

Please Answer the following questions to the best of your ability. They may require a bit of research on your part.

## Post Design / Construction Responses

1. What is the size of the largest canvas you intend to work on

*The Studio Space accommodates a very large wall workspace which works well with my painting practice. There is also ample room to work on paper pieces and small canvases on the surrounding floor space as well. While any artist would like unlimited space, the new studio accommodates my needs to work on both large and small pieces simultaneously.*

2. When you work with the canvas on the floor, what is the minimum amount of space you need to maneuver around it, comfortably (answer in feet)?

*When I work on the floor, I typically use 3-5 feet of space. The new studio doesn't accommodate a huge amount of floor space but it will accommodate multiple smaller 2-3-foot pieces. It also surprisingly supports multiple pieces in other wall space areas aside from the main area where you can work on multiples or one very large 8 x 8 foot canvas.*

3. When working vertically on a canvas, do you use different pitches, whereby the canvas isn't situated 90 degrees to the floor?

*When working vertically, I rarely work at a pitch. So, the studio doesn't pose any issue with the way I work vertically. If there were a need to have a slight pitch various support structures or tools could assist that task.*

4. Do you feel trapped by having to work with a canvas always facing the same direction, always working from a single wall?

*The only challenge with the current space would be moving a wall piece if needed. I don't typically find the need to move a piece but to be able to stand a good distance away from a larger piece. That would be the only difficulty in this space in working with large pieces and having the need to create a large amount of distance to look at the works at a different vantage point. The smaller pieces don't pose this issue in the studio.*

5. When storing your canvases, finished or untouched, how much [floor] space would make sense when storing your canvases against a wall? Think about how you're storing your canvases in your storage unit.

*Floor space isn't an issue with the current space in terms of storage because finished pieces are usually wrapped and kept in a different location. If I were to use this space as both studio and storage facility then accommodations could be made such as some sort of lofted shelving area.*

6. Do you **NEED** natural light coming from above your painting area?

*Natural light has been surprisingly plentiful due to the design of the studio building. The windows in the upper level locations really accommodate more natural light than I had expected. I don't typically need a natural light source from directly above a space where I'm working on canvases so the lighting in the studio is very successful. It provides both evening manmade light sources that work wonderfully and I found that during the day the natural light directions truly allow for a variety of situations that allow for comparative studies with both natural and artificial light sources.*

7. What kind of lights are preferred when natural illumination isn't enough (tungsten, halogen, LED, full spectrum, etc.)?

*I have never been super particular about the manmade light sources I use. In the past, I've always used tungsten, full spectrum, and LED lighting. All haven't posed any particular limitations. So, in terms of lighting, I feel that for the way I currently work with paint, the combination of natural and artificial light sources in place work well for me.*

8. Do you work with horizontally oriented canvases that are waist level or a level other than them sitting on the floor?

*One of the biggest surprises and successes about this space is the wall and adjustable wall easel that was created. I have the option of adjusting a framed canvas or one mounted to the wall to any level that works for me and the particular piece that is in process. I've been painting for over 20 years and this wall easel is the most professional and impressive and accommodating wall space I've ever had the opportunity to use.*

9. Do you feel comfortable having your canvases being secured on two sides (e.g. top and bottom), or do you need all 4 sides secured?

*When working on an unstretched canvas or paper piece, I prefer that all sides are mounted. If working on a framed piece, and it's being worked out horizontally, I prefer two sides being secured as I work. The wall easel accommodates and allows for a variety of ways to secure any sort of*

*unstretched or framed structure. When I paint decisions about secured structures are really made during the painting process and all is determined by how the painting progresses and what kind of painting I am making. If the painting requires rigorous mark making then secured structures are needed. Or, if a painting is in its final stages less interaction or activity on the piece is needed. The wall easel and working spaces accommodate these adjustments fairly successfully.*

10. Do you prefer a single work bench or multiple platforms (maybe mobile) for storing your media?

*Originally I had thought that two work benches were needed but I feel that the very large work bench created (in addition to the mobile palette table) allow for a work area for medium sized paper pieces and a workspace to have multiple drawings and water media to occur. Again, the mobile palette removes the need for storage or paint mixing that often takes up additional space so to me, for the size of the studio and placement and construction of these spaces is successful.*

11. Please tell me a bit about your painting process (switching colors / media) when painting on the floor.

*I think aside from the wall easel one of the best work spaces in the studio is the very large mobile palette. Typically, in past studios I would struggle with multiple palettes all over the studio, I would have paint sources mixed in different locations which can become confusing and difficult to move around the space to the piece that I was working on. The mobile palette accommodated all the needs that I have in terms of mixing paint, allowing for storage, and the ability to really compare colors and choices as I mix paint.*

12. Please tell me a bit about your painting process (switching colors / media) when your canvas is propped against a wall.

*Again, the mobile palette table given the nature and size of the space supports both methods of wall and floor work. One can easily use the palette table as a space for mixing media for both wall and floor pieces simultaneously.*

13. Would you feel comfortable if your studio contained negative space, similar to how we have rebar "windows"?

*To be honest at the beginning of the design and construction process I wasn't sure how the negative space or rebar windows would handle the weather and ventilation. Surprisingly, I've found that it doesn't create an issue at all with weather conditions. There was one monsoon rain that did bring in a very small amount of water but it wasn't in areas accessible to work or stored paper or anything that could have been damaged. If I were to design another space like this one, I would consider more rebar and more negative space. It allowed for more light and ventilation than I had anticipated.*

14. Do you often wish you had more control over your lighting (where light sources are located) when you paint?

*The only times I really consider more light sources or controlling light is when I decide to move fully outdoors to paint. The current studio allows for a nice combination of artificial lighting and natural light and is perfect for the way I work. I would say that if more natural light were a possibility, I would include it in the design. For me, the studio lighting situation is very successful.*

15. Do you want your studio to be window heavy? That is, do you want to be able to see outside and have interested eyes seeing in?

*More windows and natural light are always welcome. With the current studio as mentioned previously, I am more than content with the light sources and if anything would allow for more negative spaces or places where windows or natural light were possible.*

16. Do you want windows to NOT be located below a certain height? If yes, what is that height?

*This is a difficult design question because I really need wall space to create work and hang pieces but also have a desire to have more windows and natural light sources. Given the space, the combination of natural light and artificial, I appreciate the placement of the windows that are in the space as they accommodate the need for wall space and as much natural light as possible.*

17. Do you have any specific locations for electric (floor level, waist level, shoulder level, etc.)? If so what are those specifications?

*For the amount of time I've spent in the studio, I haven't really found an issue at all with the electrical locations or ability to plug in. I use very little electrical equipment in the space other than technology for charging devices or listening to music, etc. So, to me the space is set up in a way that accommodates that need.*

18. Would you prefer a door that is 12' x 3' tall or would you prefer an entire wall that could go up, like a garage door? Keep in mind that a garage door would leave an entire side open, if you wanted to paint with it open.

*The height and width of the final door design and concept are very accommodating for moving large pieces in and out of the space. And since the larger pieces will be worked out on the wall mostly on unstretched canvases the door allows for really any sized canvas to move in and out of the space. I do feel that if I work on a large stretched canvas piece that the current door is large enough to move a very big piece in and out of the studio.*

19. List 5 qualities [of your studio] that should be considered by someone who is designing it. Please get as specific as you can.

- i. Wall Space - *I could not be happier with the wall space and wall easel. It can accommodate a very large canvas both stretched or unstretched.*
- ii. Light (whether natural or not) – *Both natural and artificial light sources are successful. If anything, more negative space for natural light that doesn't impede the current wall space? But I'm not sure if that would even be possible and honestly, I'm content with the success of the light sources as they are.*
- iii. Work benches and stool for mixing paint or drawing or reading – *One more work bench would be nice but again, it would take away from the current wall space which I prefer over benches. And the mobile palette helps with the additional mixing space so the large workbench is free for working.*
- iv. Once comfortable space to sit back and look at work or take a nap – *I love the addition of the loft bed though I haven't had the chance to use it yet. If we determine it isn't used frequently it would provide perfect storage as well. I also appreciate the additional area near the wall easel where a chair fits and is currently being used by visitors or if I felt the need to sit and look at a piece it was very comfortable and in a location that I felt I could take in work and read or relax.*
- v. Floor space (not a ton) but enough to walk around to look and ability to listen to MUSIC – *I've been pleasantly surprised at the amount of walking space in the studio as well as the fantastic sound system and shelving unit for all the technology (projector and sound system) that are in the space. The amount of walking, sitting and space to relax and even nap is available.*

20. Do you want room to sit (on a chair or loveseat) in your studio?

- i. *The additional chair made a big difference for me. And for guests. I'm so happy it was included!*

**21.** Would it be a great convenience if you had a water source in your studio

*Originally, I really thought that having a water source would be important but as space and light and other options appeared, I realized that water isn't that important and that I really don't use it that much. I use buckets of mineral spirits and other media and the need for water isn't that frequent and easily found nearby. I would say that having wall space and light sources and sitting locations are far more important than running water. So, I'm very happy that was not included in the space.*