

300 WARD

ICONIC SEATTLE VIEWS
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Studio Information •

For Musicians or Music Producers

"Without a doubt, this recording captures the stage in one of the most transparent, life-like sonic images I've yet to hear. It's as if the musicians, having been teleported from the recording session, simply materialize in my living room."

- Jerry Dubins, Fanfare Magazine, April/May 2011

The studio has two main areas and three auxiliary spaces.

- The **main performance space** is large enough for a Steinway D Piano, Drum Kit, String Quartet, Guitar, Bass, and Singers. It also doubles as a media room with large 4K video projector, retractable Stewart Screen and 5.1 built in surround sound.
- The **recording booth**, typically used for the producer or engineer, offers complete sound isolation from performance space, but can also be used as an isolation space for a musician if sound isolation is required from the other performers.
- **Auxiliary Spaces:** Equipment Room, Multi-Purpose Room Live Sound, Main Floor, Reverberant Space.
- The **studio** features 32 channels of analog wiring for microphones, with a patch bay in the equipment room. A separate equipment room isolates the listening space from any noisy equipment required for recording. The equipment room features two floor standing racks, the left rack is for the house computer network gigabit switch, CAT5 patch bay and whole house audio amplification. The right-side rack is for audio gear associated with the studio. It also has adequate storage space for instruments, microphones and stands.
- **Computer Modeling:** The studio was acoustically computer modeled during the design process by George Hallowell, Acoustical Engineer and Architect at Theater Design Labs, LLC. George also was the design consultant for all the studio details.
- The **computer modeling** led to movements of the walls to create a great live space for accurate recording and listening.

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- **Two bass traps** - the angled inward wing walls with slatted birds eye maple have 15% opening behind which are full of sound absorbing material so that the bass in the room doesn't build up and become booming.
- **No two walls are parallel** - important to stop resonant frequencies building and also for not having slap echo from the room.
- **Suspended Ceiling** - the ceiling is suspended from springs so that sound is not transmitted up into the living room and also that footsteps from the floor above are not heard.
- **RPG Bad Panels** - are mounted to the ceilings in both the recording studio and the monitoring room. They provide a well-balanced acoustical design containing an appropriate combination of absorption, reflection, and diffusion. This makes the recording and listening space incredibly accurate. RPGAcoustic.com/Bad-Panel/
- **Sound Separation Measures** - the recording space has two layers of glass that are separated by 6 inches, each glass panel is a different thickness so as to not have the same resonant frequency.
 - The **Recording Booth Monitoring Room** also has similar glass arranged in a V shape so sound is not bounced directly to the performers and for sound isolation and to avoid resonant frequencies whilst still allowing the producer and musician(s) to visually see each other.
 - The **Studio** is constructed like a room within a room. There is double wall construction where the studs for the inside room and not connected to the exterior rooms. The space between is filled with sound absorbing materials. This stops sounds entering or leaving the recording space and the rest of the home.
 - Special **cement filled sound doors** are used; between the main space and basement stairs, door to outside yard, and double doors going into the recording booth. Extra thick solid door between both and equipment room.

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- The **walls** at ear height have sound absorbing material behind a cloth exterior so that sound is not reflected back into the recording space. Ideal for accurate listening, whilst still looking chic.
- **Wiring** - the studio has been wired for flexibility and expandability.
 - Fully patchable **CAT 5 cabling** throughout the studio and monitoring room can also be used for routing digital snake cabling as an alternative to analog cabling. This can be patched out of the home network so there is no latency introduced by other network traffic.
 - The **guest bedroom/multi-purpose room** on the same floor is wired for 15 channels of snake analog cabling, should the recording require a more live sound with hard surfaces.
 - The **main floor living room** also has 15 channels of snake analog audio should there be a need to record a large echoing reverberant space. The socket is hidden behind the skirting board to keep that space formal.
- **Future expandability** - the skirting board around the edge of the recording space is easily detachable on clips for running future cables.

Notable Uses

The late record producer Al Swanson (who made over 50 recordings of Seattle Symphony) made multiple recordings at the studio. Of Al's 2009 recording of the Icicle Creek Trio, Jerry Dubins of Fanfare Magazine wrote:

"The results are astonishing. ... Without a doubt, this recording captures the stage in one of the most transparent, lifelike sonic images I've yet to hear. It's as if the musicians, having been teleported from the recording session, simply materialize in my living room."

Also reviewed in Gramophone Magazine: SallySingerTuttle.com/Full-Reviews.html

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Musicians from the Seattle Symphony have recorded in the studio.

- Icicle Creek Trio
- Simple Measures Chamber Music
- Odeon Quartet
- Mark Salman (Concert Pianist, MarkSalman.net)
- The space has been used to record solo piano, string quartet, opera singers and small choirs.