



THE GUILD®

ARCHITECTURAL  
ARTS &  
SCULPTURE

14

The Architect's Sourcebook

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**Endpapers:** Blueprint by Allen Root. See page 20.



## WELCOME TO THE GUILD

THE GUILD is the primary publisher of artist sourcebooks, and the leading provider of information on artists in North America who undertake commissioned projects. This book, *The Architect's Sourcebook*, is one of our three annual publications which function as a conduit between artists and users.

Founded more than 14 years ago, THE GUILD has published over 300,000 books. These books have been translated into several languages and distributed throughout the world. In the process, they have connected artists with design and art professionals as well as individual connoisseurs — generating thousands of new art commissions.

GUILD sourcebooks are juried by professionals who represent the concerns of the books' users, and who review for quality of work and professionalism of the artist. Our staff travels extensively, and we pay special attention to including exciting new artists, as well as the established masters, so that we can present you with the finest work available.

You can count on THE GUILD's continued commitment to deliver *the industry standard in artist sourcebooks*. The next step is up to you! Call one of the artists whose work is displayed on these pages. Take the book along to a client meeting, or just sit with it — dreaming of all the possibilities.

Because the possibilities are endless.

**Toni Fountain Sikes, Publisher**

P.S. In 1997, THE GUILD launched a new imprint, Hand Books Press. HBP publishes visual how-to books in the craft field, as well as coffee-table books that showcase outstanding examples of craft in a particular medium. We are proud of the success of these, our newest publications; they continue our tradition of high-quality reproduction and inspiring art work. Call THE GUILD office to request a catalog.

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# TEN GREAT WAYS

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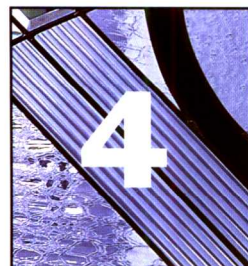
**QUALITY CONTROL.** This book begins with an assurance: these artists are reliable and professional. Featured artists in GUILD sourcebooks have been juried in on the basis of experience, quality of work, and a solid reputation for working with architects and designers.



**HOW IT HAPPENS.** Understanding the professional artist's design process is key to a successful collaboration. Our featured essay (see page 11), as well as short articles sprinkled throughout the book, explain how design professionals can tap into this process, working as partners with the artist to develop a perfect project.



**DESKTOP DIRECTORY.** GUILD sourcebooks are designed for quick reference, as well as leisurely browsing. The "Index of Artists and Companies" is a comprehensive listing, so it's easy to find a current phone number or check product information. Your rolodex may grow stale; *The Architect's Sourcebook* is fresh each year.



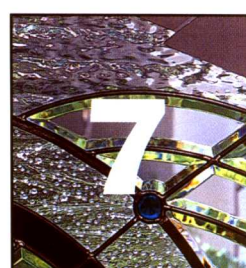
**MORE ARTISTS ... AND MORE.** The right artist, the right media, the right region, and the right price. THE GUILD REGISTERS list contact, product and pricing information for hundreds of artists working in public art, liturgical art, and architectural restoration.



**MOTIVATION.** *The Architect's Sourcebook* is a great resource for client meetings. Clients have been known to reach levels of extreme excitement upon viewing the artistic possibilities showcased here.



**GETTING THERE.** THE GUILD REGISTERS of Architectural Restoration and Liturgical Art use a two-part format to identify artists for a specific need. The "Summary of Products & Services" identifies areas of expertise; the company listings that follow fill in the details.



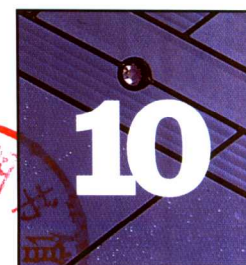
**GO AHEAD AND CALL.** If something intrigues you while perusing *The Architect's Sourcebook*—a shape, a form, an exotic use of the commonplace—please, give the artist a call. Serendipity often leads to a wonderful creation.



**ARTISTS THEN AND NOW.** Many of the artists whose work you see here are also represented in earlier GUILD publications; look for references on artists' pages. You can order most of these early volumes through our main office; call 1-800-969-1556 for order information.



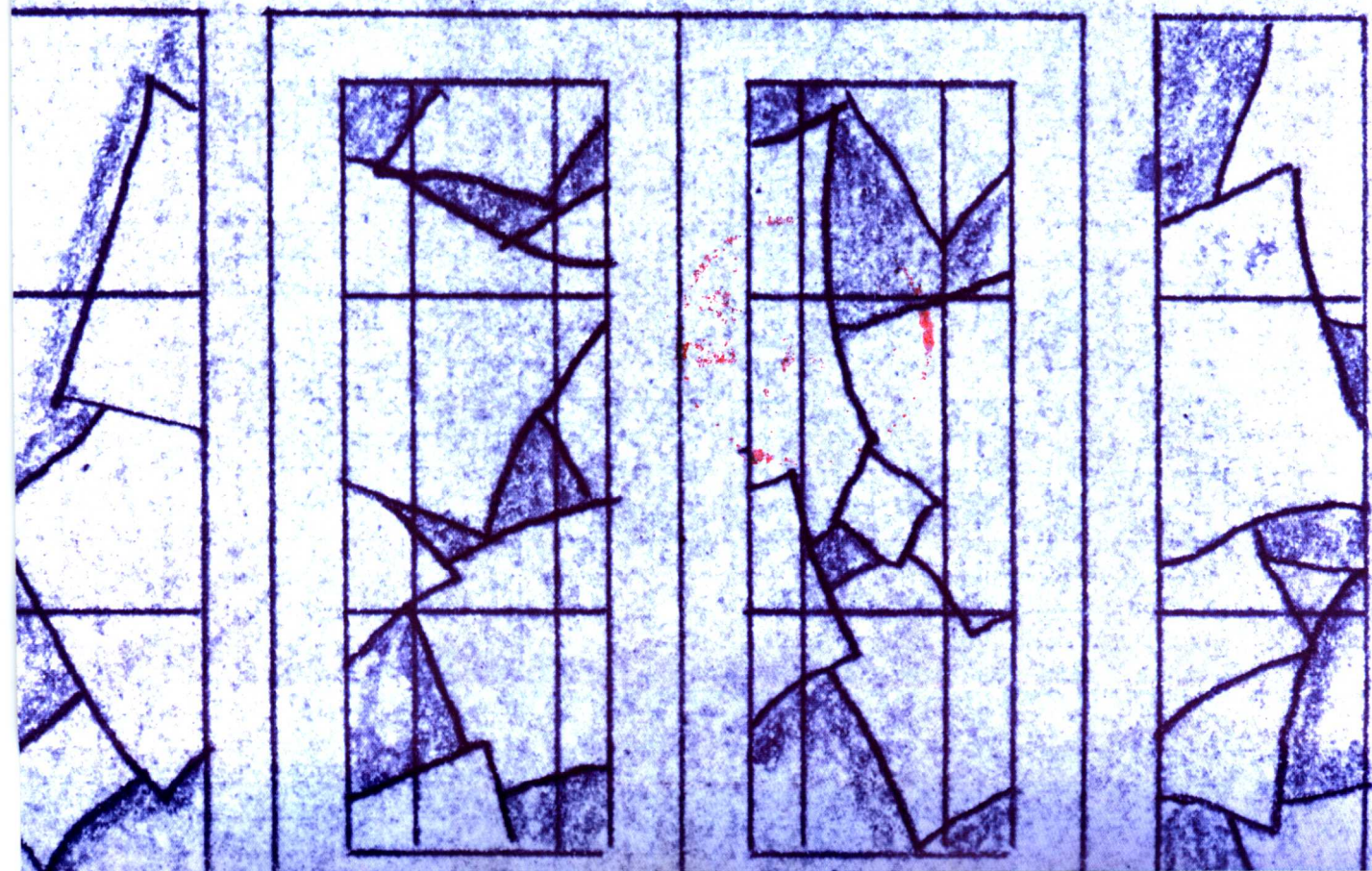
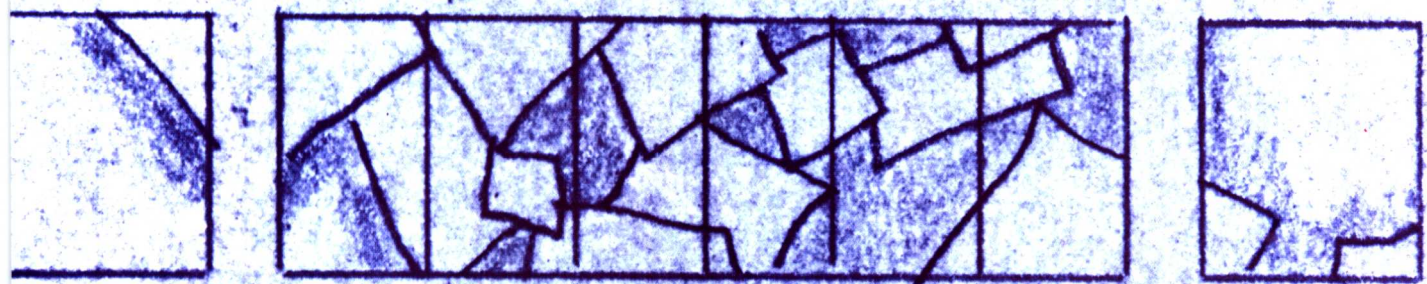
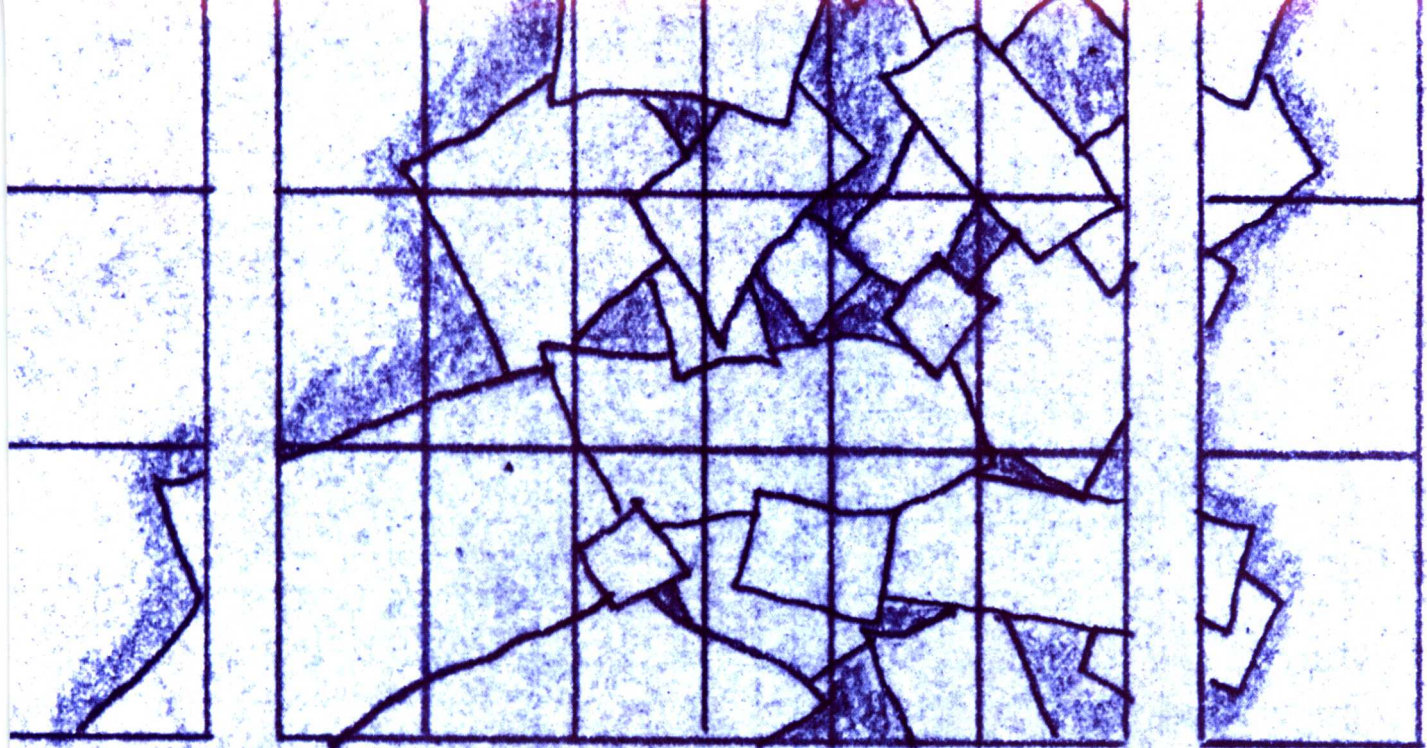
**FIRE UP THE COMPUTER.** Our Web site ([www.guildsourcebooks.com](http://www.guildsourcebooks.com)) includes a uniquely useful resource. The "Commissions Clearinghouse" lists projects from individuals and design professionals; artists respond directly. Only GUILD artists have access, so you can be assured of quality responses.



**LET US HEAR FROM YOU.** This volume of *The Architect's Sourcebook* is filled with information about great architectural projects. We love hearing about these projects, and love to show them off in our sourcebooks. Let us know about *your* most recent architectural triumph ... perhaps we'll feature it in next year's edition.









# The Artist's Design Process

## A Guide for Collaborating Design Professionals

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When architects, designers and art consultants collaborate with artists for the first time, they usually discover similarities in both the process used to arrive at their design solutions and the tools each uses to communicate to the client. Collaborative efforts and the integrated decision-making that transpires between the artist and design professional always results in better design more appropriate to a given project or site. From an economic perspective, designing artful interior and exterior spaces can bring increased revenue to both design professionals and artists, while opening the door to enhanced productivity for both groups.

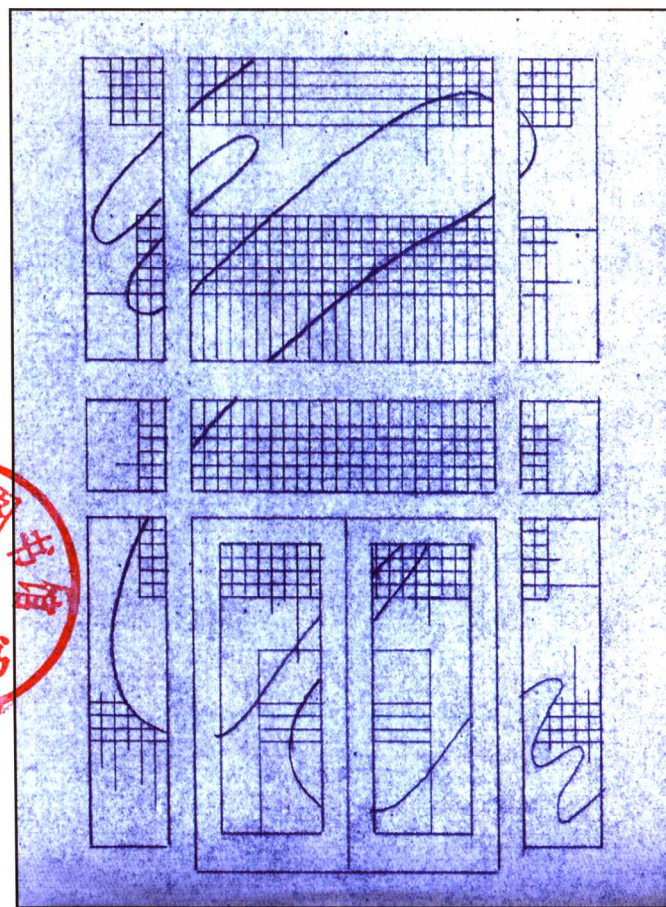
Whether for a painting or sculpture, a new corporate campus or a modest residential interior, the artist and designer use a similar process to ply their trades. Beyond the physical tools (drawings, blueprints, maquettes, material samples) and the printed documents (contract, timeline, budget), the process is often rooted in collaboration with other artists or designers.

It is a characteristic of creative people to see beyond the limitations of a situation and to approach design from new angles. Both artists and design professionals – if they are successful – ask the right questions to produce solutions that engage the viewer or client. In doing so, they create spaces that people can experience in an active and intelligent way.

Design professionals who actively commission artists as part of their creative services know how valuable an artist's unique insight and vision can be, even when the artist is hired to complete just a small portion of the total project. And although integrated design has historically been looked upon with the highest regard, it is often given short shrift due to time pressure or lack of clear direction. Some architects, interior designers and art consultants are reluctant to share control of

the creative process with collaborating artists. Others may simply lack an understanding of what an artist can contribute to the process.

Sometimes when design professionals do include works of art in their projects, they wait until the project is near completion to approach artists or galleries. At this late stage, it can be difficult to find an existing work of art that truly "fits." By collaborating with an artist or artists early in the process, design professionals can often present their clients with original works of art that are truly in tune with both the design concepts and the client's wishes.



Mark Levy, above and facing page, blueprints (details) showing alternate designs for atrium entryway window



## Steps in a Common Design Process

For design professionals, the creative process usually involves seven stages: problem identification, programming, idea generation, concept development, drawings, completion and follow-up. A variety of tools – including sketches, architectural drawings, renderings, models and material samples – are used to communicate succinctly with the client throughout the process.

The creative process is very similar for artists. A sketch or line drawing is the most common of several communication tools artists use to explain their design ideas to clients. Once color and finishes are selected, renderings can help the client visualize an artist's design. To overcome the limitations of a two-dimensional medium used to represent three-dimensional space, maquettes (models) are sometimes used to give an accurate and more true-to-life representation.



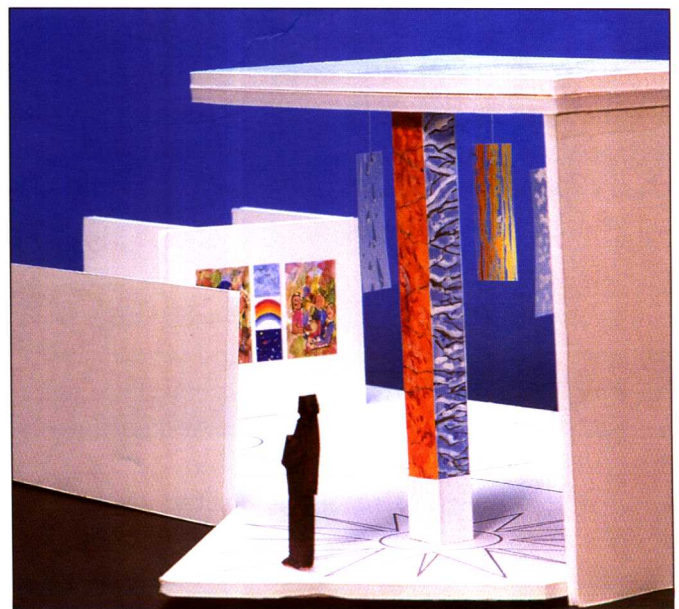
Myra Burg, *Sleeves of a Kimono*, wall hanging

Myra Burg, a mixed-media fiber artist and licensed architect, begins by reviewing the space and the clients' aesthetic. Once the problem is defined, Burg says, "the design just flows. Sometimes, the solution appears as a hologram in my mind. I transfer it to a simple line drawing, and present it. After color is selected, we usually go directly from the simple sketch to completed works. And most clients are comfortable with this."

Another fiber artist, Jennifer Mackey, believes that her designs come from her subconscious. Starting with her earliest sketches, she deliberately distances herself. By stepping out of the process and looking in, she is able to expand the design, bring in new ideas and develop plans that more fully realize the project's potential. After this, the actual work of making the art begins.

## Using Models to Evaluate Design

Maquettes are valuable both as a communication tool for client presentations and in the artist's studio. In preparing materials for the jury of a Charlotte, North Carolina, public art project, Trena McNabb used a maquette to represent painted plexiglass panels and to demonstrate their spatial interaction with her painted canvas wall art. The use of sketches and a written description alone could not have conveyed her concept as simply and clearly as a model. McNabb believes that the maquette won her the commission.



Trena McNabb, maquette for *The Wind at the Ends of the Rainbow*, an arrangement of plexiglass panels and canvas paintings





Kent Ezzell, maquette of hand-carved entry doors

Kent Ezzell, whose hand-carved entry doors incorporate multilayered stained and etched glass panels, weaves technology together with the fine details of his art and the architectural setting. Ezzell uses maquettes both to help his clients visualize the finished product and as a means of evaluating his own work with regard to proportion, spacing and lighting.

Sculptor Gerald Siciliano credits models, dialogue, and a spirit of cooperation between himself and the Mozart Companies of Palo Alto, California, for the success of their joint project. After seeing his work in *THE GUILD's Architect's Sourcebook 12*, developers John Mozart and Steve Dostart asked Siciliano to submit design concepts for a sculpture to be placed at their Middlefield-Ellis project in Mountainview, California.

Although the initial concept for the sculpture was a human figurative abstraction, the idea evolved through artist and client interaction into a biomorphic representation of a breaching whale; a fountain base incorporates pedestrian seating. Siciliano developed a series of maquettes as a means of communicating with the client. The chosen design was enlarged – first to forty inches and then to the full scale of ten feet. The full-scale model was used in pointing the work into black African granite.



Gerald Siciliano, study maquette for *Balena*, a sculpture for the Mozart Companies of Palo Alto, California



The full-scale model of Siciliano's sculpture, 10'H





Jennifer Mackey, lampshade for Craftsman-style lamp, 16" x 8"

## The Process of Design Collaboration

By working with other creative individuals, the artist can expand the design process and enhance the outcome, according to Jennifer Mackey. "There is a unique passion in speaking the language of design with someone else. It becomes its own language, like music. And just like music, when the performance occurs, it is the combined difference of hands, minds and artistry that make the vision what it is."

Mackey feels that many of her most creative design solutions have come from collaborating with someone whose design philosophy is similar to her own. She believes that a true collaboration develops when individuals in the design team are secure in their own design philosophies and cast their egos aside.

This was the case in Mackey's recent collaboration with furniture and lighting designer Whit McLeod, who is known for his use of century-old French oak from wine-barrel staves. Combining their talents as custom fabric designer and furniture-maker, they brought individual strengths together to create new works of art for a gallery showing.

Mackey's fabric designs often synthesize color and design concepts previously established by the client or other artist. After McLeod designed the lamp base shown here, Mackey followed up with heavy paper shade covers that maintained the wood tones used in traditional arts and crafts design. The excitement experienced by the artists in this kind of process is captured in the finished product.

## Listening: A Key Tool

All of the artists interviewed for this article believe that client interaction is paramount to sound, unified design. Without a clear understanding of the client's needs and wants, they say, the artist will produce designs lacking cohesive vision and direction. Architectural glass artist Mark Levy puts it this way: "My design process is rooted in being a good listener. The words and images my clients use to convey their objectives are my creative guide and the design process becomes a journey we take together."

Metal artist Allen Root agrees. "Almost all of our successful designs are informed by the needs and desires of the client and the parameters of the site. The vacuum that would result from the absence of client input renders impossible the melodies we have grown to expect and enjoy from our work." While careful listening to the client is an obligation, it's also the key to a successful outcome. As Root says, "For me, one of the most rewarding parts of doing this kind of work is basking in the elation of a satisfied client."

## Step-by-Step

Unsure of the artist's design role in a collaborative relationship? The following suggestions will point you in the right direction.

### ■ Expect professionalism

Professional artists are in the business of creating art and usually derive their financial livelihood from it. Many professional artists actively seek the challenges and rewards of commissioned work, and GUILD artists are no exception. Over the years we have heard from hundreds of design professionals who have collaborated with artists and benefitted from the artists' professionalism and experience.



### ■ Seek two-way understanding

It is important to forge a working relationship early on in the design process. The best way to ensure a successful collaborative effort is to build trust within the design team. Lay out clear and concise project guidelines based upon the client's needs, and meet face-to-face whenever possible. Recognize the strengths that each member of the design team brings to the collaboration and keep a dialogue going throughout the process.

### ■ Respect the artist's ideas

Design professionals must trust and respect the artist they are working with and allow the artist the freedom to create. The basis for trust lies in a thorough review of the artist's references and portfolio, as well as a sense of aesthetic kinship. With this basis and a set of clear parameters, artists can often bridge the gap between theory and practice by coming at a project from a fresh perspective.

### ■ Design ideas are the artist's property

Commissions require cooperation within the design team. However, they do not mean design by committee. Artists should not be asked to relinquish creative control of their work; individual designs based on project guidelines belong to the creator.

### ■ Creative design is a professional service

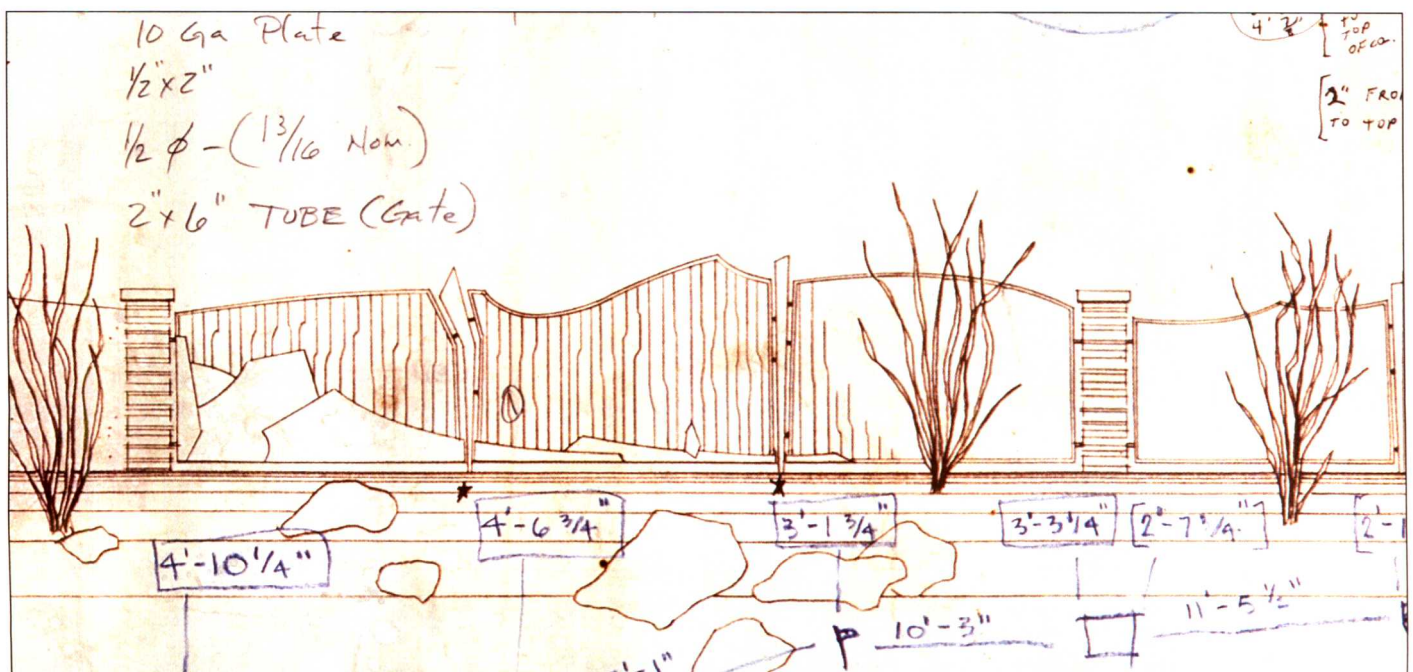
If an artist is solicited to submit a design proposal but not to manufacture the product, a design fee may be requested by the artist for his or her time and expertise. Artists charge design fees by the job or by the hour, just as design professionals do. Often, artists waive the design fee if a commission is secured. When several artists are asked to submit design concepts, the design professional should consider it a competition and award a small fee to each artist.

### ■ Work from a contract

Next to the completed work of art, a contract or written agreement between the artist and design professional is probably the most important component of the collaborative relationship. Always draw up a contract as a safeguard against unforeseen problems. The agreement should include the names of all individuals involved, a project completion timetable, a payment schedule and a description of each party's responsibilities. Anticipate changing conditions and use the contract to protect yourself.

By Reed McMillan

*(The author is an interior designer, former gallery owner, and sales manager at THE GUILD.)*



Allen Root, blueprint (detail), Driveway gates and fencing, Cypress Point

## AN INVITATION

**We invite you** to list your upcoming commissions, building projects, portfolio requests and competitions in the 'Commissions Clearinghouse,' a unique on-line service offered by THE GUILD.

Through the Clearinghouse, design professionals describe the details of their project (media, size, site, budget, timeline, etc.) and specify how and when the artist should respond. This information is then listed in the Clearinghouse section of THE GUILD's site on the World Wide Web. Qualified artists respond directly to the design professional, and there is no charge to the designer, nor to the artist. Access to Clearinghouse information is limited by password to artists participating in GUILD sourcebooks.

Call (800-969-1556) or fax (608-256-1938) THE GUILD office to request a listing form, or enter your information directly on-line at our Web site. See you in cyberspace!

[www.guildsourcebooks.com](http://www.guildsourcebooks.com)



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