

FutureMusic

Platinum
Award

Sizes and pricing



Block | £139
Dimensions:
615 x 615 x 85mm
Weight:
4.45kg



Big Block | £259
Dimensions:
1,230 x 615 x 85mm
Weight:
8.30kg



Wedge | £159
Dimensions:
615 x 615 x 85-140mm
Weight:
5.70kg



Corner Trap | £159
Dimensions:
615 x 615 x 190mm
Weight:
11.90kg



Gobo Stand Plate | £79
Dimensions:
618 x 65 x 446mm
Weight:
11.90kg

Ghost Acoustics Acoustic Treatment System | from £1,528

What's this? A bespoke acoustic treatment system you can install yourself? *Jono Buchanan* gets spooked...

Far too often, we crave new pieces of kit without truly appreciating that which we already have. I'm not referring to learning every function of the gear in front of you (although this is admirable) but instead to the idea that everything you do that makes a noise does so in the same room – your studio.

No doubt it's a fine space that you've come to love. One question though – how does it sound? Maybe you have a studio that doubles as your bedroom or as a garage and you've possibly never given a moment's thought to the sonics of your room and how the frequencies of your mix bounce off your walls.

Acoustic treatment has never seemed that exciting – who can get worked up about forking out for a bunch of foam tiles, right? Well, all that could be about to change. Ghost Acoustics have designed a bespoke treatment system designed to fit into even the smallest studio room. Can it do enough to shift our perceptions?

Building blocks

The full Ghost Acoustics System comprises five separate components: the Block (x4), the Big Block (x1), the Wedge (x2), Corner Traps (x2) and the Gobo Stand (x1). These are all available separately, (see specs box for individual prices) so setting up a system specifically for your studio room is as simple as choosing the pieces you need. The Block is the starting point; it's a two-foot-square panel which, when mounted, stands four inches proud from the wall.

Its primary function is to act as a dampening panel, wall-mounted at

listening level on flat sections of studio walls. In a small to medium-sized room, this will probably mean directly behind the studio listening position, with additional Blocks for side walls. In construction terms, the Block begins with a frame constructed from aluminium steel.

Within the internal structure, layers of aluminium foil and heavily compressed glass fibre are interspersed. These layers are responsible for much of the Block's hard work, as this is where low frequency waveforms are absorbed. The Block's front panel, like that of every member of the Ghost family, is made of an attractive, fire-retardant fabric and the whole system is available in two colours – charcoal and light grey. The test data collated from Institute of Acoustics in China suggests that the Block produces quite phenomenal performance, with up to 44 per cent of audible frequencies absorbed down to 200Hz and up to 20 per cent absorption levels down to 125Hz.

The Big Block is, as you'd expect, a larger version of the Block; it doubles its

length to four feet, while retaining a height of two. This piece is designed to mount directly behind your monitor speakers and is particularly effective if your studio listening position is in front of a wall. Absorption here focuses on early reflections off this back wall and again, performance here is very good indeed. My near-field monitors have benefited from installation.

Stand and deliver

Blocks can also be fitted on to a set of rods to form the Gobo Stand. To set this up, the Blocks are rotated through 90 degrees and up to three Blocks can be stacked vertically. As the base of the stand reaches a few inches off the ground and there's a small gap between each Block, this amounts to roughly six and a half feet of Gobo – useful in a number of studio scenarios, some of which is detailed in the box on page 85.

Next up comes the bass Corner Traps, which again advertise good performance figures, with up to 30 per cent of bass frequencies removed down to 100Hz by each of these.

WHAT IS IT?

A collection of acoustic treatment products useable for any studio

CONTACT

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HIGHLIGHTS

- 1 Excellent performance
- 2 DIY mounting
- 3 Attractive, flexible design

sE Electronics and Ghost

So, who are Ghost Acoustics? Well, they're a subsidiary of sE Electronics, who are famed primarily for their range of microphones.

sE have built a deserved reputation for quality, offering great-sounding products at attractive prices so, in a sense, setting up a company to

provide acoustic treatment is a logical move.

sE took their first steps in this direction with the Reflexion Filter, a truly portable device designed to attach to a mic stand to reduce room ambience during the recording process. You can check out our review of this chap back in *FM174*.



