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but they have so much fidelity and high definition that I am actually using them as my main monitors in the studio." Campos and his clients liked the HR-2's so much, they actually made tweaks to the control room to optimize the speakers' potential. Perhaps the best aspect of the HR-2's is that they don't mask anything: "I call these speakers 'the lie detectors,' because they are so true and so natural. They reveal everything."

As you might expect, Noisematch has plenty of boutique outboard gear on hand, including a Shadow Hills Mastering Compressor and an API 500 series rack for drums, with a 500 series API 512c and a pair of Brent Averill 1033's. They also have a Demeter Audio DI, which came highly recommended by Malvicino. The microphone locker is equally well appointed, with selections from Royer, Neumann, AKG, Telefunken, and many others.

It doesn't take long before clients sense that they are working in a unique, artistic environment: "Our studio is a lot

like a boutique hotel," says Campos. "We give our clients all the attention and gear they expect in a professional studio environment, but there is also a little flair that people will remember."

GC Pro had an active and very supportive role in helping Noisematch studio be the best it can be. Over the course of building and outfitting the studio, Campos had an active dialog with GC Pro, and he says that without exception, they were all knowledgeable and very responsive. "There is always great communication, goodwill and everything gets done as it should." When a rep doesn't have an answer for something, Campos says they "always come back with a solution."

Campos says he is excited as Noisematch continues to establish itself and grow among the vibrant Wynwood arts scene.

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the Antelope Audio Isochrone Trinity/10M combination, which enables them to run up to three stations with different sample rates at the same time. "The quality of the Trinity/10M is incredible," Campos says. "I've worked with all the other clocks, and to me there is nothing that gives the kind of integration this does."

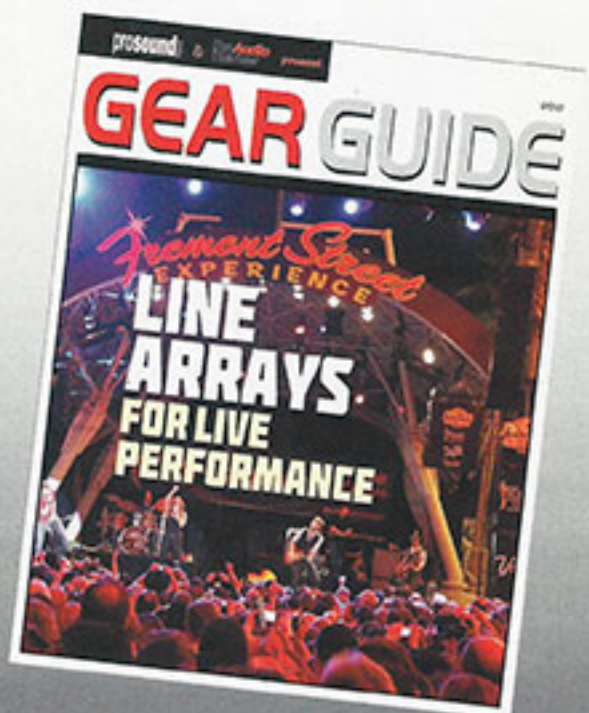
As the team was considering other gear — including the monitoring system — they were introduced to Allen Sides at Oceanway Studios, where Campos had a chance to try the HR-2 monitor system. "The HR-2 really blew my mind," Campos says. "I didn't know those kinds of speakers ever existed for studios. They are large format,

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FERRIS WILKS CISCO, TX

By Jeff Touzeau

When Ferris Wilks decided to build a state-of-the-art recording facility within his home 10 miles outside of Cisco, TX, his vision was to create a pristine recording environment that would serve not only his local church congregation, but also other churches and a broader local community. Wilks, who is a successful entrepreneur and pastor of Cisco's Assembly of Yahweh Seventh Day church for over a decade, decided that a state-of-the-art studio in his own home would not only help further the church's own music program, but also fill a need for other neighboring musicians who would no longer have to travel long distances to capture a high-quality recording.

"It was important for us to create a relaxed environment where we could not only record music from our church, but also other churches around the area that are affiliated with us," says Kevin Reed, who is music director at the church and was appointed by Wilks to oversee the overall design, construction, and equipment specification of the new studio. "We also wanted to give them the opportunity to grow their music by giving them the chance to record it and put it out in a professional manner," he adds.

The studio is situated in the attic of Wilks's home, which is 20,000 square feet and out "in the country." It features a separate entrance from the rest of the house, and has a control room measuring 30 feet x 30 feet and a live room that is roughly 30 feet x 25 feet. Nestled inside the live room, there is a generously sized isolation booth that is capable of housing a drum kit, a group of vocalists, or just a bunch of guitar amps.

When the project began, one of the first decisions Reed made was to reach out to GC Pro, who had recently done an outstanding job in specifying and installing the church's



The control room at Ferris Wilks's new studio features a 22-input Neve Genesys analog console/DAW controller.

own sound system. "Jeff McDaniel of GC Pro North Dallas was extremely professional, and the entire team knew what they were talking about — not only in consoles and outboard gear, but everything else, too, including studio design," Reed elaborates. McDaniel arranged for a meeting between

of sounding brighter and more reflective when the acoustic panels were closed, or less reflective when the panels were opened. The panels provide the room with an incredible degree of sonic flexibility, and allow for an RT-60 between 0.4 seconds to 0.8 at 1 kHz.

"The mood in the control room or the live room can be instantly changed to suit the music with the help of adjustable LED lighting, which can accent with cool blues or vibrant reds depending on what the artist is feeling."

Reed and accomplished New York-based Horacio Malvacino Design Group, who put together an exceptional studio design that was not only compact, but extremely flexible and able to accommodate nearly any genre of music — which was one of Reed's core requirements for the project.

While technically a "home studio," the design that Malvacino delivered was top shelf and decidedly "commercial grade." Not only was the studio acoustically isolated from the rest of the house using room-within-room construction techniques, but Malvacino also integrated variable acoustics in the walls and ceilings of the live room, making it capable

A lot of attention was given to the materials as well. For example, for the floors, Malvacino specified quarter-sawn red oak, which Reed says added to the studio's overall ambiance and the resonance of the space. "We wanted to put a great studio in that was multi-purpose," recalls Reed, who can now accommodate everything from a 30-person choir to a small jazz ensemble in the live room.

A key attribute in any great studio is its sightlines, and the Malvacino design also delivered on that front as well. This ensures that performers — whether they are situated in the isolation booth, the live room, or the control room — are able to maintain constant visual communication. "There is