



STRADANUS,  
AN ARTIST IN HIS  
STUDIO WITH  
APPRENTICES

"A FASCINATING DISPLAY  
OF THE EQUIPMENT  
AND ACTIVITIES OF A  
FLOURISHING STUDIO."

*"Braque divides his studio into separate areas, like the stage of the mystery dramas in the Middle Ages. . . . On several easels, I saw different canvases simultaneously in progress. They looked like parts of the studio, the studio like parts of the paintings. There was no divorce."*

# THE ARTIST'S STUDIO

Deborah and David Brauer  
Photographs by Paul Hester

*The evolution of the artist's studio from artisan's workshop to private space has paralleled the change in the function and nature of art in the Western world. Workshops from antiquity to the 18th century produced "public" art – historical and religious painting and public monuments – while art since the mid-19th century has expressed a more interior, personal vision that is manifested in the increasingly private and intimate character of the artist's studio.*

*This emphasis on privacy determines the nature of most artists' studios today, including the Houston spaces illustrated on the pages that follow. Many of these spaces function as mirrors, reflecting the artist's vision and excluding the surrounding environment. In others the window is critical, providing a controlled vantage point and light.*

*Most of the studios presented here are owned by the artists, each of whom has either altered an existing structure or designed and built new space.*



"REMBRANDT WAS AN  
AVID COLLECTOR AND  
CONNOISSEUR OF FINE  
ANTIQUES AND  
OBJECTS. IN MANY  
SELF-PORTRAITS HE IS  
SEEN WEARING OR  
USING SOME OF HIS  
ACQUISITIONS."

REMBRANDT, THE  
ARTIST IN HIS STUDIO



"THE GREAT STUDIO  
IN RUBENS' HOUSE  
IN ANTWERP; TODAY  
IT IS A MUSEUM, BUT  
IT ONCE ECHOED TO  
THE VOICES OF THE  
MASTER AND HIS  
ASSISTANTS WORKING  
IN FEVERISH  
ACTIVITY."

*"Rubens established his studio in the courtyard of his Antwerp home. The exterior of the studio was decorated ornately in the Italian manner with a baroque triumphal arch adjoining the garden."*



*"... Our Studio . . . a place to live work and play . . . A great place to enjoy a sunny day, and give 110% to our art effort . . . Hope the chips fall in the right place . . . drop on by if you're in the neighborhood – have some ice-T and a nice chat."*

**THE ARTE GUISE  
(MICHAEL GALBRETH  
AND JACK MASSING)  
MULTIMEDIA ARTISTS  
THE HEIGHTS**



*"Although my studio is somewhat inconvenient and not the place I would have thought I'd make for myself, I like living and working in it and looking out of it. I evidently need, or accept, a certain overlap of order and disorder."*

**ROBIN UTTERBACK, PAINTER  
MONTROSE**



*"Engineered by Robert Gilchrist. Engineer and I poured piers. My responsibility . . . was to erect sills, floor joists and add plywood flooring. I acted as contractor. . . . Erected by 30 of my friends at 7:30 a.m. on April 21–22, 1990. Nicknamed Brokerwood. 24' wide x 50' long and 22' high."*

**KARIN BROKER, DRAFTSMAN  
WEST END**

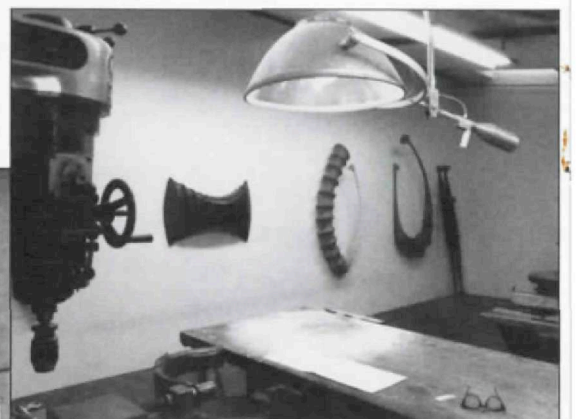


*"My studio is a very private order that I feel free of doing. This has been wanted to work and be continue to actively info"*

**CHARLES SCHORRE  
PAINTER, PHOTOGRAPHER  
THE VILLAGE**



# H O U S T O N



*"I have built and equipped this studio to allow me to produce works in almost any medium and scale without physical or technical limitations. This studio is designed and built for these freedoms."*

**ROBERT BOURDON, SCULPTOR  
WEST END**



*"My studio functions as my 'hideout.' It has a secluded quality and during the day is filled with natural light."*

**ARTHUR TURNER**  
WATERCOLORIST  
WOODLAND HEIGHTS



*... the work-place-space . . . where I am grounded — to do anything I could ever imagine I was incapable of. My locus for over 20 years and never have I not been attentive to signals and nuances I have received that inform my life and work."*

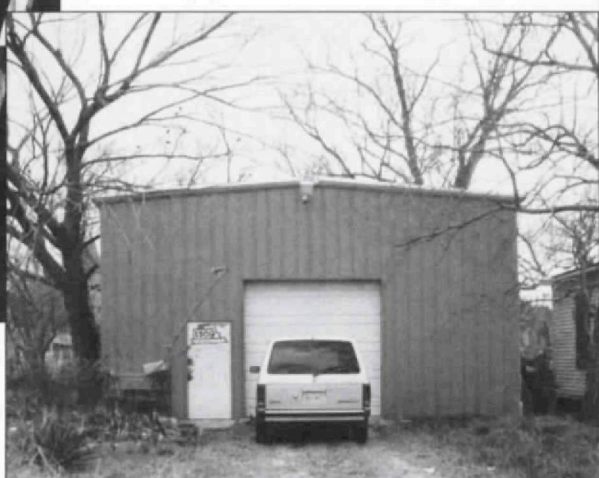
PHER



*"I built my studio with windows to the garden so that I could always see it. It's like a painting; once you have painted it you must look at it many times to know it. It is also a personal landscape that reflects my own change and growth. Even when things die, new things begin to live."*

**MALINDA BEEMAN, PAINTER, PRINTMAKER**  
THE HEIGHTS

# STUDIOS



*"Security and maximum wall space determined that all the windows be near the cornice area. I actually like the enclosed, without-a-view space for a studio, with only a glimpse outside of the sky. For me, the studio is a retreat, a very private space and calming, but one that constantly changes according to the works in progress. The architecture doesn't impose — I like that."*

**DEREK BOSHIER, PAINTER**  
THE HEIGHTS