: 1#/sq. ft., Flammability: UL94, SE "0", Passes MVSS-302, Service Temperature: -40° to 180° F, Tensile Strength: 400 psi, Tear Strength: 70#/inch.
SheetBlok is a dense, limp-mass vinyl material that is about 6 dB more effective than solid lead 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 helps in decoupling (i.e. floating) floors and walls and, while it's not normally considered a finishing product per se, it can in some cases be your last layer if you make sure to carefully install it & use trim strips over its seams. SheetBlok can also be used to wrap HVAC ducting, as a vent noise blocker, as a pipe noise insulator or under carpet/carpet pad. It holds up against harsh environments & cuts easily with a utility knife or scissors. Famous studio designers buy SheetBlok repeatedly & we get glowing reports on its performance all the time. It can't be beat and is a must for users who demand serious soundproofing.

U-Boats Floor Beam Float Channels (10):

Available in quantities of 50 first, multiples of 10 thereafter or ala carte through your dealer. Made of a specially-formulated rubber U-shaped channel, U-Boats are used to support framing members and isolate them from the surrounding structure. With the help of U-Boats, a floated room features improved transmission loss (isolation) and low frequency definition. 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. & use a U-Boat every 12" or so.

WindJammer Model 2421 Windscreens (11):

Auralex's proprietary microphone windscreens that fits many popular mic's such as: AKG C3000, C5600, D3400, 3500, 3600; AUDIO TECHNICA AT4033, 4050, CM5; ELECTROVOICE RE20, RE27ND, PL20; NEUMANN TLM50, 170, 193, U87, U89; OKTAVA 219; SANKEN CU41; SENNHEISER MD421U; SONY C800; STEDMAN M90 & other large microphones with diameters up to nearly 3". The 2421's exclusive chemical formulation gives years of service & doesn't crumble like other brands are known to. The WindJammer Model 2421 is available in red, blue, kelly green, vivid purple and charcoal gray, so it coordinates well with the colors of Auralex acoustical products. WindJammers sound great, they're priced up to 63% less than competing brands, they're available in more colors & they're longer lasting! Perfect for live or studio use, the WindJammer's colors make it easy to identify at a glance which channel a performer is on. Improve your sound & protect your valuable mic's with WindJammers today!



Foamtak Spray Adhesive: (covers up to 96 sq. feet or more per can)

Foamtak is quite simply the fastest and easiest way to mount Auralex acoustical foam products. Unlike Tubetak 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 that "really" permanent bond. Foamtak contains more solids than competing spray adhesives & uses a unique spray pattern; these two features give Foamtak its greatly improved long-term bonding power vs. other sprays (which tend to dry out & fail). Foamtak is guaranteed not to oxidize Auralex acoustical foams. Foamtak may be purchased in any quantity needed & is in stock.

Tubetak Liquid Adhesive: (covers up to 32 sq. ft.); applied with optional Applicator & Spreader
Tubetak is a super-strong bonding adhesive that comes in a tube and applies easily with a standard caulking gun or our Tubetak Applicator & Spreader, available separately. Tubetak provides a permanent (removable, but more difficult than Foamtak) bond and one tube mounts up to 32 square feet of foam, depending on thickness. It's guaranteed not to "eat" your Auralex acoustic foam. Purchase Tubetak in any quantity needed....it's in stock all the time.

DLK-10 (Dynamic Loudspeaker Kontroller) Tweeter Protectors: (sold in pairs)
DLK-10 Tweeter Protectors are designed to virtually assure that you'll never blow your Yamaha NS-10M studio monitors' tweeters. DLK-10's are dynamic devices, only becoming electrically "active" when current levels dictate. But at volumes that don't endanger your tweeters, they're virtually invisible, electrically speaking. A pair of DLK-10 Tweeter Protectors sells for less than the cost of just one replacement tweeter and installation takes just a couple of minutes. They're in stock & warranted against failure for one year (the DLK-10s, not your tweeters).

Vel-X Mounting Panel Kit: (2x2' Panels; minimum 4; per box of foam, 1" needs 40 panels, 2" needs 24 panels, 3" needs 16 panels, 4" needs 12 panels).
Vel-X panels are special corrugated polypropylene panels that are cut in 22" squares and can be used to mount Auralex acoustical foam temporarily on walls. The foam is adhered to the Vel-X panels with Tubetak adhesive, then the special (supplied) Velcro dots are used to stick the panels to the wall. The panels are movable at will, allowing you to tune the room for a particular project or take them with you when relocating to a new facility. Vel-X panels are shipped from stock with Tubetak and Velcro dots included.

CornerFills:
2"x2"x24": 36 per box; 72 lineal feet (1 Foamtak or 2 Tubetak); 3"x3"x24": 16 per box; 32 lineal feet (1 Foamtak or 1 Tubetak); 4"x4"x24": 9 per box; 18 lineal feet (1 Foamtak or 1 Tubetak); 12"x12"x24": 1 per box; 2 lineal feet (1 Foamtak or 1 Tubetak).
CornerFills are long, thin rods of flat-cut Studiofoam that are beneficial in two ways. Acoustically, they smooth out excess low frequency energy that congregates in room corners. Aesthetically, they give you smooth, clean edges to butt your Studiofoam, SonoMatt and Venus Bass Traps up to for a more professional appearance. Highly recommended & very affordable.

EC-414 Headphone Ear Cushions:
EC-414's are designed as replacement ear cushions for the popular Sennheiser HD414 Headphones. EC-414's are made from a special formula of open-celled foam that sounds great & won't get brittle or crumbly. They're available in yellow, blue, red, orange and purple. EC-414 Headphone Ear Cushions are in stock. Pick some up today! (Headphones not included, obviously.)

The right side of the advertisement features a vertical column of six product images, each enclosed in a yellow border. From top to bottom: 1. A can of Foamtak Studiofoam Spray Adhesive. 2. A tube of Tubetak Studiofoam Liquid Adhesive. 3. A pair of DLK-10 Tweeter Protectors. 4. A diagram showing the Vel-X mounting panel kit installation, with labels for 'Wall', 'Velcro On Back Or Cor-X', 'Cor-X', 'Studiofoam (mounts to Cor-X with Tubetak)', and 'Velcro On Wall'. 5. A long, thin rod of CornerFill foam, labeled 'CORNERFILL' and '24"', with a cross-section dimension of '2, 3, 4 or 12" Square'. 6. A pair of EC-414 Headphone Ear Cushions.

Auralex™

a c o u s t i c s

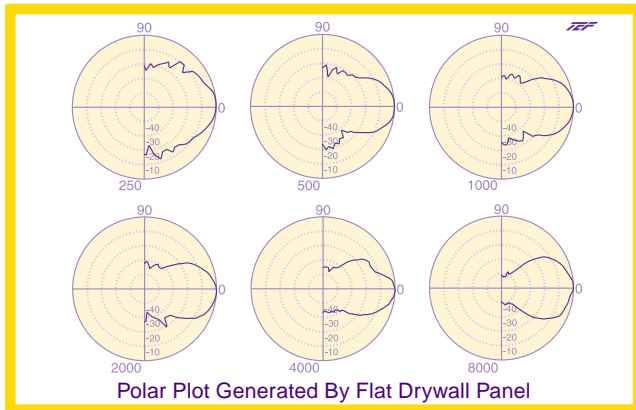
A Couple Important Notes Regarding Your Foam Purchase

Please consult your local building codes prior to purchasing any foam product to assure suitability for your particular installation. Further, all acoustic foams regardless of manufacturer can be susceptible to color change due to environmental conditions specific to your location. Lighter foams are more susceptible to this phenomenon than darker foams and, if color changes occur, darker foams tend to hide them better than do lighter foams.

Noise Reduction & Sound Transmission Coefficients Of Various Auralex Products

	125Hz	250Hz	500Hz	1KHz	2KHz	4KHz	NRC
1" Studiofoam	.10	.13	.30	.68	.94	1.00	.50
2" SonoMatt	.13	.27	.62	.92	1.02	1.02	.70
2" Studiofoam	.11	.30	.91	1.05	.99	1.00	.80
3" Studiofoam	.23	.49	1.06	1.04	.96	1.05	.90
4" Studiofoam	.31	.85	1.25	1.14	1.06	1.09	1.10
12" 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	.65	1.02	1.00	1.08	1.05	1.08	1.05
SheetBlok	15	19	21	28	33	37	27(STC)

Notes: The higher the number, the more absorption. The federally mandated test is standardized to only cover frequencies from 125 Hz to 4000 Hz. No room in the US is certified to test below 125 Hz, so that's as low as the standard allows frequencies to be quoted. Testing performed by the esteemed Riverbank Acoustical Laboratory, the country's oldest and widely acknowledged most accurate.

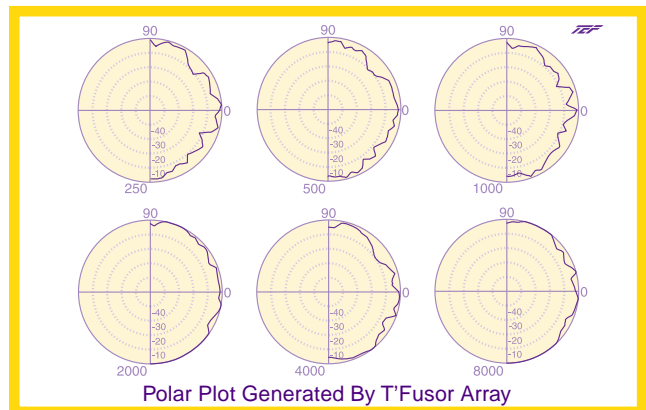


Flat Drywall Polar Plots:

A room with only hard, reflective surfaces and no diffusion treatment will allow sound waves to group, thereby forming hot spots and nulls in the room. Conversely, in a room with proper diffusion sound waves will be reflected in different directions, thus spreading out both in a physical sense and in the time domain. A reference drywall panel basically bounces sound straight back, as shown by the narrow lobes in the polar plots to the left.

T'Fusor Array Polar Plots: ➔

The T' Fusor combats hot spots and nulls by alleviating flat, reflective room surfaces and instead introducing scientifically-designed surfaces of varying shapes, sizes and angles. Standing waves and flutter echoes are obliterated without removing acoustic energy from the space or changing the frequency content of the sound. T'Fusors can enlarge your sweetspot & impart a sense of depth & spaciousness to your sound.



MiniFusor Array Polar Plots:

The MiniFusor, T'Fusor's spunky little brother, will also accurately diffuse a room, smoothing out your nulls & hot spots better than most other diffusers on the market. However, the MiniFusor is made for those with a smaller space or smaller budget. MiniFusors yield every possible benefit you should expect from your new diffusers: performance, appearance, paintability, portability and—perhaps most importantly—affordability. Pick up some MiniFusors today. Your sound deserves 'em!

