



the
artist's
magazine

Alla Prima, the Secret
to spirited seasonal landscapes


Creative Watercolor
what's old is new

Paint Reflected Light
capture the subtleties



September 2008
www.artistsmagazine.com

fw F+W PUBLICATIONS, INC. US \$4.99



0 71486 02306 7 09

Display until September 8, 2008

End of the Day (detail; oil, 24x30) by Peter Fiore

Studio Tour

■ By Christine McHugh

Sandra Sallin

1 They wouldn't let me sing," says Sandra Sallin, explaining why in 1985, after sharing a number of studios with other artists, she moved to a solitary space. Then two years later when the rent was raised, her husband Bob persuaded her to convert their carport into a spacious, 450-square-foot studio. The basic design was her husband's, but he consulted with an architect and supervised the contracting team.

The couple had three major priorities in designing a studio: excellent lighting, good ventilation and plenty of enclosed storage space. "We built a perfect space with every feature I could wish for—a space where I could sing out loud or on the canvas," Sallin says.

2 Sallin and her husband first enclosed the carport and installed floor-to-ceiling windows on the north side of the studio. Gray vinyl tiles from Norway were laid atop the sub-flooring used to cover the original concrete slab. The ferns she initially planted from a 15-gallon pot now cover the lush, green hillside.

To supplement the natural north light, they chose two large pyramid-shaped skylights. After evaluations at the General Electric Testing Labs in Los Angeles, Sallin decided on GE color-temperature-balanced daylight tube lighting for the occasional overcast day.

She uses halogen lighting for the west gallery wall. "The color-temperature-balanced lighting makes my paintings simply glow," Sallin says. "I wish my works would always have halogen lights on them. In fact, I wish *I* had halogen lights on *me* all of the time!"

The artist uses a Mabef easel, a lucky find at an art store sale. The 1960s Herman Miller chairs are from her husband's former office. She organizes a wide variety of brushes and paints on a table within reach. Her palette is made of glass so she can "scrape it clean at the end of the day." One of two quiet, variable-speed extractor fans (built for small auditoriums by Thermador) is located directly above Sallin's palette and easel; the other is above her utility sink.

Next to her paints-and-brushes table is another one she uses for gessoing canvases. After the canvases are dry, she takes them outside to sand each of the 20-30 coats she applies (wearing a respirator). Beneath the gesso table is her flat file, which she also bought on sale.

3 Behind Sallin's easel on the east wall is her Italian professional drawing table. She uses a magnifying glass attached to a flexible arm and clamped to her



To see more photos of Sallin's studio, including her "invaluable tool" and comfy clogs, go to www.artistsnetwork.com/article/sallin-studio.

BEVERLY HILLS, CALIFORNIA

table for rendering the details in her customary 3-by-4 drawings of large, complex images. Her Eurostyle taboret, made by Neolt in Italy, stands close at hand with pencils, graphite and erasers readily available. The lamp shown is a Luxo Color Correct flexible-arm floor lamp that combines fluorescent and incandescent bulbs. The lower sections of the picture windows are screened in case she wants cross-ventilation.

4 The west wall, parallel to the gesso table, features every artist's dream—20 feet of closet space! Behind one door is storage for canvas, paper, computer parts, lighting equipment and still life props. Next to that is the utility sink with a clean-up area and storage above and below. There's also a separate closet with Sallin's business supplies and promotional materials.

5 Along the south wall, a 20-foot laminate counter resting on several file cabinets serves as her desk. Shelving above it contains Sallin's art library, computer books, stereo equipment (so she can sing) and binders filled with documentation of her artwork (slides, negatives and 4-by-5 transparencies for every image).

6 In this photo Sallin is working on additions to her website. She uses a Mac Book Pro computer and an Apple Cinema Display (widescreen flat-panel monitor), both calibrated weekly to assure perfect color balance and temperature. A Canoscan 8400F scanner, Canon color printer and a Brother black-and-white laser printer complete her digital equipment.

Never one to shy away from new tools and technology, Sallin taught herself to type letters and résumés when she first began to show her work. Then when the Mac came out, she was the first of her artist friends to get a computer, and now her goal is to master Photoshop. "It's been quite an evolution—and a necessary one—from a typewriter to Photoshop," she explains.

7 Sallin's paintings have been featured in numerous publications, including *ARTnews*, *The New York Times*, *Art & Antiques*, North Light Books' *The Best of Flower Painting* and its sequel, and our own *Artist's Magazine* ("**Splendid Over 60**," March 2008). Shown in countless exhibitions, her work is featured in public and corporate collections nationwide. The artist is represented by Koplin Gallery in Los Angeles, and by the Gail Severn Gallery in Sun Valley, Idaho. See her website at www.sandrasallin.com, and watch for a feature article on her work in a future issue. 

