

TOTAL SOUND CONTROL ★ [WWW.AURALEX.COM](http://WWW.AURALEX.COM)

## Why Auralex? — What makes us different?



### The Products of Auralex

Auralex was founded over 25 years ago on the belief that there had to be a much better alternative to the expensive acoustic foam panels available at that time. Indeed there was; not only dramatically less expensive, but also with significant performance advantages. Today Auralex takes great pride in offering a full line of acoustical products based on the “better price/better mousetrap” principle.

The great initial success of Studiofoam™ quickly led to other innovations including our industry-leading Venus™ & LENRD™ Bass Traps. When no reasonably priced dif-fusers existed, we developed the high-performance TFusor™ & MiniFusor™. When our customers demanded a modular, absorptive, expandable, and, most importantly, portable solution, we introduced the MAX-Wall™ (the first acoustical product to ever be featured on the cover of a major industry magazine) and Stand-Mounted LENRDs — to great widespread acclaim!

When there were few low-cost, effective construction products, we answered with SheetBlok™, U-Boats™, PlatFoam™, and other affordable solutions. Most recently, our staff has created specialty products such as the GRAMMA™ (Gig & Recording Amp & Monitor Modulation Attenuator) & our hot new MoPADs™ that answer critical isolation needs and result in dramatically truer sound. While some may try to imitate us, they fall way short.

### The Performance of Auralex

Auralex continues to develop industry-leading solutions that offer incredible performance at a price dramatically less than other over-hyped, much more costly alternatives. Auralex Studiofoam offers superior absorption and terrific longevity...in 12 colors and in a wide variety of decorative styles.

We offer four levels of diffusion, with our TFusor yielding world-class performance at less than half the price of other companies' inferior devices. Our Roominators™ Complete Acoustical Control Kits are less than half the price of overpriced, underspec'd wannabees, and outperform by a long margin their flashy, acoustically-limited imitations.

The Auralex MAX-Wall answers critical functional needs with incredible absorption that's linear from 250Hz to 4000Hz. We design our products to always exceed our customers' expectations; try out a GRAMMA or a set of MoPADs...you'll absolutely LOVE them!

### The People of Auralex

One huge difference between Auralex and our competitors is our passion to help *all* our customers attain truer sound at a reasonable price. When it was apparent that there was no good, straightforward guide to help customers build solid, reasonably-priced studios, I wrote the critically-acclaimed *Acoustics 101*™ primer. After selling thousands of copies, we made a customer-friendly decision to publish it in print and on our website free of charge. Customers love *Acoustics 101* and it is used as a teaching guide in classrooms around the country.

Over time, we've added to our growing staff quite a crew of music & recording junkies who help produce our exceptional, informative — and most importantly, understandable! — catalogs and websites. We've recently developed an extensive new technical-yet-not-mind-boggling Auralex website at [www.auralexuniversity.com](http://www.auralexuniversity.com) which has a range of audio clips recorded in different rooms with various levels of acoustical treatments so that you can easily compare your sonic options.

Since our humble beginnings a quarter century ago, we've become known for adding lots of value to your acoustics quest by offering tons of free suggestions and advice. We've ultimately evolved this into many thousands of free consultations facilitated by our industry-leading Personalized Consultation Form™. Every one of our consultants is a practicing musician with considerable recording experience. Our staff includes degreed acoustical engineers, Berklee grads, home theater experts, and veterans of many years of acoustical design and installation. They're all at Auralex because they love good sound!

We now have over 600 dealers worldwide who are committed to improving your acoustical environment with Auralex solutions. Whether your space is a home studio, home theater, conference room, church multi-purpose room, professional studio, rehearsal hall, or simply your garage, Auralex people can help you get the right sound at the right price! While some of our commission-driven competitors have been quoted as asking customers “do ya want it or don't ya?,” Auralex staff and Auralex dealers will never resort to such low-brow tactics. We gently help our customers understand why our products offer the best value and performance...and let our customers decide if an Auralex purchase is right for them. The Golden Rule is alive & well at Auralex!

### The Passion of Auralex

While there are a few other decent acoustical products out there, nowhere else will you find a staff like ours; a staff that's committed to the excellence of every Auralex installation regardless of scope or price. Sure we were the acoustical consultants on the home theater of the year...a theater that cost millions...but we're also the kings of the low-dough, great-sounding home studio!

Every day we live and breathe acoustics with a passion for better sound that sometimes borders on the fanatical. With all our years as performing musicians (both on tour and in the studio), as broadcasters, as music lovers, and as professional sound engineers, we not only know what you're going through in your quest for better sound — we are you!

**Let Auralex help. As the founder of the company, I give you my promise that you will not be disappointed.**

**ERIC**

**Eric Smith**  
Founder & President  
Auralex Acoustics, Inc.

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**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 & 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 acoustic foam product regardless of vendor.

By purchasing any product from Auralex or its dealers, you agree to hold Auralex or its dealers harmless with regard to any and all claims arising from the use and/or misuse of these products, no matter how occasioned, including personal injury, fatality and loss of income, either incidental or consequential. Seller's sole remedy to buyer if awarded shall be replacement of proven defective product.

Specifications and prices subject to change without notice. Names and logos used are property of their respective owners and all trademarks are acknowledged. Auralex reserves the right to refuse sale to anyone it deems inappropriate for whatever reason. The laws and courts of the State of Indiana shall govern all transactions and attorney fees shall be reimbursed to seller in the event of litigation.

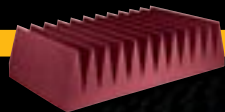
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In professional recording environments we control sound in three ways: by absorbing it, by diffusing it or by blocking it from traveling to neighboring spaces.

Auralex certainly has a wide variety of products that can perform all three of these important functions, but what many people don't know is that we also house a full consulting division that can assist you in properly designing your studio from the ground up. Our acoustical engineers and consultants take the mumbo jumbo out of good sound AND save you tons of dough and design headaches in the process.

So, whether you just need a few questions answered or you're in the market to hire a full-blown consulting and design firm, you can always count on Auralex!



Proudly made in the USA!



# TOTAL SOUND CONTROL



## S · P · O · T · L · I · G · H · T



### Sonic Foundry

Auralex was hired by Sonic Foundry (creators of award-winning computer programs like ACID®, Sound Forge® and Vegas®) to assist with the acoustical design of the Training Room at their new facility in Madison, Wisconsin. The Training Room is a large (roughly 30'x25'x9') space built with the main purpose of housing their computer-based training stations. The room has the additional function of being a live tracking room for their professional recording studio.

Thanks to Auralex, Sonic Foundry now has a world-class training and recording room. We're proud to have been chosen as their project's acoustical consulting firm.



### Why Acoustic 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).

Just how you cut up your Studiofoam and spread it around is based to some degree on what appearance you desire, so come up with a treatment scheme you enjoy both the looks and sound of. If you need guidance, contact us!

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. Of course, our Studiofoam Wedges, Pyramids, Metro & DST panels generate a certain amount of beneficial diffusion (in both the physical and time domains) by virtue of their geometric surface design features. 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 acoustic 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 acoustic foam and specialized acoustic fiberglass (*no, not the stuff you buy at the hardware store*). For brevity, at times we'll generically call acoustic foam just plain "foam" although there are very dramatic differences in cell structure & density between acoustic 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.*) Acoustic 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 spaces 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 Acoustic 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.**

### Pick Your Poison

Foam is available in a variety of thicknesses. Which size is correct for your particular room is determined by a variety of factors, including sound pressure level (*volume*) in the 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! Your dealer or the Auralex Consulting Group will ask you appropriate questions so they can recommend the right solutions for your specific situation.

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 acoustic 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!*). Not only that, but our low frequency control devices look really cool and complement the appearance of the Studiofoam you'll be putting on your walls.

### Superior Quality

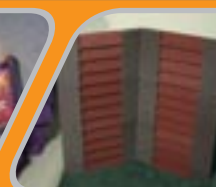
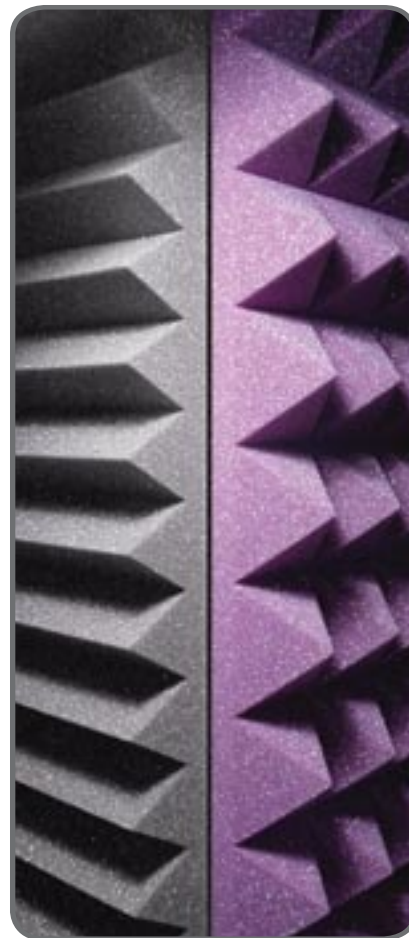
You know how the foam surrounds on a certain loudspeaker maker's woofers are renowned for disintegrating?

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 uses our proprietary chemistry. Truly, no products on the market are better suited to giving you top-notch sound and longevity than absorbers, diffusers and bass traps from Auralex.

There's a large nightclub in Texas whose patrons frequently find (another brand of) foam in their cocktails because it's disintegrating & literally falling from the ceiling! So, make sure your foam will last as long as your facility. 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.

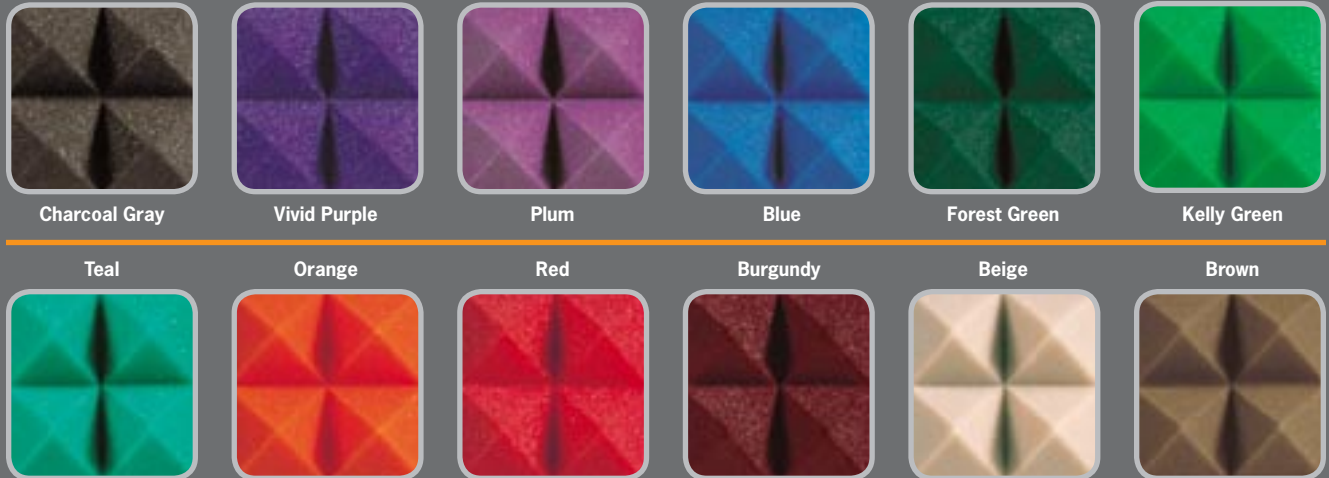
### Flame Retardancy

An important consideration, but perhaps not the ultimate one, 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. I'm sure you'll agree that flammability is never a good thing, so make sure the foam you're purchasing is *at least* Class B. Be careful—one popular brand isn't flame retardant at all and many are Class C! A large customer told us that he put a match to an Auralex competitor's sample and it literally flamed so quickly he barely could drop it fast enough to avoid catching his sleeve & arm on fire. Be sure to verify the vendor's claims and always consult your local building codes before purchasing any foam product.



## Color Selections

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 11 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!



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

Our acoustic foams are available in a wide variety of colors while other companies' products are not. Charcoal gray is our most popular because it looks sleek and hi-tech, blends well with a variety of decors and hides environmental effects the best.

*\*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 acoustic foams' color longevity.*

*Due to color limitations of beige, all sales are final. Customer will be required to sign a waiver.*

## Noise Reduction Coefficient

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 125 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.

There are various labs around the country that are certified to do acoustic testing, but note that not all labs yield accurate numbers, as proven by the blind, round-robin testing periodically performed by the governmental certifying agency.

Also, some foam companies use a non-standard method of computing their products' NRCs, so it's important to know (a) which lab did their testing and (b) the formula they use to do their computations. Rest assured, our ratings are dead-on accurate and we don't perform funny math!

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	0.27	0.62	0.92	1.02	1.02	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
2" Wedgies	0.15	0.21	0.70	0.99	1.05	1.05	0.75
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

Note: The higher the number, the more absorption.



## 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.

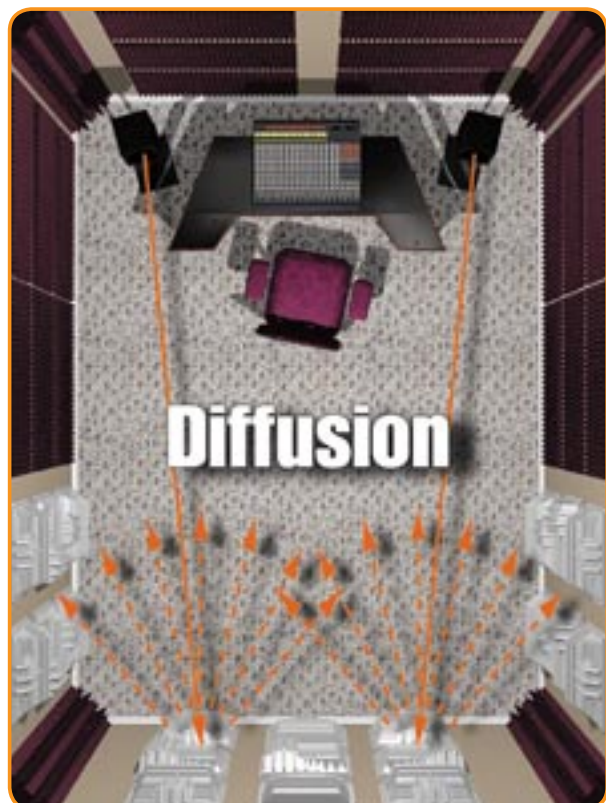
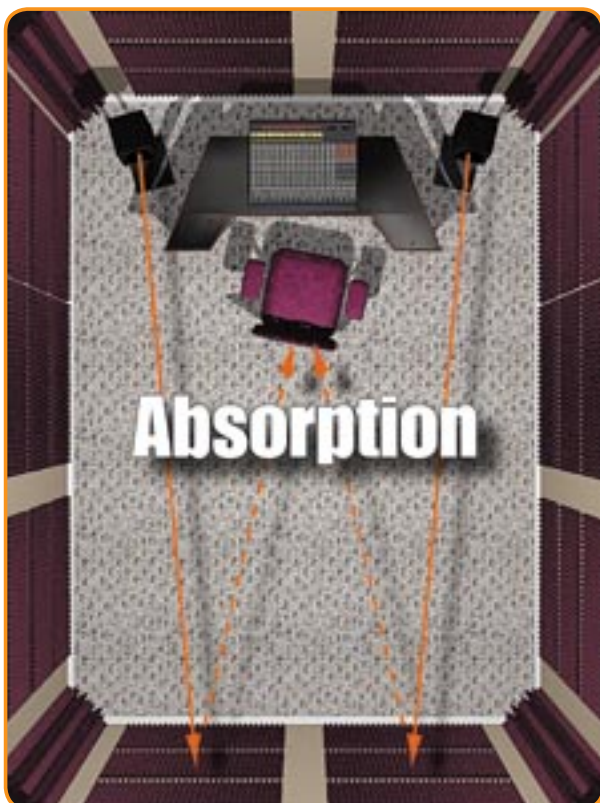
The worst of these types is the dreaded axial mode, which means sound is being reflected from wall to opposing wall or floor to ceiling. Corners cause us a lot of problems, too, boosting the apparent amount of bass in our rooms by 9dB, making us think we have **3 times** as much bass as we actually do. 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 Really 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 diffusors 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 igloo, etc.! Our fabulous MAX-Wall and Stand-Mounted LENRD Bass Traps would be examples of these sorts of devices.



## 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 seaming. Studiofoam Wedges are available in all the Auralex colors in 1", 2" & 4" thicknesses and 2'x4' sheets.

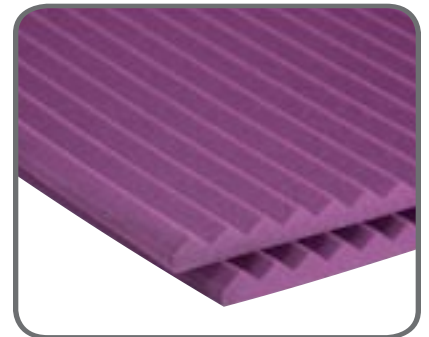
Consistency, increased flame retardancy, numerous color choices, industry-leading absorption and our super long-lasting formulation add up to make Studiofoam Wedges the hands-down value leader in the acoustics marketplace. If you buy any other brand, you just aren't getting your money's worth!

### 1" 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!

**NRC:** .50 **Qty:** 20 panels **Coverage:** 160 sq. ft.  
**Sugg. Adhesive Per Box:** 2 Foamtak or 5 Tubetak



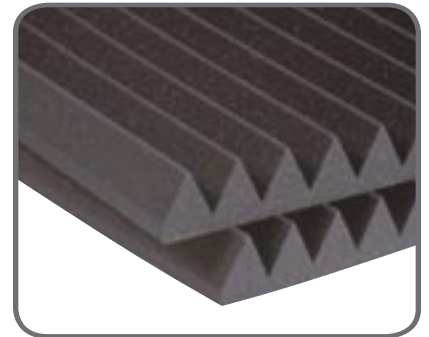
### 2" Studiofoam Wedges (Shown in Charcoal)

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.

**NRC:** .80 **Qty:** 12 panels **Coverage:** 96 sq. ft.  
**Sugg. Adhesive Per Box:** 1 Foamtak or 3 Tubetak



### 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 higher SPLs or 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.

**NRC:** .90 **Qty:** 8 panels **Coverage:** 64 sq. ft.  
**Sugg. Adhesive Per Box:** 1 Foamtak or 2 Tubetak



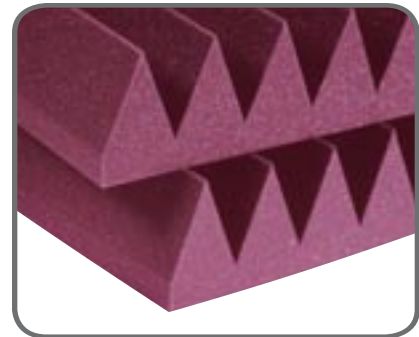
### 4" Studiofoam Wedges (Shown in Burgundy)

Recommended for medium to large areas like concert halls, gymnasiums & 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 & mastering rooms).

4" Studiofoam Wedges provide 3X 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.

**NRC:** 1.10 **Qty:** 6 panels **Coverage:** 48 sq. ft.  
**Sugg. Adhesive Per Box:** 1 Foamtak or 2 Tubetak



SOUND ABSORBERS



S · P · O · T · L · I · G · H · T



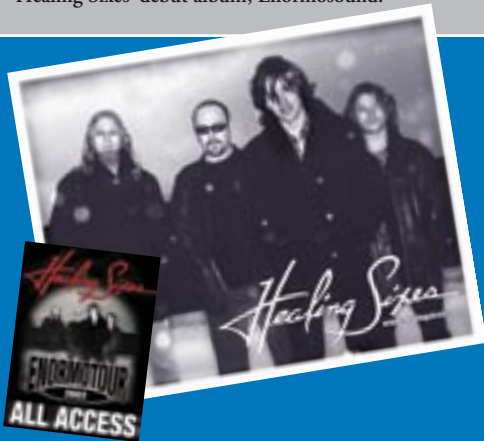
Kevin Shirley

"I've been lucky enough to have managed to afford a house on the beach, and when summer comes along, I escape New York's sweltering stink, and hit the sand. But, the music doesn't stop, and I have to work, and so I built myself a small studio under the house to do what I could without having to get into the city. So, with no plans I set up a horribly echoey room that sounded totally crap! To the rescue, Auralex, and for a small investment, the room has tuned up nicely and tightened up really well, and the first projects I worked on down there were the Journey 2001 DVD, Iron Maiden's new CD and DVD "Rock In Rio" and some tracks for the Healing Sixes forthcoming release. And the stuff really kicks ass, and has saved mine - and there's plenty of time for a wave as well. Hang 10!"

Kevin "Caveman" Shirley

Kevin has recently signed a production deal with the band Healing Sixes (Doug Henthorn/Guitar/Vocals, Eric Saylor/Guitars, Chaz Winzenread/Bass along with the infamous drummer Jason Bonham).

Kevin is currently working on the European release of Healing Sixes' debut album, Enormosound.



### Studiofoam Metro™

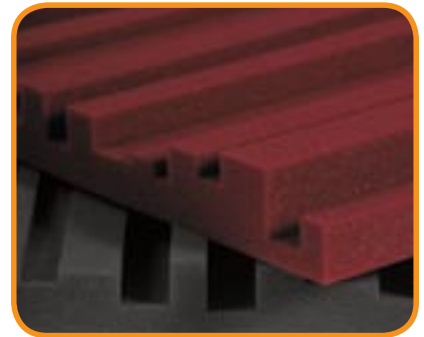
The Metro blurs the line between those products that work well acoustically and those that yield the aesthetics that some users desire.

The Studiofoam Metro and the MetroFusor (page 29) 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.

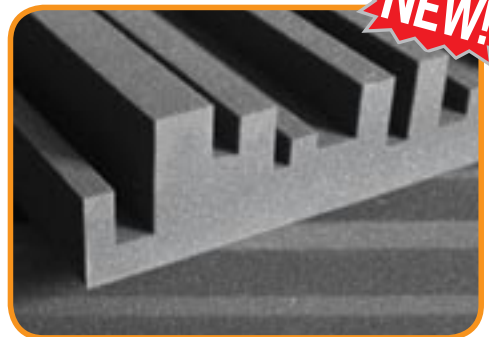
#### Metro 2"

- NRC:** .70
- Qty:** 12 panels
- Coverage:** 96 sq. ft.
- Sugg. Adhesive Per Box:** 1 Foamtak or 3 Tubetak
- Available Colors:** All
- Panel Size:** 2'x4'x2"



#### Metro 4"

- NRC:** see website
- Qty:** 6 panels
- Coverage:** 48 sq. ft.
- Sugg. Adhesive Per Box:** 1 Foamtak or 2 Tubetak
- Available Colors:** All
- Panel Size:** 2'x4'x4"



## Studiofoam Pyramids

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

Based on their design (i.e., there are valleys running both directions), Studiofoam Pyramids offer increased installation versatility (their pyramids are 2" or 4" wide, so you can do cuts at ½ 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.

Studiofoam Pyramids perform really well and look absolutely fabulous!

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 ('cause 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."

**NRC:** .70 **Qty:** 12 panels **Coverage:** 96 sq. ft.  
**Sugg. Adhesive Per Box:** 1 Foamtak or 3 Tubetak

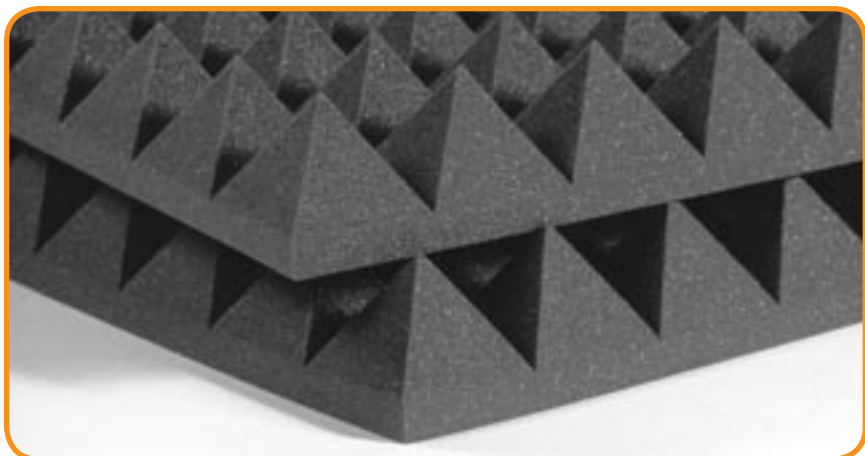
## 4" Studiofoam Pyramids

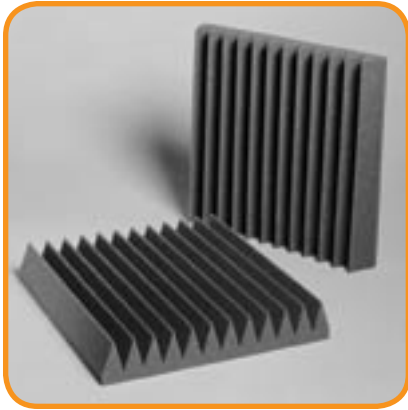
As with 4" Studiofoam Wedges, 4" Pyramids are recommended for larger spaces, rooms with pronounced low frequency problems or where sonic accuracy is mandatory and stronger absorption is required.

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.

**NRC:** .95 **Qty:** 6 panels **Coverage:** 48 sq. ft.  
**Sugg. Adhesive Per Box:** 1 Foamtak or 2 Tubetak





### 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! They're great!

Available in charcoal gray only.

**NRC:** .75 **Qty:** 24 or 96 **Coverage:** 24 or 96 sq.ft.

**Sugg. Adhesive Per Box:** 1 Foamtak or Tubetak/24 sq. ft. -  
1 Foamtak or 3 Tubetak/96 sq. ft.



Check out the  
Alpha Roominator  
on page 31 featuring  
Wedgies!

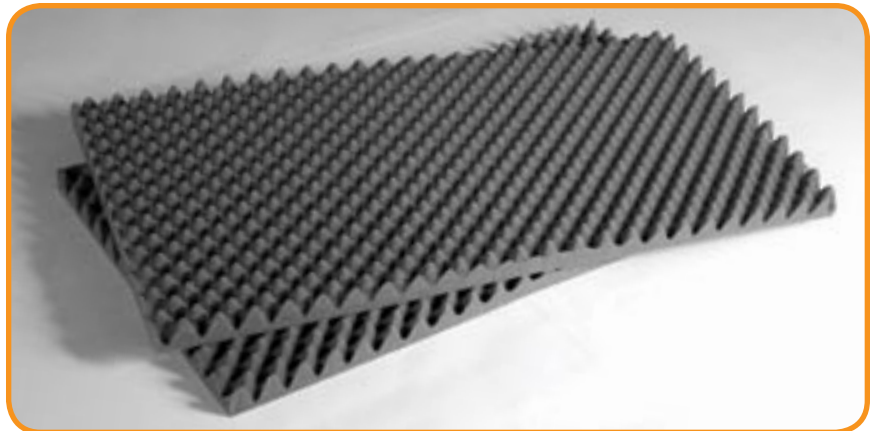
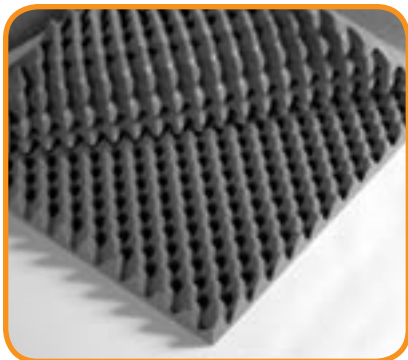
### Sonomatt™

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 is available in charcoal gray only in 2'x4' and 4'x8' sheets and it may be the perfect choice for those who intend to cover their sound control materials with acoustical cloth.

**NRC:** .70 **Qty:** 12 2'x4' (96 sq. ft.) or 2 4'x8' (64 sq. ft.)

**Sugg. Adhesive Per Box:** 1 Foamtak or 3 Tubetak

**Color:** Charcoal Gray Only



## Designer Series/Studiofoam-DST™

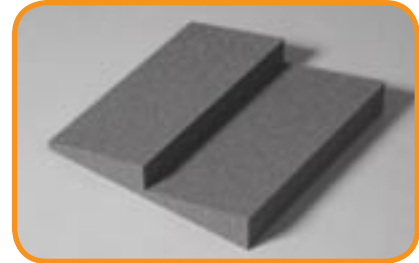
Introducing the **Auralex Designer Series Treatments...DST!** Auralex continues to lead the industry in acoustical performance with innovative products the market demands. Many of you wanted products delivering Auralex Studiofoam performance, longevity and value, with a different look than we've had available in the past. "Your products are great! How can we make it look incredibly cool without doing some funky cutting?"

For those of you who are design conscious we present...**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!

### DST-112

These 1' x 1's provide a great design base. They can easily be cut in half to offer exciting combinations. The DST-112s come in Charcoal Gray only and can be highlighted with the colors of the other DST products.

**NRC:** see website  
**Qty:** 24 or 96 panels  
**Coverage:** 24 or 96 sq. ft.  
**Suggested Adhesive Per Box:** 1 Foamtak or 3 Tubetak (per 96 sq. ft.)  
**Color:** Charcoal Gray



### DST-114

The DST-114s are also 1' x 1's that serve as the ideal design complement to the 112s and other DST Studiofoam products. They can easily be cut in 3" shingles, allowing for a bunch of creative options when used singularly or with 112s. The pictures are just the beginning of the possibilities. See [www.auralex.com](http://www.auralex.com) for other creative ideas!

**NRC:** 0.65  
**Qty:** 24 or 96 panels  
**Coverage:** 24 or 96 sq. ft.  
**Suggested Adhesive Per Box:** 1 Foamtak or 3 Tubetak (per 96 sq. ft.)  
**Color:** Charcoal Gray, Burgundy, Purple, Forest Green



### 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.

**NRC:** 0.65  
**Qty:** 12 2' x 4' panels  
**Coverage:** 96 sq. ft.  
**Suggested Adhesive Per Box:** 1 FoamTak or 3 TubeTak  
**Color:** Charcoal Gray, Burgundy, Purple, Forest Green



### 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 still "framing" stuff with the 422s every day...very cool! If you "don't want it to look like foam," this is the product for you!

**NRC:** see website  
**Qty:** 6 or 12 - 4' x 2' panels  
**Coverage:** 48 or 96 sq. ft.  
**Suggested Adhesive Per Box:** 1 FoamTak or 3 TubeTak (per 96 sq. ft.)  
**Color:** Charcoal Gray, Burgundy, Purple, Forest Green



DESIGNER SERIES-DST™

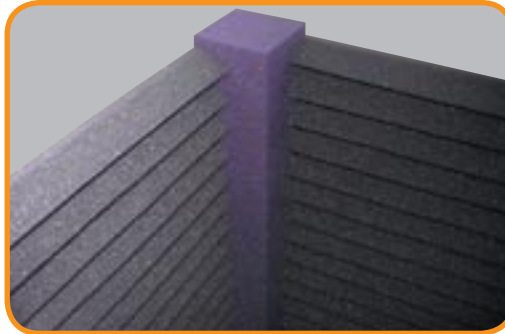


## CornerFills™

**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"x2"x24": 36 per box (72 lineal ft.)
- 3"x3"x24": 16 per box (32 lineal ft.)
- 4"x4"x24": 9 per box (18 lineal ft.)
- 12"x12"x24": 1 per box (2 lineal ft.)



## CornerFill Cubes™

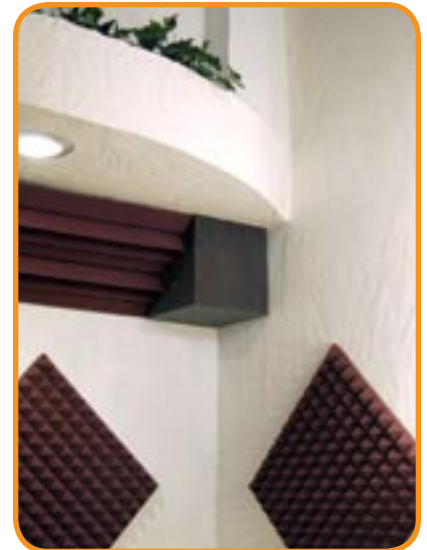
**CornerFill Cubes** are a terrific way to finish out trihedral corners where three LENRD Bass Traps come together. Simply install the Cornerfill Cube at the wall/ceiling juncture, then butt your LENRDs up to it for a finished, professional look and tons of additional low frequency absorption. Great for gyms & larger rooms.

### CornerFill Cube:

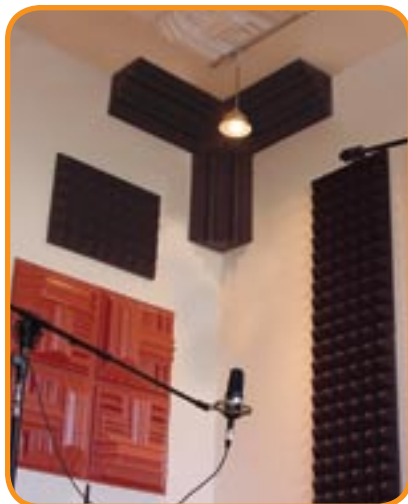
- 12"x12"x12": 2 per box (2 lineal ft.)

### Sugg. Adhesive Per Box:

1 Foamtak or 1 Tubetak



## 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, explaining it to customers and explaining it to our own shipping department (!), we slapped our collective forehead and said, "Why don't we put LENRDs and 12" CornerFill Cubes into a handy kit form?" (In fact, if we had an audio clip from that day, right now you'd actually be hearing us all saying, "Doh!")

So...the **ATOM-12** was born!

In the **ATOM-12** kit, you get (4) 12" CornerFill Cubes and (12) LENRDs. 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.

Installed in the "usual" way, LENRDs are the most effective small 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. We've also noted that trihedral corners (where two walls and the ceiling come together) are the places where physics amplifies bass the most. Given these facts, you can see why the ATOM-12 is a smart way to begin giving your room the bass trapping it needs!

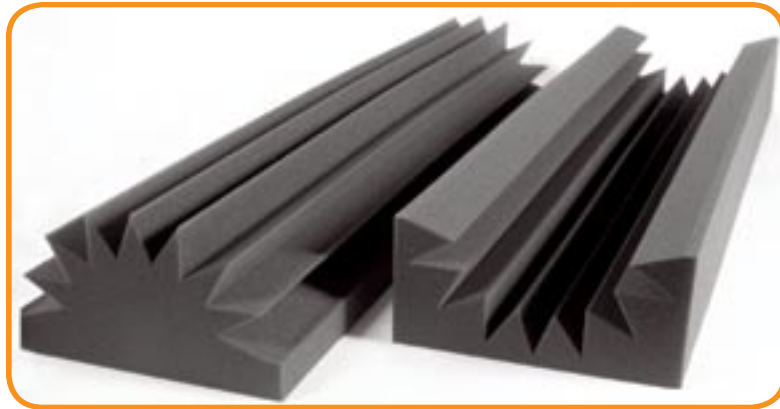


## Sunburst™ Broadband Absorbers

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 acoustical 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. (Translated, that means that Sunbursts work well in rooms where you desire control but don't want too dry a sound. Or, in rooms where you need extra help, but don't have a lot of wall or ceiling space available for treatment.) Sunburst Females are often cut in half & used as "mini-LENRDs" or to frame Studiofoamed areas. They look great & deliver truly linear broadband performance. (They're virtually flat!)

**Shipped:** 4 Males & 4 Females per box;  
Males are 12"x7"x4". Instructions & "serving suggestions" also included.

**NRC:** 1.10 (male yields 1.08 at 125Hz) **Size:** 1'x4'x7.5"  
**Qty. Per Box:** 4 males & 4 females (32 lineal feet)  
**Sugg. Adhesive Per Box:** 1 Foamtak or Tubetak



CHECK OUT  
**WWW.AURALEX.COM**  
FOR MORE DETAILS!

## The Sunburst-360™

### Eclipse™ Acoustical Environment

Sunburst-360s are wedge-cut, elongated, 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 of reflected sound waves 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 (that's hardly any!) 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!

With an Eclipse Acoustical Environment, you can quickly, easily and affordably achieve world-class sound control in ANY environment.

**Shipped:** 2 Males & 4 Females per box; Males are 12"x15.5"x4". 2 MAX-Stands with 18" extensions per box, allowing height of 4' 6" to 9'.  
**Colors:** Charcoal Gray, Vivid Purple & Burgundy.



Lamps not included

## A Sunburst-360 Success Story

Auralex helped engineer and producer extraordinaire Brian Foraker (Kiss, Heart, .38 Special, Yes, Starship, Night Ranger, Whitesnake, ELP, and more) turn an unused room in his house into a mastering studio for his company Autumnwood Mastering utilizing Auralex Sunburst-360s.

*"I could simply not do what I do without Auralex. It's been amazing. For the first time in years, I find that I actually want to listen to music again, not just work on it."*

Brian Foraker  
Producer/Engineer



SOUND ABSORBERS



S · P · O · T · L · I · G · H · T



George Lynch

*"My rooms were by no means acoustically designed rooms, so I went a little over the top with my Auralex treatments.*

*The fun part was trimming it out. I made extensive use of the Auralex bass traps (LENRDs) and the diffusers (T'Fusers) which are economical and extremely effective in breaking up standing waves.*

*They also look really cool!*

*We hung lots of exotic east Indian fabric and several Auralex panels (2" Pyramid and Sunburst Broadband Absorbers) on the walls, doors, and ceilings. It almost feels like an accident that it sounds as good as it does.*

*My studio sounds great and has a great vibe!"*

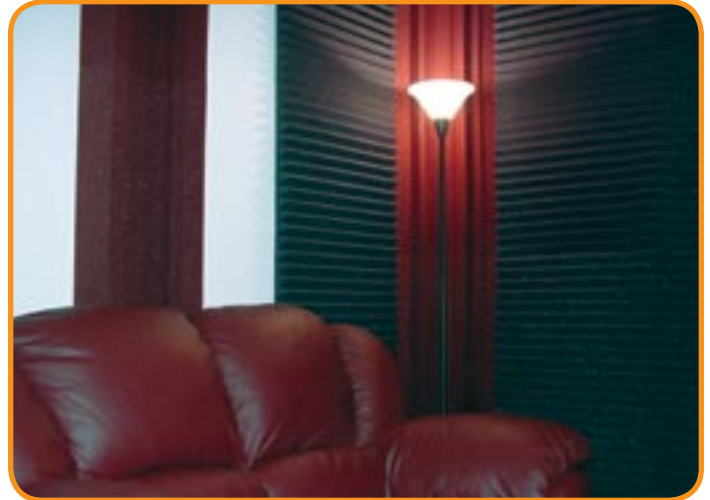
*George Lynch*



LENRD™ Bass Traps

In our world, rooms mess with our sound. Corners cause bass bumps 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—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. (As you may know, a resonance bump in a room's frequency response is called a room node. Get it?\*) Now, thanks to LENRD, you can achieve—for a pathetically small amount of dough—low-frequency accuracy other companies can't give you for any amount of money! We're not being boastful—just knowledgeable—when we say that LENRD has virtually no competition.

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. I'm talking TONS more.)

\*Okay, officially a bump is a mode, and a dip is a node, but LENRD didn't seem to make any sense to us. Artistic license applied for.

## LENRD™ Bass Traps

LENRDs are working for many of our most famous clients. World-famous studio designers are spec'ing LENRDs. 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.

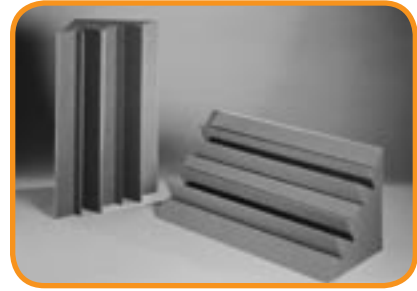
For once, we can all afford the amount of bass trapping we really need!!! So stop letting the tail (room modes & nodes) wag the dog (you & your investment). Grab some LENRDs and tell your low-end problems to take a hike! Put LENRD to work at your facility today!

**NRC:** 1.35

**Qty. Per Box:** 8 (16 lin. ft.)

**Sugg. Adhesive:** 1 Foamtak or 2 Tubetak per box

**Colors:** All



## DST-LENRD™

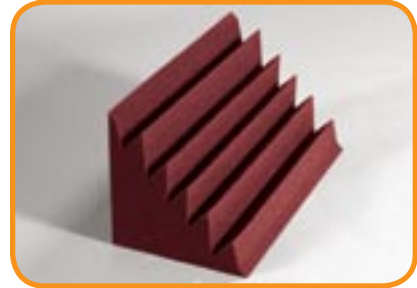
It's only natural...a new Designer Series LENRD to complete our new DST line-up. The DST-LENRD offers you all the great benefits of our ever-popular LENRD in a design that will definitely make any DST install look stellar. When doing an install needing some low-end absorption, the DST-LENRD is a great design alternative.

**NRC:** 1.20 (estimated at press time)

**Qty. Per Box:** 8 (16 linear feet)

**Sugg. Adhesive:** 1 Foamtak or 2 Tubetak per box

**Colors:** Charcoal Gray, Burgundy, Purple, Forest Green



## Metro LENRD™ Bass Traps

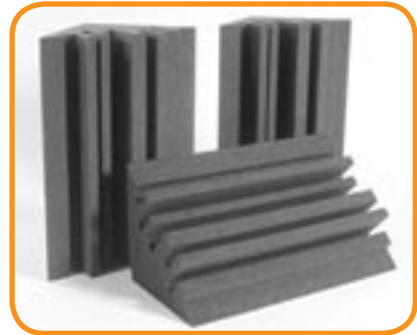
To round out the Auralex Metro family, we proudly present the Metro LENRD Bass Trap. This triangular-shaped bass trap fits into room corners and/or wall/ceiling junctures perfectly, and provides outstanding broadband absorption (especially at low frequencies). Based on the design of our wildly successful original LENRD Bass Trap, the Metro LENRD gives a fresh look to a reliable, unbeatable sound absorber! Plus, it's available in all 12 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 Auralex Metro family was designed with a professional, architectural look for use in studios, classrooms, home theaters, office buildings, churches or anywhere a more upscale appearance is called for.

**Qty:** 8 **Colors:** All

**Coverage:** 16 lineal feet **Size:** 2'x1'x1'

**Sugg. Adhesive Per Box:** 1 Foamtak or 2 Tubetak



## 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. Available by special order only.

**Qty. Per Box:** 2

**Colors:** All



## 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.!

**NRC:** 1.35

**Qty. Per Box:** 4 - 4' LENRDs with (4) MAX-Stands

**Colors:** Charcoal Gray, Purple and Burgundy



## 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.

Let us explain.

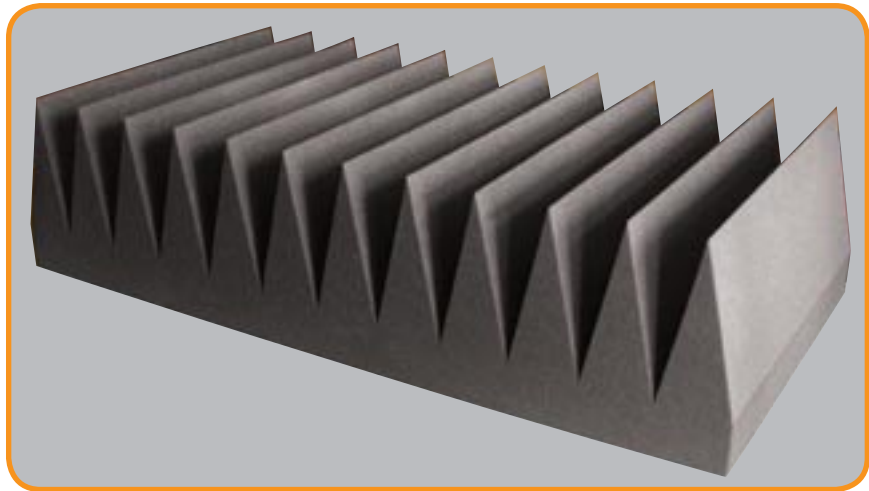
A standing wave occurs when a wave's length coincides with a room's dimension. This is the culprit when many times people have asked us, "Why do I have tons of bass one place, but if I move my head six inches, I've got no bass at all?"

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.

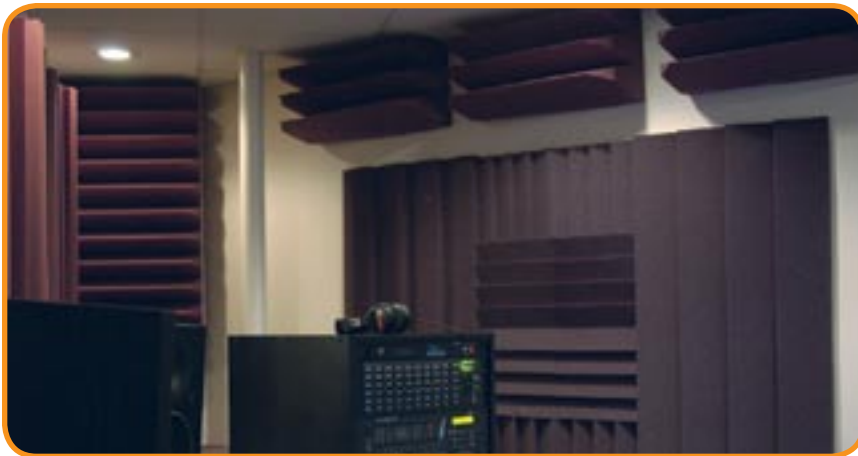
While we rarely "always" recommend a specific type of acoustical treatment, we do always tell customers that trapping their rear wall, even if they're going to install a diffusor array, is extremely important for accurate low frequency response at the mix position.

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!



BASS TRAPS



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."

You can check the chart on page 8 for all the absorption coefficients of the Venus Bass Trap, but it bears mentioning here that the Venus exhibits a phenomenal coefficient of 1.63 at 125Hz—so good that even the stoic testing lab guys called and said "Wow, how'd you do that?"

If you're going for a Hidley-esque control room design, the Venus can provide some of the rear wall absorption Mr. Hidley (and Auralex, as noted previously) feels is all-important for low-frequency accuracy at the mix position.

Thanks to the Auralex Venus Bass Trap, you can finally afford phenomenally effective, really serious low-frequency control.

**NRC:** 1.30 **Qty:** 2 (16 sq. ft.)  
**Sugg. Adhesive Per Box:**  
 1 Foamtak or 2 Tubetak



## MAX-Wall™ Mobile Environment

### Mobile Absorptive eXpandable...

It's everything you've always wanted from your acoustical treatments! **Affordability. Portability. Expandability. Adaptability.** The interlocking MAX-Wall system is made to grow and change as your needs change...it can just go on and on—and 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! Add our Sunburst-360s or some of our Stand-Mounted LENRD Bass Traps and you've got an incredible amount of acoustical control in an attractive, portable package.

### 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. Or, if you're on a budget and have acoustical problems that can't wait and you're the sort who likes to mix things up on the fly.

It offers you great flexibility in a big hurry. Our 831 Kit (pictured on opposite page) 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 pseudo-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 5 kits and go from there. Build your own set-up with additional MAX-Wall 200s, 420s (one box) or other accessories.



MAX-Wall products are only available in Charcoal Gray, Burgundy and Purple.

## Applications

- Project Studios • Radio & Television Remotes • Home Theater • Drum Gobos • Orchestra Pit • Practicing/Training Room • Surround Mix Position • On-Location Sound
- Apartment Recording • Vocal Booth • Office Dividers • Church Choir • Instrument Isolator • And Much, Much More!

## The Complete Solution

Add our Stand-Mounted LENRDs or Sunburst 360s to create your own perfect recording environment. If you want Studiofoam to match your MAX-Wall, we offer MAX-Pak™ Studiofoam that features the same wedge-cut design (16 - 2'x4' panels per box).

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

The MW-Window Kit can also be purchased separately and includes a 48" x 20" panel with an 18" x 12" Plexiglas®-type window.

## Anatomy of a MAX-Wall...

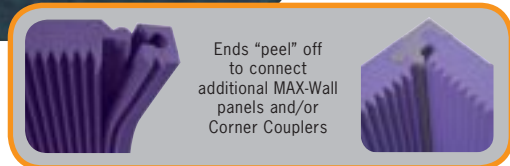


Patent Pending. Design features © Copyright 1999, 2002 by Auralex Acoustics, Inc.

Kits include MAX-Stands with 18" extensions to support the MAX-Wall panels.

### MAX-Wall 831

- 8 - 20" x 48" MW-panels
- 3 - MAX-Stands
- 1 - MW-panel w/18" x 12" window



MAX-Wall Environment





S · P · O · T · L · I · G · H · T



Studio 880

Opened in 1999, Studio 880 is a recent addition to the Northern California recording scene.

Running the studio is producer/engineer Michael Rosen and owner John Lucasey, who also notes that a 5.1 mix theater is in the works, complete with Avid® Symphony™ film edit system. "We're having a lot of fun," Lucasey adds, "we're having to turn down quite a bit of stuff because we don't have the rooms yet."

Studio 880s clients include:

- Green Day - Warning
- Third Eye Blind (Elektra/Asylum)
- Chris Isaak
- KGB (Dreamworks)
- Los Amigos Invisible (GRAMMY®-nominated for Best Latin Pop Album)



## MAX-Wall = Choices!

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

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

## MAX-Wall 420

- 4 - 20" x 48" MW-panels
- 2 - MAX-Stands



## MAX-Wall 521

- 5 - 20" x 48" MW-panels
- 2 - MAX-Stands
- 1 - MW-panel w/18" x 12" window





### MAX-Wall 633

- 6 - 20" x 48" MW-panels
- 3 - MAX-Stands
- 3 - MW-panel w/18" x 12" window



### MAX-Wall 211

- 2 - 20" x 48" MW-panels
- 1 - MAX-Stand
- 1 - MW-panel w/18" x 12" window



### MAX-Wall 1141VB

- 11 - 20" x 48" MW-panels, 4 - MAX-Stands
- 1 - MW-Window, 12 Corner Couplers



*"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**

*"MAX-Wall has done wonders for my room. The mixes I'm bringing home are true."*  
**Pat Thrall**  
**Guitarist/Producer**

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



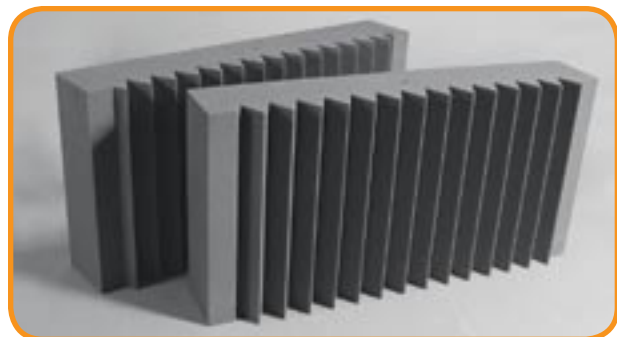
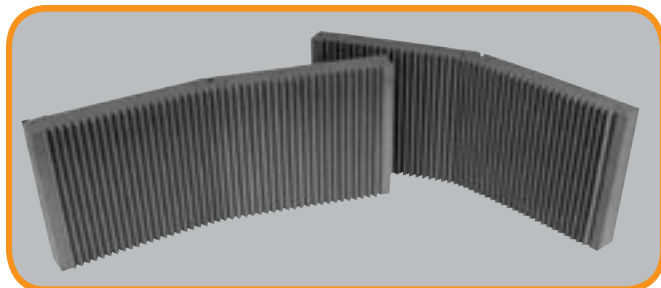
### MegaMAX™

Sometimes, studios or tracking rooms have very pronounced bass anomalies that cannot be totally mitigated by conventional placement of bass traps. Auralex developed a big brother to the MAX-Wall...MegaMAX. The 2' x 4' panels are 9" thick and have a hole cut through them so that they can be mounted on MAX-Stands, therefore enabling the MegaMAX to be moved easily to "fine tune" difficult low-end problems. Their portability allows them to be used as low-frequency go-bo's. The MegaMAX can be placed in problematic areas unique to particular applications.

**NRC: 1.10, 1.32@125Hz Qty: 2 (16 sq. ft.)**  
 Adhesive and MAX-Stands are optional

### MAX-Wall 200

- 2 - 48" x 20" MW-panels



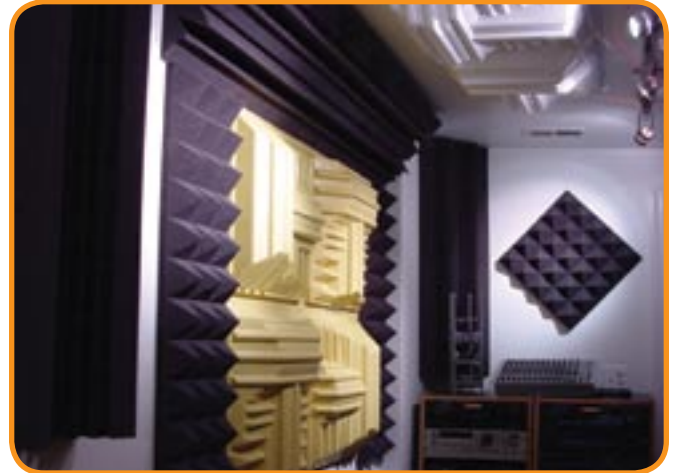
MAX-Wall Environment

## 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 acoustical foam or sound absorbent fiberglass. 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, MiniFusor, MetroFusor and DST-R to serve any sonic, architectural or budgetary need.



## What Does Diffusion Do For Me?

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. Diffusion in a control room imparts the all-important Initial Time Delay (ITD) that keeps early reflections off room boundaries from getting to your ears too soon & smearing the direct sound you hear from your monitors. 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 slowing down incoming sound waves that pass through the diffusor & strike the mounting surface 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 were done, loves the sound of the dozens of T'Fusors they have and appreciates all the 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 & 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 & absorptive surfaces varies with room size & function, so your dealer or Auralex representative will be glad to assist you in choosing the proper type and quantity of diffusors & 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 does, 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 ours does from below 177 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 & 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."

## Where Do I Install Diffusors?

In most small control rooms we recommend a group of at least 4 T'Fusors installed on the rear wall. Larger control rooms get at least 4 additional T'Fusors on the rear wall and, optionally, additional units placed on the ceiling from the mix position back.

**Discretionary placement:** side walls behind the mix position, alternating with acoustic foam. Regardless of room size or function, we feel groups of less than 4 T'Fusors are not audibly worthwhile. For T'Fusors to work properly, the pattern must not repeat sideways or vertically in close proximity to itself.

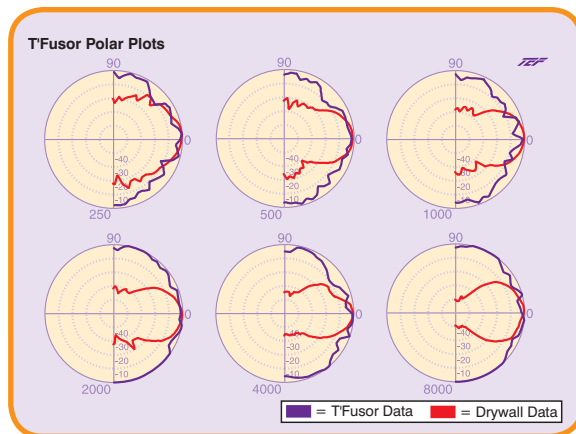
## Home Theater

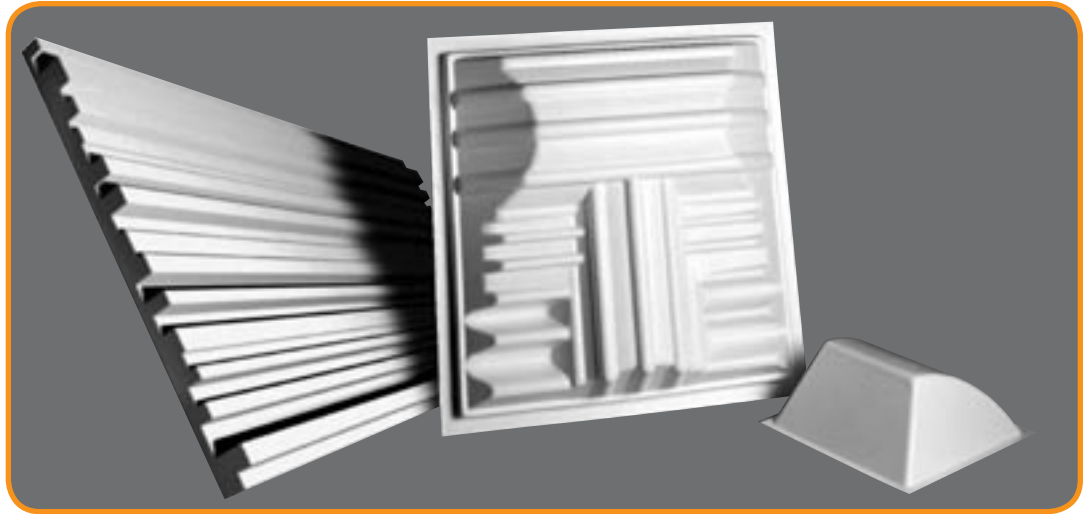
With the ever-increasing popularity of home theaters, contractors and consumers are finally coming to the realization that all the electronics in the world can't "fix the room," thus acoustical treatment is finally becoming viewed as essential for the well-informed audio & video connoisseur. In surround 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, lending big-theater-like sound, and widening the room's ideal listening area.

While some of today's upscale home theaters may feature large diffusion arrays, it has been our experience that these were most often proposed by someone making a lot of money on expensive, non-Auralex diffusors! Due to our years of experience, we are therefore staunchly of the opinion that the most highly overlooked aspect of home theater acoustics is actually bass trapping, not diffusion.

As such, we suggest you first make sure your room is designed to include correct treatments to control low-frequency anomalies and undesired reverberation, then consider—with the help of Auralex consultants as needed—whether diffusion is right for your theater.





## T'Fusor™ 3D 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 cavity we designed into the back of the T'Fusor with acoustic foam or 1" rigid fiberglass.

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.

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. 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 acoustic foam panels for better overall room sound. They have a 1" ledge in their back that facilitates insertion of SheetBlok, flat-cut acoustic foam, rigid fiberglass or Auralex Mineral Fiber insulation for greater versatility in a variety of situations. They're available in easily-paintable white.

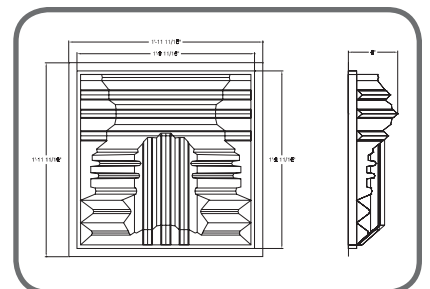
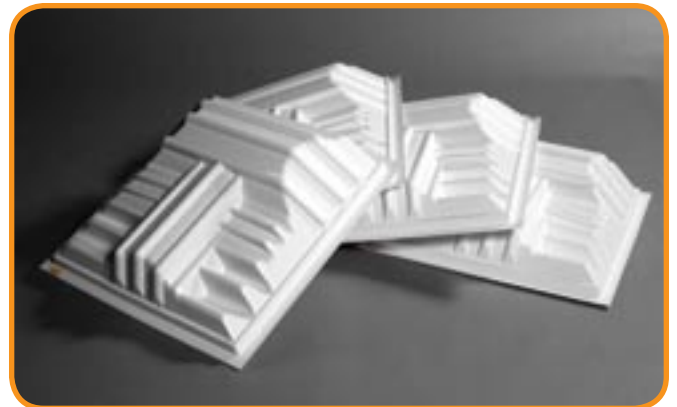
Studio designer Bob Suffolk is using them in his rooms and absolutely raves about them, saying they're imparting a very noticeable spaciousness to the sound.

Last, but not least, T'Fusors are priced WAY BELOW competing products. So much so that some facilities can save literally *hundreds* or commonly *thousands* of dollars. For example, we were in a famous room recently and the engineer told said that the competing diffusors on their wall cost them over \$3000 back in 1985. He about dropped his teeth when we showed him the T'Fusor polar plots (see them on page 27) and told him he could do a T'Fusor array just as large for less than \$500 (in today's dollars, no less).

So, hopefully the polar plots speak for themselves and you understand that when we say T'Fusors are priced "way below" competing products, we're not just blowing smoke. In some cases, we're talking 90% less expensive and they yield better **performance!**

T'Fusors by Auralex. You CAN'T do better!

**Qty:** 4 per box  
**Dimensions:** 23¾" square x 6" tall (16 sq. ft per box)



## 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 acoustic 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.

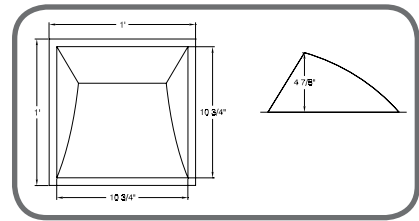
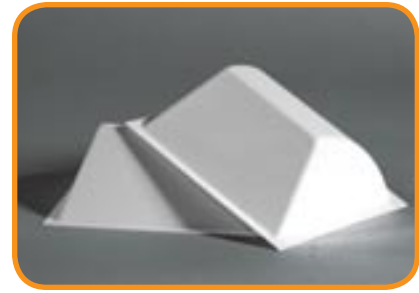
Auralex MiniFusors were quite successfully implemented by repeat Auralex customer, Bud Johnson, at his Red Brick Recording in Chicago. Bud used MiniFusors in quite a few ways at his facility, but in particular, liked what they did for him in a really small iso booth where there were bad sound problems...and no room for bass trapping, other brands of diffusors, etc.

Bud installed MiniFusors per our guidelines and said they calmed the room's reflection problems AND gave him the low frequency control he needed. In fact, he said he was amazed at how much bass trapping the MiniFusors provided. Not only that, Bud's wife, an interior designer, loves their look and painted 'em really cool colors.

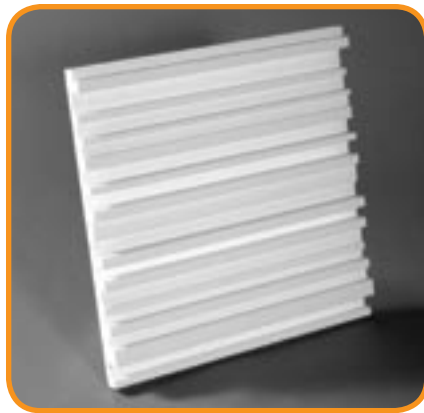
Auralex MiniFusors offer a rare combination of great performance and a great price!

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.

**Dimensions:** 12"x12"x5"  
**Qty. Per Box:** 12 (12 sq. ft.)



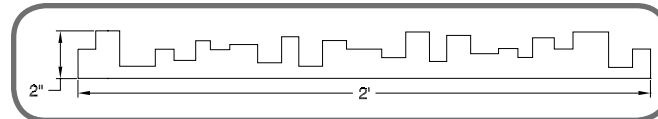
## MetroFusor™ Sound Diffusor



A great companion to our well-received Metro 2" Absorber and Metro LENRD Bass Trap. The MetroFusor is custom made from high quality 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 that looks upscale and attractive in even the most highbrow of environments. The MetroFusor's surface contour yields both sound wave refraction AND time domain spread for improved modal response without removing a significant amount of sonic energy from your space.

They're perfect for churches, boardrooms, performance venues, studios and more!

**Qty:** 12 **Size:** 2'x2' **Coverage:** 48 sq. ft. **Sugg. Adhesive Per Box:** 2 Tubetak



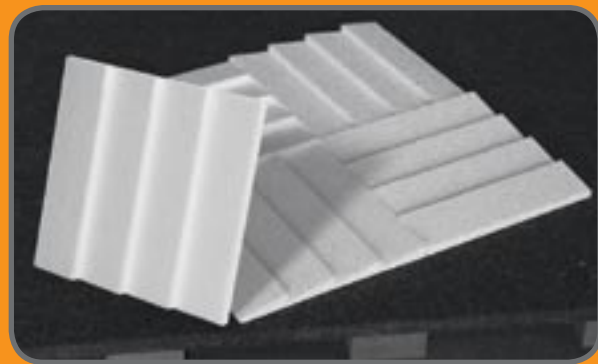
**NEW!**

## DST-R

The newest member of our diffusor family is the **Diffusive Sound Tile Reflector**, or **DST-R**. Yes, you should confuse it with our new Designer Series Treatments (DST) because it is intended as the perfect compliment to our DST-112 and DST-114 Studiofoam Panels. The DST-R is a 1' x 1' and is the same shape as a DST-114 panel, except it is only 1" thick, which makes it a great option when installation depth is very limited, such as a low ceiling. It, like our MetroFusors, is made from high quality EPS, is lightweight, can be easily painted, is very easy to install, and is a very low cost diffusive alternative.

The 1' squares can be aligned in a number of ways to create a very designer look, particularly when painted with water-based paint, and used in combination with DST-112 and DST-114 absorber panels. DST-R's are perfect when aesthetics are of the utmost importance, and you simply need to break up some standing waves and keep some sonic liveliness in the room. Best of all, when used in combination with DST Roominator Kits D36 and D108L, the appearance is awesome, you get even better sound, and the combination is incredibly affordable. Add a box of DST-R's to you project for that designer feel and better acoustics!

**Qty:** 36 per box  
**Size:** 1' x 1' x 1"  
**Coverage:** 36 sq. ft.  
**Suggested Adhesives Per Box:** 2 Tubetak



CHECK OUT  
**WWW.AURALEX.COM**  
FOR MORE DETAILS!

SOUND DIFFUSORS



S · P · O · T · L · I · G · H · T



**Lee Roy Parnell**

*"Well, with this album it all changed. So, by having Auralex products and having you guys do your...voodoo and your whatever it is that you do...made the room obviously good enough to mix in because we ended up mixing the entire record in there and it's probably the best sounding record I've ever made."*

*Lee Roy Parnell*

Lee Roy Parnell is among the elite few who can be identified as a triple threat: an ace guitarist as well as a distinctive singer and songwriter. Parnell has garnered the respect of fans and industry veterans alike with his soulful vocals and award-winning slide guitar playing.

Hear Auralex products at work on Lee Roy's latest release, Tell The Truth (Vanguard Records).



## Roominators™ Performance Series

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 four Roominators™ Performance Series complete acoustical control kits that can easily tame the sound problems many people run up against in commonly-sized rooms. With 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.

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!

### Roominator Kits contain:

**Studiofoam 2" Wedge Panels** or **Wedgies** (in the AlphaⓈ) to absorb early reflections and kill that hollow, "ringy" room sound.

**LENRD™ Bass Traps** to smooth out rooms' inaccurate and excessive low frequencies.

**Foamtak™, Tubetak™ or Tubetak Pro™ Adhesive** to mount Studiofoam and LENRDs with minimum hassles.

**T'Fusor™ 3D Sound Diffusers** (Deluxe and Pro Kits Only) for that spacious ambience and wide sweet spot big-name studios have.

- ★ Improve the sound of everything you record, listen to or mix;
- ★ Be able to reduce your monitoring volume, yet actually hear better;
- ★ Hear more of the subtle sonic details that your room's inaccurate reflections have been burying;
- ★ Achieve better sound out of your existing equipment;
- ★ Improve your engineering skills, be more creative and get more enjoyment out of your equipment and your room!

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 AlphaⓈ all the way up to the top-of-the-line Pro Plus Kit. And, if you ever need to, simply add more Roominators Performance Series kits as your budget and acoustical needs dictate! It just doesn't get any easier than Roominators Performance Series from Auralex!

See the chart on the opposite page for some rough guidelines to help steer you toward the Roominators Performance Series kit that's just right for you. ➡

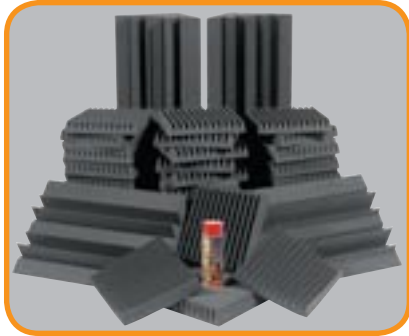
If you determine your needs to be greater, you can also "mix & match" your room's solutions by combining more than one Roominators Performance Series kit (of the same OR different types) or by adding a la carte some of the other Auralex products featured in this catalog. No matter how you slice it, Roominators Performance Series Kits are the best place to start on your journey toward sonic enlightenment!

*"The Auralex Performance Series AlphaⓈ Roominator kit transformed the second bedroom in my New York apartment from an acoustic war zone into a songwriter's comfort zone."*

**Andy Cichon, Bass Player**  
(Shania Twain & Billy Joel)

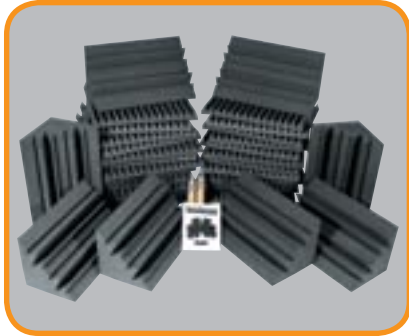
Alpha<sup>1</sup>™

- (64) 1'x1'x2" Wedgies
- (4) LENRD Bass Traps
- (1) Foamtak Spray Adhesive



Project<sup>2</sup>™

- (24) Studiofoam 2'x2'x2" Wedge Panels
- (8) LENRD Bass Traps
- (5) Tubetak Pro Liquid Adhesive



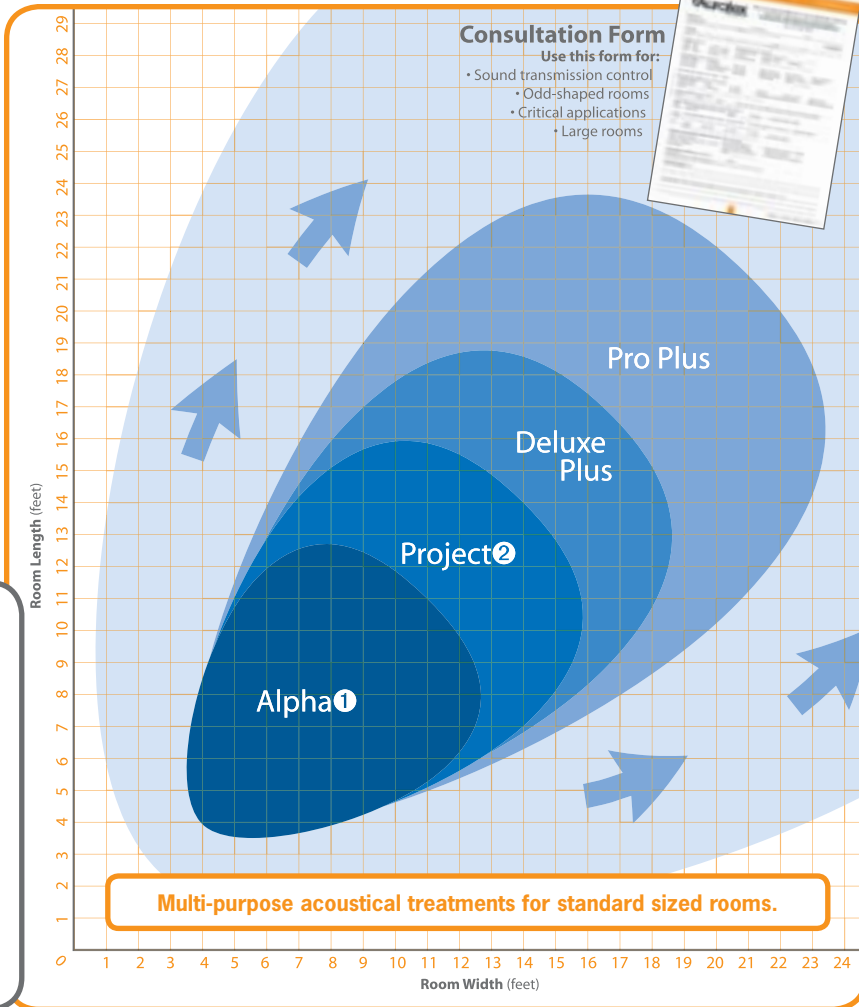
Deluxe Plus™

- (24) Studiofoam 2'x2'x2" Wedge Panels
- (8) LENRD Bass Traps
- (6) T'Fusor 3D Sound Diffusors
- (2) Foamtak Spray Adhesives



Pro Plus™

- (36) Studiofoam 2'x2'x2" Wedge Panels
- (12) LENRD Bass Traps
- (8) T'Fusor 3D Sound Diffusors
- (3) Foamtak Spray Adhesives



**Auralex Roominator Selection Guide**

**This chart is based on the following:**

- Minimum of 20% coverage of walls and ceiling with Studiofoam and/or T'Fusors
- General-purpose applications requiring minimal amount of acoustical treatments
- Flat ceiling, 7' to 9' height

**Important Considerations:**

- Purchase an additional kit for applications requiring 40% to 60% coverage.
- Upgrade a level for more critical applications.
- Install additional 2" Studiofoam™ or LENRD™ Bass Traps to fine-tune your room.
- Consider MAX-Wall™ or Stand-Mounted LENRDs™ for portable applications.

COMPLETE ROOM KITS





**NEW!** Roominators-DST Designer Series

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 the decorative touch to your space via color choices and a multitude of easy design layouts for the aesthetically-challenged. 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 Roominators Performance Series, 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! Now you can have the expertise, features, and performance that you have come to expect from Auralex with a look that says WOW!

Don't be fooled by inferior, overpriced and underspec'd wannabes. With the Roominators-DST Designer Series, Auralex offers the most comprehensive selection of acoustic treatment packages available. All 7 Roominators Kits offer you great choices in both the degree of treatment and thus performance, together with an appearance that is perfect for your room. Compare the quality, quantity, variety, personalized service and value...Auralex Roominators-DST Designer Series...the look, the sound, THE choice!

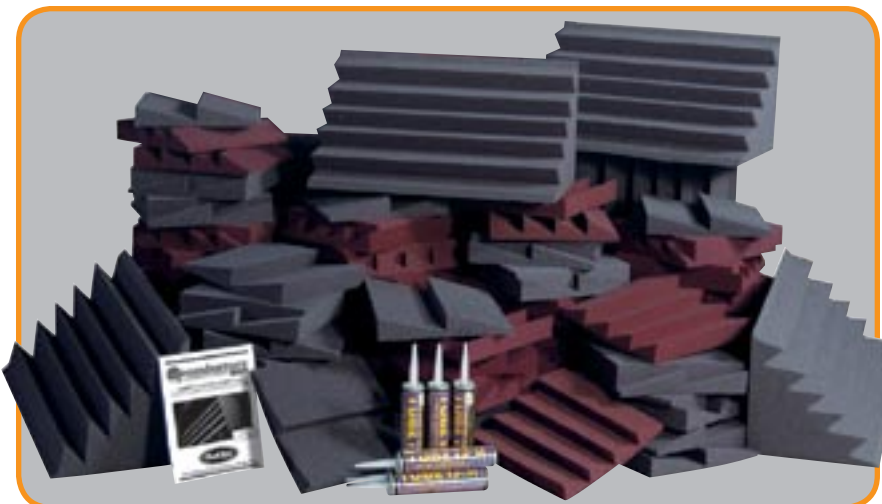
### D36 Roominator-DST

Perfect for spot treatment and that designer look. The D36 offers you a starting point to reduce unwanted slap and flutter echo in your room. The D36 contains 18 Charcoal Gray DST-112 panels and 18 DST-114 panels in your choice of 4 colors (Charcoal Gray, Purple, Burgundy, or Forest Green), with 2 TubeTak Pro Adhesives. Think of all the creative possibilities these kits afford you as you begin to tune your room.



### D108L Roominator-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 has 54 Charcoal Gray DST-112s, 54 DST-114, in your choice of Charcoal Gray, Purple, Burgundy or Forest Green. For low-end absorption, we've included 8 DST-LENRDs in Charcoal Gray. 6 TubeTak Pro adhesives complete the kit. The 1' x 1' panels allow you to spread absorption throughout the room in some fantastic patterns. The D108L is also excellent for smaller Home Theaters and can give you an elegant look that will impress even your non-musical friends. Two D108L Kits may be appropriate for medium-sized studios and home theaters, as well as live rooms and rehearsal spaces.





## D240xi Roominator-DST

The Big-Daddy of our Roominators Kits! It 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!

**This kit contains:**

- 48 Charcoal Gray **DST-112s**
- 12 - 2' x 4' panels of **DST-422s** (96 sq. ft. in Charcoal Gray)
- 96 **DST-114s** in your choice of 4 colors (Charcoal Gray, Purple, Burgundy, or Forest Green)
- 16 Charcoal Gray **DST-LENRD** Bass Traps (32 linear feet)
- 12 **T'Fusor** 3D Sound Diffusors
- 16 Tubes of **TubeTak Pro** Adhesive

We've also included a **GRAMMA** Isolation Riser and 10 units of our new **MoPad** Monitor Isolation Pads (see page 34) to properly isolate a sub-woofer and up to 5 monitors.

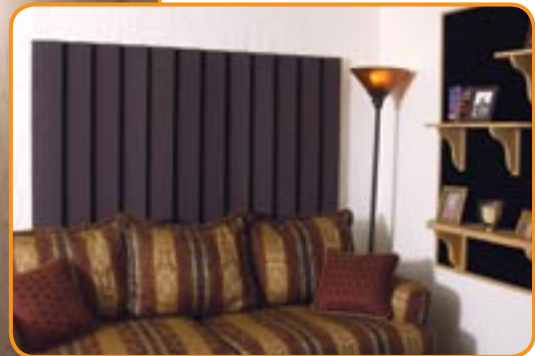
This kit has it all, and the various components give you incredible acoustics and equally impressive decorative options. Sections of the DST 422s can be used as borders with the DST-114s to create some great wall treatments.

The pictures shown here are just the beginning. If you have a full-blown 5.1 production environment, or a larger home theater, this kit does it all.

Please ask us how this Roominators-DST Designer Series Kit can fit your needs in the most demanding acoustic and decorative environments!



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



DESIGNER SERIES-DST™

TAKE YOUR  
MONITORING TO THE  
NEXT LEVEL...  
LITERALLY!



Patent Pending. Design features © Copyright 2001, 2002 by Auralex Acoustics, Inc.



### MoPAD™ Monitor Isolation Pads

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. Let us explain.

Everything in the world has a resonant frequency at which it vibrates like a tuning fork. This is why Auralex designs studios that are not only acoustically correct, but also constructed to be airtight and very, very solid. Everything in your studio that vibrates contributes artifacts to your sound, so why would you let your monitors acoustically couple to a shelf, a rack, or the meter bridge of your mixing board? Doing so automatically degrades the accuracy of what you're hearing! And once your monitors cause whatever they're resting on to vibrate, everything else that's in physical contact with your monitors also starts to vibrate. Soon you might as well be monitoring in one of those theme-park rides where they design the whole room to physically shake!

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!

*"The Auralex MoPad works great as an isolator for console-top monitors and also allows for positioning the monitors at other angles away from straight vertical. Next I want to try them under some of my vintage (nice name for old) equipment to reduce microphonics. These things are remarkably effective!"*

**"MixerMark" Williams**  
GRAMMY®-nominated Recording Engineer

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

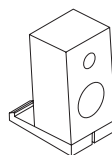
**Ben Fowler**  
Top Recording & Mix Engineer  
(Eric Clapton, Bad Co., Michael McDonald)



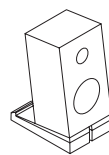
**5 Positions:** The MoPAD Wedge Adjusters allow you to tilt the monitor/speaker (or any item to be decoupled/isolated) to listening angles of 4°, 8°, 4°, and -8°. Leaving the wedge in place allows the monitor to be set flat - 0°.

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.

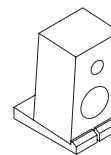
MoPADs have unlimited uses, such as isolating delicate electronics from vibration. The use of MoPADs under CD Burners, Laptops, Turntables, etc. is recommended, providing the MoPAD doesn't restrict air flow.



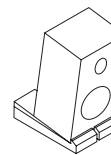
Angled Up 4°



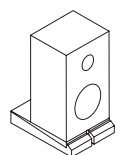
Angled Up 8°



Angled Down 4°



Angled Down 8°



Flat - 0°

## GRAMMA™ & PlatFoam™

Like many of our society's greatest inventions, these patent-pending products from Auralex seem elegantly simple...despite all the R&D that went into 'em! We've developed a specialized type of Studiofoam that we call PlatFoam™. It's designed with superior chemical and physical properties that give it the longevity and dimensional stability needed to survive in a busy studio environment or on the road. PlatFoam is ideally suited for use as support for our new GRAMMA™, for a drum riser (which we then call a HoverDeck™), a subwoofer & more. Famous Hollywood composers, world-class nightclubs, houses of worship and more are using PlatFoam with great success!

Try out some PlatFoam yourself. You'll be absolutely amazed at the improvement it offers!

### 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! GRAMMAs are incredibly effective with guitar & bass amps, PA stacks, and subwoofers. GRAMMA comes complete with a carrying handle, road-ready carpet, Studiofoam Wedges (underneath) and PlatFoam.



#### GRAMMA™ Specifications

- 23" L x 15" W x 2¾" H
- 1 or 2 GRAMMAs will support most amps, speaker cabinets, subwoofers & monitors

Patent Pending. Design features © Copyright 2001, 2002 by Auralex Acoustics, Inc.

### PlatFoam™

When used as riser support, PlatFoam greatly purifies the tone of whatever's on the riser and yields dramatically improved isolation characteristics, thus minimizing sound transmission to neighboring spaces.

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



#### PlatFoam™ Specifications

- 2" x 4" x 4" blocks of high-density structural acoustic foam
- 24 pieces per box (will float an 8' x 8' area)
- 3 Tubetack Pro (included)

*"Auralex products are unchallenged both live and in the studio. I love Auralex's new GRAMMA. Onstage it really smooths all my guitar tones. In clubs, theaters and even outdoors, the GRAMMA really makes a huge difference..."*

*The production crew of Tower of Power was so impressed, they started using them underneath the horn section monitors, the keyboardist's LESLIE speaker and several drum mics... FANTASTIC results all the way around."*

**Jeff Tamelier**  
Guitarist, Tower of Power

*"...low end much more focused. I was able to dial in exactly what I wanted, w/out room resonances."*

*"...my two recording amps stay on the stands. If we switch amps, they go right back on the stands."*

*"...all the little buzzes & rattles normally in a room go away immediately."*

**Lee Roy Parnell**  
Vanguard Recording Artist

*"Awesome... made all the difference in playing small rooms... Cleaned up my sound... I now enjoy my full volume tone at lower volumes."*

**Benito DiBartoli**  
Blues guitarist

*"Low-frequency drum resonance isolation... what a concept! I recommend PlatFoam™ for any drummer who needs to eliminate complaints from the neighbors or family members."*

*I would also highly recommend it for studios that want to prevent low-frequency resonance bleed. The PlatFoam™ is simple to use, simple in concept and is simply amazing!"*

**Dendy Jarrett**  
Nashville Drummer  
MusicPlayer.com/Drum Channel Editor



SOUND ISOLATION



S · P · O · T · L · I · G · H · T



**Kenny Aronoff**

*"The main benefit of the PlatFoam™ HoverDeck™ is that it makes my drums sound better..."*

*I immediately heard a big difference...*

*My drums had more definition, more punch and a fatter, clearer low end!"*

**Kenny Aronoff**



other  
**PlatFoam™ Users:**

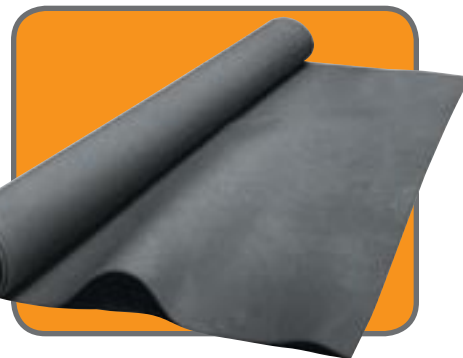
- JACK GAVIN, Tracy Lawrence
- RICKY LAWSON, Steely Dan
- ZORO, Lenny Kravitz

## SheetBlok™ Sound Barrier

SheetBlok is a specialized dense, limp-mass vinyl material that is about 6dB 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 finish product *per se*, it is paintable with latex paint and 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 and cuts easily with a utility knife or scissors. Famous studio designers buy SheetBlok repeatedly and we get glowing reports on its performance all the time.



It simply can't be beat for users who demand serious soundproofing. SheetBlok is an Auralex Top Seller! 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.

**Size:** 4'x10' pieces (40 sq. ft.) or 4'x30' rolls (120 sq. ft.)

**Color:** Black (smooth on one side; has a pebble grain finish on the other) or clear (special order; subject to availability)

**STC:** 27 **Thickness:** 1/8"

**Weight:** ±1#/sq. ft.

**Service Temperature:** -40° to 180° F

**Tensile Strength:** 400 psi

**Tear Strength:** 70#/inch

**Flammability:** Rated UL94 S.E.

"0"; Passes test MVSS-302



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.

## 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! And while it's not meant to be a permanent mounting solution, it will easily hold your SheetBlok up until you're ready to put the finishing layers over it.

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

Available in 4'x30' rolls only.



**NEW!**

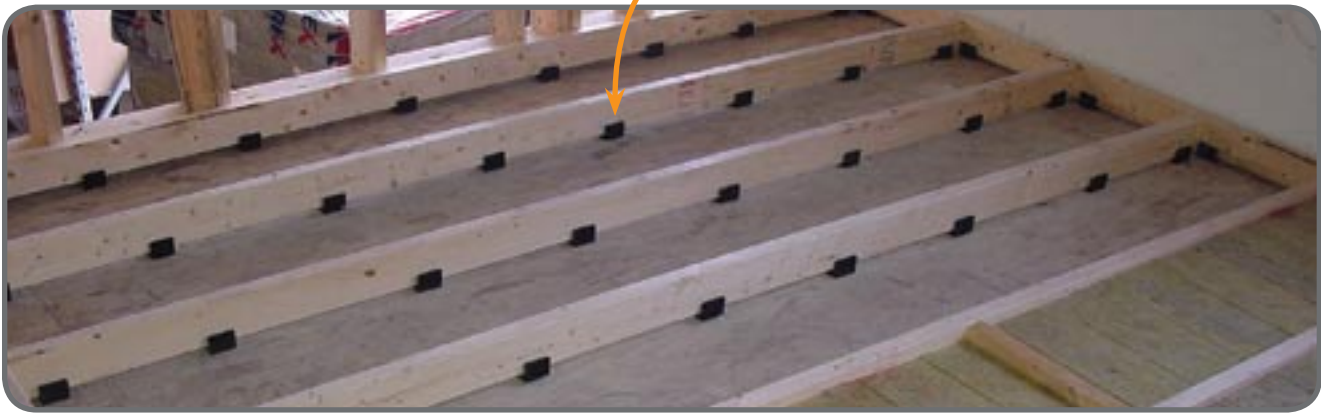
## U-Boats™ Floor Beam Float Channels

Made of a specially-formulated rubber compound, 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. Personally, we would *never* design or build a studio without 'em!

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.

More information on U-Boats, and all of our acoustic control and construction products, particularly how to install them for maximum benefit, is available at [www.auralex.com](http://www.auralex.com).

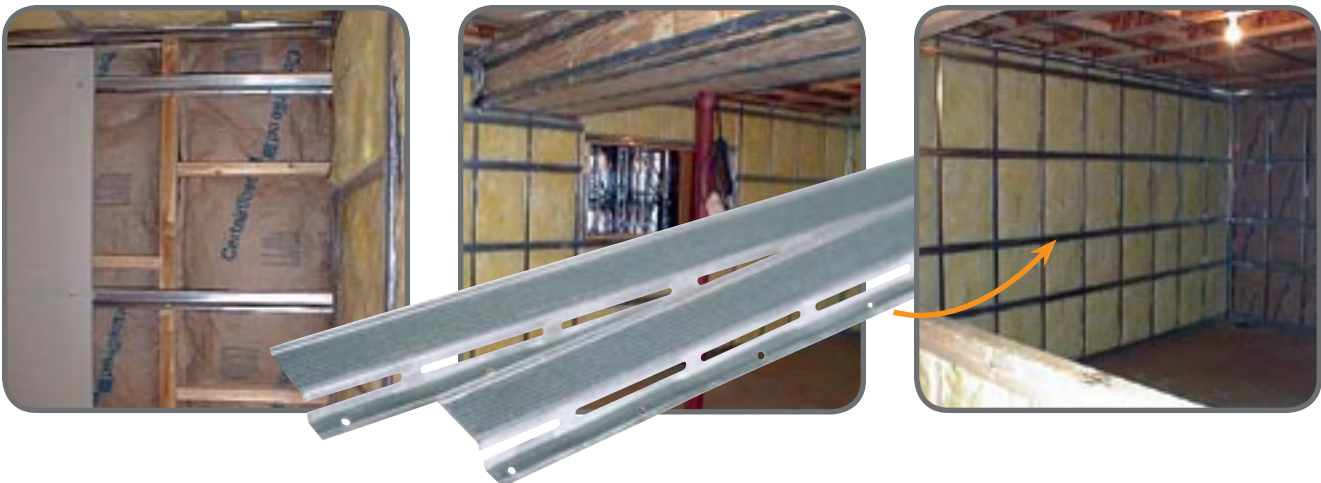
**Size:** 2 1/8" wide x 1 1/2" high x 2" long  
**Color:** Black  
**Thickness:** 5/16" & 1/2"  
**Box Quantity:** Available in lots of 50 or more



## RC8™ Resilient Channel

Auralex's RC8 is a specially-formed, sturdy metal device that, when used to hang drywall (instead of just attaching the drywall to the studs or joists), GREATLY improves the sound transmission characteristics of the wall or ceiling system. RC8's effectiveness has been well documented for years, but the problem has always been that RC8 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 RC8. Not to worry...we've got you covered! RC8 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 & a layer of SheetBlok may be hung on RC8, even on a ceiling.

*RC8 is available in handy 8' lengths that are ground shippable. There are (24) 8' pieces per box. It's unbeatable!*



CONSTRUCTION PRODUCTS

## 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 specialized, imported Mineral Fiber 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.

Our construction booklet *Acoustics 101* ([www.acoustics101.com](http://www.acoustics101.com)) has spec'd it for years, but it isn't widely available to the public, so Auralex now offers it in 2" & 4" thicknesses.

If you want to make your place the best it can be, you need to give serious consideration to Auralex Mineral Fiber.

**Note:** For those of you in need of absorption, but for whom acoustic foam may not work for whatever reason (flame retardancy, looks, style, etc.), Mineral Fiber covered with specialized acoustical cloth is now available (See Auralex ELiTE on pages 40 & 41).

**NRCs:** 1.00 (2" & 4")

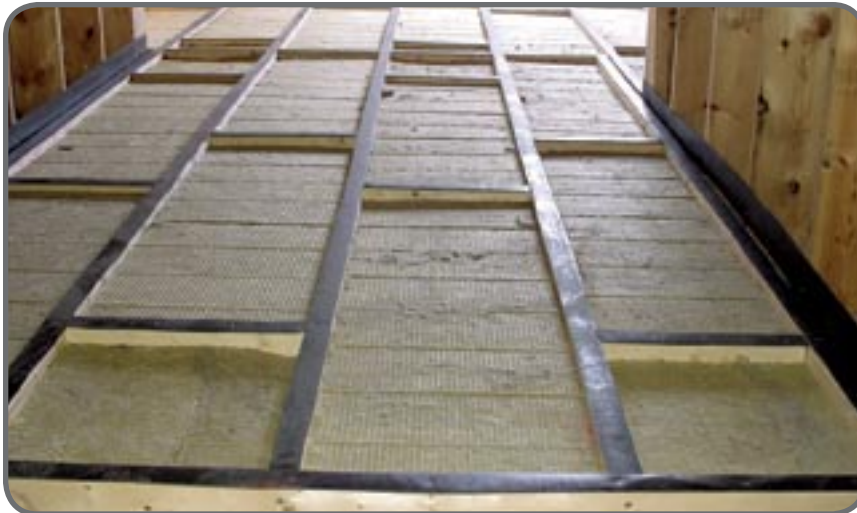
**Qty. Per Box:** 2" - 6 (48 sq. ft.); 4" - 3 (24 sq. ft.)

**Flame Retardancy:** Class A

**Advantages vs. Std. Fiberglass:** better sound isolation, better acoustic absorption, lower moisture absorption, better flame spread & smoke density, 1200° burn point vs. 650°



CHECK OUT  
**WWW.ACOUSTICS101.COM**  
FOR MORE DETAILS!



**Auralex Mineral Fiber** is a great addition to a floating floor! (Notice the strips of SheetBlok on top of the joists for additional damping.)



## Tubetak™ Liquid Adhesive

Tubetak is a super-strong-bonding adhesive that comes in a tube and applies easily with a standard caulking gun or our Tubetak Applicator, available separately. Tubetak 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 will not oxidize Auralex foam products.

1 Tube covers up to 32 sq. ft.  
Not suitable for air shipping.



## 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 or our Tubetak Pro Applicator, available separately. 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 Liquid Adhesive may be purchased in any quantity needed.

1 Tube covers up to 32 sq. ft.  
Suitable for air shipping.

## Foamtak™ Spray Adhesive

Foamtak is quite simply the fastest and easiest way to mount Auralex acoustic 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 & fail. Foamtak is guaranteed not to oxidize Auralex acoustic foams and may be purchased in any quantity needed.

You'll love how easy Foamtak is to use!

Mounts up to 96 sq. ft. or more per can depending on foam thickness.  
Not suitable for air shipping or use with MetroFusors or DST-R.



## Vel-X™ Mounting Panel Kits

Vel-X panels are special corrugated polypropylene panels that are cut in 22" squares and can be used to mount Auralex acoustic foam or MetroFusors in a movable or temporary way on walls.

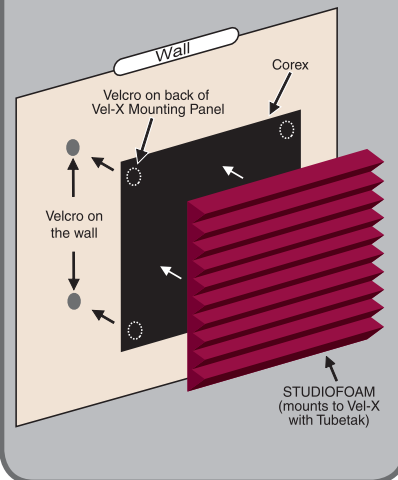
The foam or diffusor is adhered to the Vel-X panel with Tubetak Pro adhesive, then the special (not the same as you get at the hardware store) Velcro dots are used to stick the panel to the wall.

The panels are then movable at will, allowing you to tune the room for a particular project or take them with you when relocating to a new facility, so now there's no need to leave your Auralex investment behind.

Vel-X panels are shipped with both Tubetak Pro and special Velcro dots included.

Minimum shipment is (4) 22"x22" Panels

- 1" needs 40 panels per box of foam
- 2" needs 24 panels per box of foam
- 3" needs 16 panels per box of foam
- 4" needs 12 panels per box of foam



ADHESIVE & FASTENERS



# ELiTE™ Acoustical Treatment System

Engineered Listening & Theater Environment



## Introducing ELiTE™ by Auralex™

In many critical listening environments like home theaters and conference rooms, décor is just as important as sound quality. Auralex is proud to introduce this new product line that will be available through many of our existing dealers, as well as some of the nation's finest Hi-Fi and commercial installation companies.

Each installation is custom designed to meet the needs of the customer, both acoustically and aesthetically. Due to material costs, custom engineering, and onsite installation, this high-end acoustical treatment may not be for everyone, but for users who demand the best - ELiTE™ is "just what the designer ordered!"

### The ELiTE™ Acoustical Treatment System

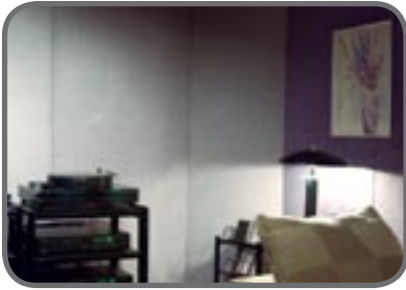
...was designed to meet the needs of the discerning customer who wants the best of both worlds: sonic perfection AND an elegant appearance.

Each installation is designed from the ground up by Auralex engineers. The finished look is a smooth fabric surface from floor to ceiling, and the acoustical elements include the appropriate combination of absorption, diffusion, and bass trapping. The newly developed ELiTE™ retention channel provides secure mounting of fabric, a clean finished look, and allows for easy fabric replacement. There are hundreds of fabric styles and colors to choose from, all sonically transparent.

The Auralex ELiTE system is offered as a "turnkey" installation. Once all material needs are calculated, everything is delivered to the jobsite at once. When the Auralex certified installers arrive, everything they need is onsite, ensuring a timely installation and minimizing any disruption of other contractors. The result is an installation that looks and sounds great, and will provide an excellent listening experience for years to come.







## WHY ELiTE?

While our current line of products work just as well in media and conference rooms as they do in recording studios, we realize that these applications often require a treatment system that fits into the "look and feel" of the home or facility, and can be customized to work with any décor. Enter ELiTE, by Auralex; the perfect marriage of acoustic perfection and elegant décor. This new system offers a complete turnkey approach that includes:

- A patented retention channel - for a better fit and easy replacement of fabric
- Custom engineered components provide the appropriate amount of absorption & diffusion, & in many cases, bass trapping - a feature not offered by most companies
- Choice of over 200 decorative fabrics, all sonically transparent
- Professional installation, including consultation with other contractors

**Finally, and most importantly,** your ELiTE system will be custom designed for your room by Auralex acoustical engineers, with the same passion for great sound that has made Auralex the first name in acoustics - this attention to detail will ensure not only great sound, but perfect fit and finish.

Ask your dealer about including the ELiTE acoustical treatment system by Auralex in your installation, and find out how your room can be the most effective, and beautiful component in your audio/video system.

Auralex ELiTE meets Class A fire code specifications. Prices start at \$25.00 per sq. ft. and the minimum installation is 400 sq. ft.

For more information on the ELiTE™ Acoustical Treatment System check out [www.auralexelite.com](http://www.auralexelite.com).

Hi-End & Home Theater



# Auralex VersaTile™

[The Score: Auralex 1, Physics 0]

"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."



Have no fear. We're proud to introduce Auralex's hottest new broadband absorber—VersaTile™—the first addition to our WaveCave™ product line.

This next-generation absorber combines a visually attractive absorptive panel with specially engineered air cavities to yield extraordinary sonic benefits.

The VersaTile 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 sophisticated looks while offering superior absorption characteristics versus thinner, flat acoustic foam panels.

If room boundary space is limited (for instance, if you've finished your room and didn't exactly hit the bullseye, acoustically speaking, so you need some additional sonic control), the VersaTile packs a ton of absorption into a minimal amount of cubic space. The use of strategically-placed air pockets serves to enhance absorption across the entire frequency range, but especially at the low end.

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 o' acoustic 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 paying for.

The VersaTile can be installed in a bunch of cool ways—alone or in conjunction with other great Auralex acoustical control products—to give you the upscale look *and* sound you've been searching for.

The VersaTile is a single-product solution that offers great broadband absorption at a great price...and with a look that even an architect will take notice of!

The VersaTile is unlike any other acoustical absorber on the market.

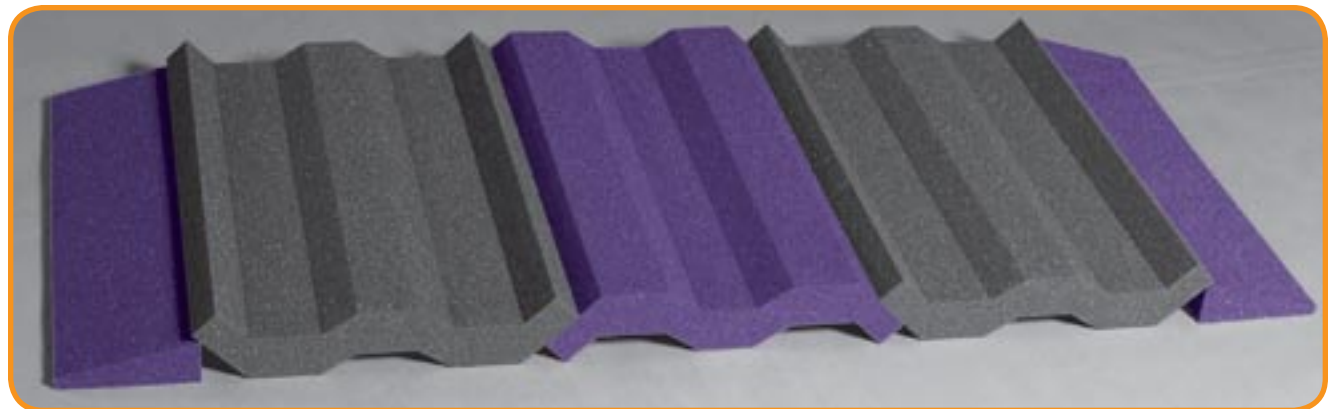
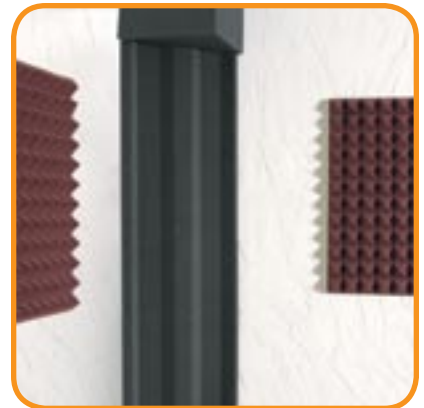
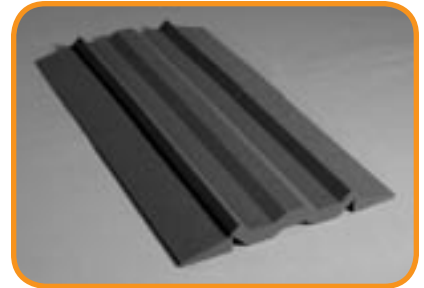
Check into the Auralex VersaTile [today!](#)

**NRC:** See Website

**Qty:** 6 or 24 panels

**Coverage:** 16 or 64 sq. ft.

**Suggested Adhesive:** 1 Tubetak per 6 panels





## Henry Lee Summer's Studio

Auralex Acoustics, Inc. recently provided acoustical consulting services and acoustical products for Henry Lee Summer's personal studio. Henry Lee Summer is a pop music icon from the '80s who released four albums on EPIC/CBS Records and scored big with two top twenty hits: *Wish I Had a Girl* and *Hey Baby*. As is a growing trend, his preferred work method is to record, perform, mix and rehearse all in the same room. Henry utilizes Soundcraft TS12 and Mackie DB-8 consoles, multiple recording formats (2" tape, hard drive and Tascam DA-88), great microphones (Neumann, AKG, etc.) and top of the line mic preamps and compressors (API, Tube-Tech, Focusrite, etc.).

The main room has a cathedral ceiling, carpet with pad, and the dimensions are 27'x19'x14' (at the peak). There is an adjoining piano room with the same profile but 13' in length and with a hardwood floor.

Some of the acoustical concerns we addressed were:

1. Severe low-frequency problems
2. Dramatic flutter echo/very harsh response in the high frequencies
3. Design treatments for the multiple functions of the room

*"I don't know how this stuff works, but you made a believer out of me. I used to have to digitize, sample and EQ to get a sound. Now I just put up a mic!...I have worked at Oceanway, the Hit Factory and most major studios and other than the large orchestra rooms, I consider my room to be just as good... I can't wait to get back to my studio!"*

**Henry Lee Summer**



## GBT Studios

Auralex Acoustics, Inc. provided acoustical consulting services and acoustical treatment products for the new GBT Studios facility near Nashville, Tennessee. Auralex was originally contacted by the owners, award-winning and chart-topping producer and engineer Brian Tankersley and Mark Miller (lead singer for the multi-platinum Sawyer Brown) when the studio was in the planning stages.

The Auralex consulting and design team reviewed preliminary sketches of the studio layout and made suggestions.

Construction was completed by Danny Parker and Mark Tankersley, who also contributed to much of the design of the multi-use space.

The open design of the studio introduced some unique acoustical challenges:

1. Maximize acoustical separation
2. Minimize early reflections and implement effective bass trapping in the Main Room for precise mixing

*"It is, hands down, by a large margin, the best room I have ever mixed in."*

**Brian Tankersley**



## Scott Jones Private Theater

Auralex Acoustics, Inc. was hired to provide acoustical consulting services and acoustical treatment products for the Scott Jones Private Theater in Carmel, Indiana.

Construction on the Theater had been underway on the facility for almost two years before Auralex was contacted. The floor of the multi-million dollar theater was nearly complete (framed and covered with plywood), the first wall, some of the second wall (triple walls were designed in some places) and the ceiling had been framed.

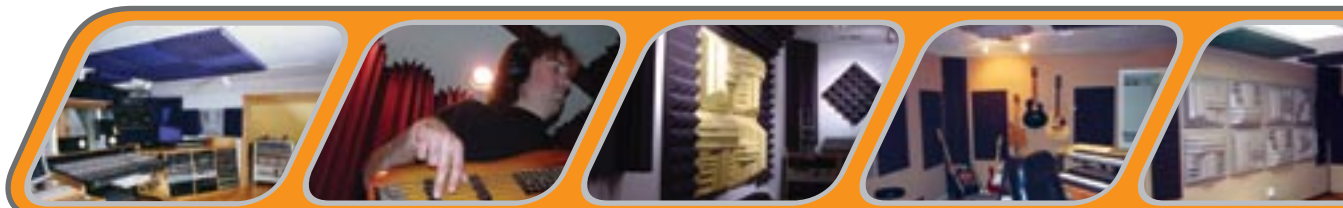
The theater was awarded the 1999 Home Theater of the Year from CEDIA.

Acoustical issues addressed included, but were not limited to:

1. Isolation of the Theater from potentially noisy surroundings
2. Isolation of the high-quality surround loudspeakers from the rest of the building
3. Isolation of noise from certain audio/visual equipment
4. Acoustical treatment of the Theater to create a pleasant listening environment that didn't get in the way of the architecture.

*"On paper the room has a frequency response roughly  $\pm$  3dB from 70Hz to 20kHz. Subjectively, the room is comfortable and accurate. The experience of watching high-quality digital movies in such surroundings (pun intended) is second to none."*

**Jeff D. Szymanski**  
Lead Acoustical Engineer  
Auralex Acoustics, Inc.



# Auralex Consulting Services

Auralex now offers three (3) different levels of consulting. Here's how they work:

## Personalized Room Consultation Form

The Auralex Personalized Room Consultation is always **FREE!** Simply fill out the Form (next page) and either take it to your Dealer or fax it directly to us.

A highly trained, Auralex Technical Consultant will respond via fax or e-mail within a couple business days with suggestions for amount, type and placement of Auralex products. The end result is a "shopping list" of Auralex materials you can purchase through any authorized Auralex Dealer.

## **NEW!** Enhanced Consultation

We have continually been expanding our Consulting Division over the last few years. This has led us to offer two new acoustical services for our customers:

The Auralex Enhanced Room Consultation is our new, low-cost service for folks wanting a little more information than would normally be obtained with our free service. For a \$500 per room fee\*, Auralex will provide detailed drawings of the suggested placement of products in your room(s) in addition to our normal free Consultation.

If you are interested in the Enhanced Consultation, simply fill out the Personalized Consultation Form and check the "Enhanced" box at the top of the page. An Auralex representative will contact you for credit card payment information.

\*Some restrictions apply.

## Acoustical Consulting

Auralex provides full-blown consulting for "from the ground-up" type projects. If you are considering building or renovating a recording studio, home theater, classroom(s), boardroom, worship center, gymnasium—any space that needs acoustical treatment—you or your Architect/Designer should contact our consulting division ([consulting@auralex.com](mailto:consulting@auralex.com)) for details on how to get a service estimate.

**Personalized Room Consultation Web Form** **HELP!** **Auralex acoustics**  
www.auralex.com Fax: 317-842-2700

PLEASE PRINT CLEARLY AND USE ONE (1) SHEET PER ROOM.  
We thank you for taking the time to complete this form. 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.

Consulting Level: Enhanced Consultation Contact Name: Subrecipient's Name Fax: 011 911 02  
 Your Name: John Doe - Doe Studios E-mail: John@doestudios.com  
 Phone: 1 555 555-5555 Fax: 1 555 555-5555 Zip Code: 00000

Budget (Check one)  
 \$0 - \$500     \$1,001 - \$1,500     \$1,501 - \$2,000     \$2,001 - \$2,500  
 \$2,501 - \$3,000     \$3,001 - \$3,500     \$3,501 - \$4,000     \$4,001 - \$4,500

Type of Room (Check all that apply)  
 Project Studio     Recording Studio     Studio     Home Theater     Classroom     Boardroom     Gymnasium  
 Control Room     Teaching Studio     Home Office     Nightclub/Lounge Room     Church     Office Space  
 Live Studio     Multi-Purpose Room     Auditorium/Concert Hall     Other

Style of Music Production (Check all that apply)  
 Pop/Rock/Blues     Jazz     Country     Classical     Hip-Hop/R&B  
 Contemporary Christian/Power Worship     R&B/Soul     Acoustic     Electronic/EDM

Room Dimensions (inches or feet)  
 Length: 12'0" Width: 12'4" Height: 8'  
 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/Plaster on Lath/Plaster Board     Concrete     Brick     Other: \_\_\_\_\_  
 Concrete Block or Plaster     Other: \_\_\_\_\_

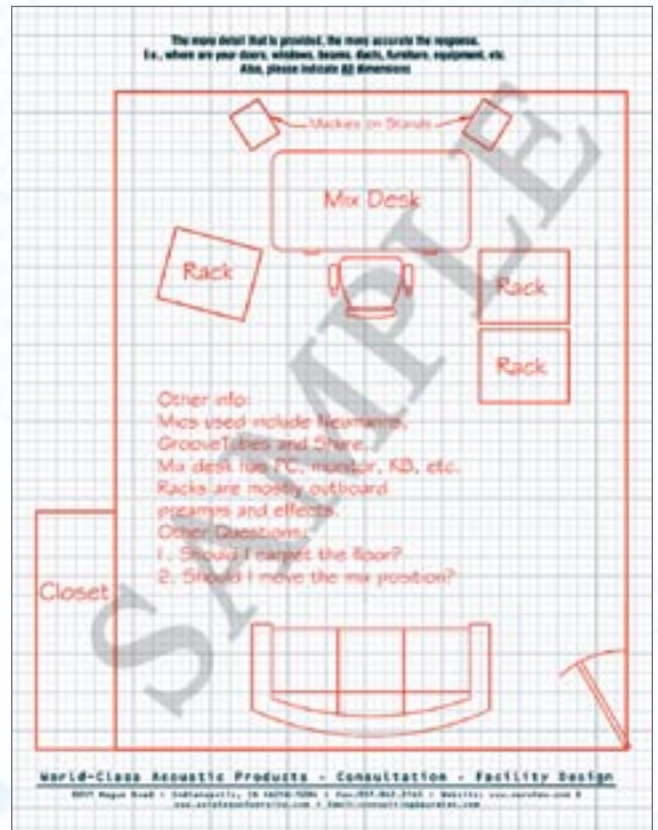
Ceiling:  Drywall/Plaster on Lath/Plaster Board     Concrete/Steel     Other: \_\_\_\_\_  
 Wood (Gym) ("T" and "G" are)     Metal Deck/Panels     Other: \_\_\_\_\_

Floor:  Carpet     Hardwood/Parquet     Concrete     Other: \_\_\_\_\_  
 Polishing Tile     Other: \_\_\_\_\_

Obstacles or Unwanted Acoustical Problems (Check all that apply)  
 Poles/Pipes (Plumbing)     Entrance Reception ("hot bar", "waiting", etc.)     Bass Traps ("bassy", "boomy")  
 Bass Cabinets ("too little bass", "warble")     Unusually distributed bass     Other: \_\_\_\_\_  
 Distracting Neighbors     Distracting Unwanted Party     Unwanted External Sounds/Noise  
 Room Noise     Room Reverb     Other: \_\_\_\_\_

Audio Reference Recordings (If applicable)  
 Recording Platform: MacPro    Model: PR524s  
 (e.g. A&R Reference, etc.)    ProTools

Anything else you can tell us about your situation:  
Unfinished basement studio. I primarily record acoustic instruments and vocals in this room for my independent band. Budget is not an issue, but I would like to know what treatments to use to reduce echo.



"Auralex helped me design my garage rehearsal studio. I got a chance to meet the guys from Auralex down at PASIC, and they are great. It is good to see a company so approachable, as well as professional. Those guys are great, and just crazy enough to work with musicians."

**Andy Kugler**  
Drummer ([www.drewdrums.org](http://www.drewdrums.org))



# On-line Room Consultation 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

### Dealer Info

Consulting Dealer: \_\_\_\_\_ Contact Name: \_\_\_\_\_ Date: \_\_\_\_/\_\_\_\_/\_\_\_\_  
Dealer Phone: (\_\_\_\_) \_\_\_\_\_-\_\_\_\_ Dealer Fax: (\_\_\_\_) \_\_\_\_\_-\_\_\_\_

Enhanced Consultation

### Your Info

Your Name: \_\_\_\_\_ E-mail \_\_\_\_\_@\_\_\_\_\_  
Phone: (\_\_\_\_) \_\_\_\_\_-\_\_\_\_ Fax: (\_\_\_\_) \_\_\_\_\_-\_\_\_\_ Zip Code: \_\_\_\_\_-\_\_\_\_

### Budget (Check one.)

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

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

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

### Type of Room (Check all that apply.)

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

### Do You? (Please check one) Rent Own

### Music Style/Production (Check all that apply.)

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

### Room Dimensions (inches or feet)

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.)

- Flutter Echo ("slapback")
- Bass Cancellation ("too little bass", "no bass")
- Disturbing Neighbors
- Room Ring
- Excessive Reverberation
- Unevenly Distributed Bass
- Disturbing Roommates/Family
- Other: \_\_\_\_\_
- Bass Build-Up ("boomy", "muddy")
- Mixes Don't Translate
- Unwanted External Sounds/Noise

### 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.

A large grid of graph paper, consisting of a 20x20 grid of squares, intended for drawing or calculations. The grid is enclosed in a black border.

Auralex Consulting Group



## The Auralex Studio Certification Program

The **Auralex Studio Certification Program** is the top level of our expanded range of services. In addition to drawings and a fax or e-mail Consultation, an Auralex Acoustical Engineer will come to your studio to certify the acoustical performance of your room(s) after the treatments have been installed.

Acoustical measurements of background noise (NC), Initial Time Gap (ITG), level of First Reflection versus Direct Sound and Frequency Response (EFC) will be compared to predetermined criteria for each level of certification. The symmetry of the mix position will be evaluated and subjective listening tests will be performed.

Based on the measurements and observations, a scoring system will be used to determine which of the following Levels of Certification your room(s) meets:

The three levels of certification are:

### Silver Level

Silver Level facilities will receive a framed certificate and a free entry on our Certified Auralex Studios: Silver Level web page. Web listing will include a listing of studio address, contact information and a web link.

### Gold Level

Gold Level Studios will receive a framed certificate and a free entry on our Certified Auralex Studios: Gold Level web page. Web listing will include a listing of studio address, contact information, a web link, one (1) photograph per room and a brief description of the studio.

### Platinum Level

Platinum Level Studios will receive a framed certificate and a free entry on our Certified Auralex Studios: Platinum Level web page. Web listing will include studio address, contact information, web link, one (1) photograph per room and a detailed Case Study (PDF).

There is a \$3,000.00 fee per room for certification. Please contact Auralex Consulting Division ([consulting@auralex.com](mailto:consulting@auralex.com)) for more details.

### Why Auralex Studio Certification?

You desire consulting services beyond our free Personalized Consultations.

Your requirements demand that your studio be acoustically fine-tuned to an exceptional level.

You need much more in-depth help with room details: product placement, construction techniques and detailed drawings.

On-site measurement and analysis allows us to "tweak" the room to the highest quality acoustical environment and verify the performance given the criteria above.

Others charge tens of thousands of dollars for just sub-sets of our Certification Program. We provide both acoustical design and testing for one low price, as one complete solution with just one contact.

**Marketing:** The testing and certification provide you much more "ammo" when marketing your studio. The Official Auralex Certified Studios web page will promote your Certified studio and direct clients to your website.

The Auralex Studio Certification Program goes the extra mile, providing you with our combined decades of design and measurement experience, including on-site help to make sure things come out sounding "right". Give us a call if you think Certification might be "right" for you.



CHECK OUT  
**WWW.AURALEXUNIVERSITY.COM**  
FOR MORE DETAILS!

A very special thanks to all our great friends for letting us print their pictures and quotes!

# TOTAL SOUND CONTROL

- Tom Petty
- Clint Black
- Sammy Hagar
- James Taylor
- Bill Kreutzmann
- Walt Disney Co.
- LucasArts
- Microsoft
- JBL
- Roland
- Irving Azoff
- Studio 880
- Sony
- Mackie
- Shure Bros.
- Ensoniq
- Pixar
- Stone Temple Pilots
- Macromedia
- Escient
- Penn State University
- Portland Trailblazers
- Premier Percussion
- Kansas City Royals
- CBS Sports
- Discovery Channel
- Warner Bros.
- Kasdan/Touchstone
- TransContinental Studios
- Pioneer
- Berklee College of Music
- MSNBC
- Schecter Guitar Research
- ESPN
- UCLA School of Music
- Kodak
- 20th Century Fox
- ABC
- Universal Studios
- Polygram Records
- ...and YOU!



[www.auralex.com](http://www.auralex.com)

**Auralex Acoustics** proudly offers everything you need, including industry-leading Studiofoam™ acoustical panels, bass traps, diffusers, MAX-Wall™ modular environment, and a complete line of construction products to greatly reduce sound transmission & resonance. **Total Sound Control** can be custom-tailored to your specific needs via Personalized Consultations and advice from the experts at **Auralex**.

**Auralex** products continue to outperform **much** more expensive alternatives. Don't be fooled by inferior, underspec'd, overpriced, flashy imitations! Compare Auralex quality, quantity, variety, personalized service, and price.

**Auralex: Your Studio. Your Sound. Our Passion.**



Proudly made in the USA!