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Subject: HD3 to PARIS

Posted by [johnmacy](#) on Thu, 21 May 2009 04:51:06 GMT

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With many thanks to TC for getting me started, I got my first PARIS adat card synced and running with my HD3 rig--it sounds great! I am excited to be able to keep my clients projects in PT and still sum it through PARIS. Will probably end up summing 32 out of PT into 32 in PARIS...life's good...

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Subject: Re: HD3 to PARIS

Posted by [ganttmann1](#) on Fri, 22 May 2009 12:21:21 GMT

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Hey John -

Does PT have that Paris sound now?

johnmacy wrote on Thu, 21 May 2009 00:51: With many thanks to TC for getting me started, I got my first PARIS adat card synced and running with my HD3 rig--it sounds great! I am excited to be able to keep my clients projects in PT and still sum it through PARIS. Will probably end up summing 32 out of PT into 32 in PARIS...life's good...

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Subject: Re: HD3 to PARIS

Posted by [johnmacy](#) on Fri, 22 May 2009 13:09:32 GMT

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Not totally sure yet---I got two more cards up and running last night, so I will experiment with 12 mono and 6 stereo stems this morning. Just listening to 4 mono and 2 stereo stems last night was sounding pretty fine...I am running 4 adat cards--3 with the stems and one to the KSP8...more to follow...

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Subject: Re: HD3 to PARIS

Posted by [TC11](#) on Mon, 25 May 2009 00:52:17 GMT

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Hey John,

It was great talking with you. It's nice to know there's at least two of us doing this now, and that I'm not strange for summing PT to Paris (or at least both of us are strange, one or the other )

How's the clocking working out? No problems so far?

Cheers,

TC

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Subject: Re: HD3 to PARIS

Posted by [johnmacy](#) on Tue, 26 May 2009 04:19:19 GMT

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Got 3 adat cards running great--24 in may be all I need for summing. Have a KSP8 running on a 4th adat card and that is giving me some pops and clicks...if I don't get them out tomorrow it will go analog for now...great talking to you, too, and I just assume we are both strange ....

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Subject: Re: HD3 to PARIS

Posted by [kerryg](#) on Wed, 27 May 2009 16:16:50 GMT

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I haven't been using PARIS for summing yet and I'm not set up at the moment to do a direct comparison for sonic nuances. But what I do notice immediately (it's not a subtle or "golden ears" thing) is the instant perception of increased headroom.

I guess this has been said so many times it's hardly worth repeating, but PARIS is just so much more forgiving in the upper end of the dynamic range than any other DAW I've tried. I've sure missed this in the last few years when trying to get punch and drive into my bass tracking using Logic and RME, I had to struggle with plugins to get to a semi-unsatisfactory approximation of it.

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Subject: Re: HD3 to PARIS

Posted by [TC11](#) on Wed, 27 May 2009 16:23:38 GMT

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johnmacy wrote on Mon, 25 May 2009 21:19 Have a KSP8 running on a 4th adat card and that is giving me some pops and clicks...

Does the KSP8 have WC in? I think you mentioned to me that you have a Genx-6/96 that wasn't hooked up yet? If so, that should take care of the problem.

Cheers,

TC

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Subject: Re: HD3 to PARIS

Posted by [TC11](#) on Wed, 27 May 2009 16:26:01 GMT

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kerryg wrote on Wed, 27 May 2009 09:16 I haven't been using PARIS for summing yet and I'm not set up at the moment to do a direct comparison for sonic nuances. But what I do notice immediately (it's not a subtle or "golden ears" thing) is the instant perception of increased headroom.

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I agree completely

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Subject: Re: HD3 to PARIS  
Posted by [johnmacy](#) on Thu, 28 May 2009 13:05:23 GMT  
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I have actually been clocking the HD rig off Paris through ADAT sync, as I have always done with the KSP8...no time last night for experiments, so I just went analog i/o with the KSP...loving what I am hearing so far...

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Subject: Re: HD3 to PARIS  
Posted by [johnmacy](#) on Tue, 21 Jul 2009 05:42:50 GMT  
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I am really liking this setup...I have 12 mono and 6 stereo stems coming into Paris and it sounds great! It sure is nice being able to keep the clients in PT and sum without a console...that said, I am still doing lots of projects start to finish in Paris...

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Subject: Re: HD3 to PARIS  
Posted by [ganttmann1](#) on Tue, 21 Jul 2009 11:45:34 GMT  
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John - How do you you decide which system to use with which client?

johnmacy wrote on Tue, 21 July 2009 01:42...that said, I am still doing lots of projects start to finish in Paris...

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Subject: Re: HD3 to PARIS  
Posted by [johnmacy](#) on Tue, 21 Jul 2009 19:10:46 GMT  
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If it's edit intensive and/or the band or producer is more fluent in PT and/or it might go to different studios during the process I go PT for tracking...otherwise, if it is just me running the show, I tend to stay in Paris...

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Subject: Re: HD3 to PARIS  
Posted by [DJ](#) on Wed, 22 Jul 2009 04:22:31 GMT  
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johnmacy wrote on Tue, 21 July 2009 12:10 If it's edit intensive and/or the band or producer is more fluent in PT and/or it might go to different studios during the process I go PT for tracking...otherwise, if it is just me running the show, I tend to stay in Paris...

Have you tried bringing the Paris mains back into a separate input channel in PT for monitoring? I've given his idea some thought.....just feeding Paris my bus stems, let it's summing do the do and then taking the summed main out back into C5 for any final treatment.

Something to think about. the advantage I see to this would be the minimization of possible clocking errors. Set your template up accordingly and Paris could just be a part of your PT rig at that point.

DJ

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Subject: Re: HD3 to PARIS  
Posted by [ganttmann1](#) on Wed, 22 Jul 2009 13:40:36 GMT  
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Paris as an outboard effect! I like it. Now, if I can just scrape up the \$\$\$ for a PT HD system... One of the reasons I've hung w/ Paris (apart from the sound and general familiarity) is that a PT HD system that would do what my Paris system does w/ control surface would cost me almost \$40K. Sheesh!

DJ wrote on Wed, 22 July 2009 00:22 johnmacy wrote on Tue, 21 July 2009 12:10 If it's edit intensive and/or the band or producer is more fluent in PT and/or it might go to different studios during the process I go PT for tracking...otherwise, if it is just me running the show, I tend to stay in Paris...

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Something to think about. the advantage I see to this would be the minimization of possible clocking errors. Set your template up accordingly and Paris could just be a part of your PT rig at that point.

DJ

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Subject: Re: HD3 to PARIS  
Posted by [johnmacy](#) on Wed, 22 Jul 2009 15:02:26 GMT  
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I have been sending my main out through some analog processing (SSL comp, Avalon 747 and a Nightpro EQ3D) then to an apogee A/D into a Masterlink....

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Subject: Re: HD3 to PARIS  
Posted by [DJ](#) on Wed, 22 Jul 2009 17:46:25 GMT  
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Interesting. My mentor from years ago also use(s) an Nightpro EQ 3D on his master bus. Anyway, it sounds like a great bus chain. I've been thinking about that 747 myself. I had a bit of a chance to play with one a few years ago and I tended to like the solid state option.

DJ

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Subject: Re: HD3 to PARIS  
Posted by [kerryg](#) on Wed, 22 Jul 2009 17:50:38 GMT  
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I just shook hands on a deal for an RME HDSP 9652 for my G5 - so I'm soon going to be in Summing Bus Magic World.

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Subject: Re: HD3 to PARIS  
Posted by [johnmacy](#) on Wed, 22 Jul 2009 17:51:44 GMT  
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I use the tube thing on the 747--never touch the eq and only the slightest hint of compression. I got into that via a Michael Brauer article where he uses the tube section for warmth and bigness...

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Subject: Re: HD3 to PARIS  
Posted by [DJ](#) on Wed, 22 Jul 2009 18:02:04 GMT  
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OK then. thanks for the insight. I've got my studio torn completely down for maintenance, recabling and just a basic reassessment of needs. I'll probably have a few thing that will be headed for the aftermarket and I'll probably look at picking up a 747 at some point in the future. I have to say that after using the SSL Duende PCIe processor for over a year now, I'm pretty darned impressed with what can be achieved by this hardware. It's not aanlog, but it sure has some serious fidelity and can add some very transparent size if used judiciously.

It got used a bit on the mix of this project that wrapped recently.

<http://www.myspace.com/jakiandthejoysticks>

There was a lot of necessity for transparency at many levels due to the coloration inherent in the wall 'o guitars.