

image hifi

Finite Elemente Cerabase

Even if Finite Elemente's range of products in the meantime also includes design furniture, the main emphasis of the Germany based specialists remains focussed on sound-improving racks and sound improving accessories. Cerabase rounds off the existing system in a highly effective way

By Dirk Sommer, Photo: Rolf Winter

But these components can still give you a headache: Because you can't get very far with just the one, the inevitable question is what do you call three or four of the interface elements. Cerabases? Cerabasis? Or is it better to say four Cerabases? So for the sake of argument, I'm going to use Cerabase in the singular and Cerabases for the plural.

Finite Elemente racks have become established far beyond Germany's borders, as is clearly evident when you visit international exhibitions or the audio rooms of renowned hi-fi component manufacturers. Luis Fernandes and Bernd Brokhoff have not been resting on their laurels however, but have been intensively examining the interfaces between component and shelf and between the "audio furniture" and the floor. This resulted first of all in the Ceraballs, really affordable aluminium feet for coupling the components to the rack shelves. A small ceramic ball between the two housing sections was used to ensure controlled dissipation of resonance. And this worked as well as ever – but, not only in the company's own racks. I certainly cannot recall a single occasion where the use of Ceraballs didn't result in improvement to the sound. Depending on the audio components however it is possible that - generally more expensive - feet from other manufacturers bring slightly greater improvements. Blind brand loyalty isn't much here, all that helps is testing within your own four walls. But, as already mentioned, the price-performance ratio in many cases comes down much in favour of the Ceraballs.

And they most probably served as a precursor model for the Cerabases. The large interfaces comprise three special stainless steel sections with hand-polished surfaces. The base has three recesses arranged around a guide rod with an o-ring. The recesses accept ceramic balls that are produced in the USA for use in high-precision bearings and which allegedly have tolerances in the micrometer range. The second section, that is placed and centred on the guide rod, also has recesses on its bottom surface for the contact with the balls. On top there is an M24 fine thread, with its counterpart located in a very solid socket. In total this design allows a height adjustment of 10 millimetres. A drilled hole in the socket as well as various enclosed screws allow the top part of

the Cerabase to be fixed securely to a piece of furniture, a rack or a component.

In my audio room a Pagode Master Reference seemed appropriate for a first trial, as all that was on it at the time was a Brinkmann Marconi and a Nagra DAC. Nevertheless the effect of the four Cerabases used to replace the simple spikes was clear: The low bass came across with more pressure and improved definition, the overall reproduction seemed quicker and the imaginary soundstage larger. With the second rack the conversion took a great deal longer, because this time Luis Fernandes and I had to deal with the Wadia 3200 drive, the FM -Acoustics phono stage and the Brinkmann LaGrange. A meticulous adjustment procedure is inevitable. Although some time has passed in the meantime, there is not even the slightest doubt about the positive effect of the Cerabases. And as can be expected with many components where mechanisms play a role, the improvements are even clearer across all of named disciplines. One hundred percent convincing!

One of my purely private interests recently has been acquiring experience of smaller power amplifier units, some of which are no longer in production. In one of the comparisons my wife, who couldn't see what I had changed, showered praise on the improved image, the fuller bass foundation and the improved depiction of the second amplifier. But it was the same amplifier as before! All I had done was to fit three Cerabases.

And this was not an isolated case. All power amplifiers used in the testing system were helped by the Finite Elemente feet to produce an even more convincing reproduction quality.

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For Pagode owners there is really no doubt. The Cerabases are an absolute must, because every component on this rack enjoys the benefit. It is rare that such a low investment achieves so much sound improvement. And even under power output units that you would normally place directly on the floor the Cerabases achieve a great deal. Especially under the more expensive amps you should certainly go for this tuning device!

image info

Component interface Finite Elemente Cerabase

Load capacity:	125 kg each
Height adjustment:	+10 mm
Diameter bottom:	70 mm
Diameter top:	45 mm
Height:	50 mm
Weight:	0,7 kg
Warranty period:	60 months

