



got the house, I was intimidated and worked in the garage, but now the ground-floor studio feels very used and messed up with paint spills," Herman says.

As time passed, he needed more storage and an uncluttered space to display his large canvases and painted ceramics. His wife, photographer Eika Aoshima, wanted an office, so the couple asked Fisher to design a detached studio they could share. Using an adjoining lot, the architect created a two-story metal-clad tower that complements their raw plywood house. Both present a nearly blank face to the street, but open up to Elysian Park in back.

"We wanted to create a serene and hermetic volume with few windows and ethereal light," Fisher says. Herman insisted on a narrow horizontal window at the front to frame the panoramic view

from the upstairs office, which doubles as a guest bedroom. Sunlight filters down from roof opening to the white studio below, where walls of glass and a massive glass slider draw in more light. Herman plans to use the studio as a peaceful, more secluded retreat in which to make his woodcuts, though he can also relax in the concrete pool or gaze over the fence to the park. "I don't feel like leaving—it's too perfect, and everyone who visits wants to move in," he says.

**On View:** Roger Herman's ceramics are showing at Flux Gallery, 943 N. Hill St., Los Angeles through July 2.

### Roger Herman

Twenty-five years ago, Roger Herman moved out of his industrial loft in downtown L.A. and commissioned a frugal house-studio from architect Frederick Fisher, who was responsible for the LA Louver Gallery, the Eli Broad Family Foundation in Santa Monica and other art spaces. "When I first

"west" magazine article, "Work, Rest. Work, Stop."  
The Art Issue, Los Angeles Times, June 11, 2006



**MYLLIC COMPOUND**

Roger Herman can walk from house to studio to pool, or simply close the door and retreat from the world.

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