

THE GUILD[®] 8

The Designer's Reference Book of Artists



THE GUILD[®]

The Designer's Reference Book of Artists



Kraus Sikes Inc.
Madison, Wisconsin

Published by:

Kraus Sikes Inc.
228 State Street
Madison, WI 53703
800-969-1556
608-256-1990
FAX 608-256-1938

Administration:

Toni Fountain Sikes, President
James F. Black, Jr., Vice President
Susan K. Evans, Associate Publisher
Darin J. Edington, Business Manager
Yvonne Cooley, Secretary

Production, Design, Editorial:

Kristine Firchow, Production Manager
Liz Stephens, Copy Editor
Scott Fields, Copy Editor
Jorge Arango, Writer
Gerri Nixon, Writer
Leslie Ferrin, Writer
Logan Fry, Interviewer

Toppan Printing Co.,
Separations, Printing and Binding

Regional Representatives:

Susan K. Evans
Sharon Marquis
Andrea Moriarty
Cynthia Snook

THE GUILD REGISTER:

Scott Fields, Coordinator
Sharon Marquis, Fiber Art Representative

Distribution:

This book is exclusively distributed
by Rockport Publishers, Inc.
Rockport, Massachusetts

THE GUILD:

Copyright ©1993. Kraus Sikes Inc.
All rights reserved. Most of the work in this
publication is protected by copyright and
may not be reproduced in any form without
permission of the artist.

THE GUILD is a registered trademark of
Kraus Sikes Inc.
THE GUILD REGISTER is a trademark of
Kraus Sikes Inc.

ISBN (softback) 1-880140-05-5
ISBN (hardback) 1-880140-04-7
ISSN 0885-3975

Printed in Japan

Cover Art: *Sculptural Design Series*, © 1991, bowl
15", vase 12", fluted vase 8", perfume vial 5 ½",
tapered vase 10", created by **Jonathan Winfisky**
(see page 197). Photo: Tommy Elder

Cover Art (Background): detail, mixed-media
painting on textured aluminum, 1992, created by
Bruce R. Bleach (see page 95). This piece, from
the *Performance Series*, is now in a permanent
corporate collection. The detail shown also
appears throughout the book. Photo: Nick Saraco

TABLE OF CONTENTS

Work for the Wall

- 7 Index of Artists
- 9-19 Paper
- 21-31 Tapestries
- 33-54 Fiber
- 55-75 THE GUILD REGISTER
of Fiber Art
- 76-78 *The Care
and Maintenance
of Fiber Art*
- 79-91 Ceramics
- 93-109 Other Media

Furniture

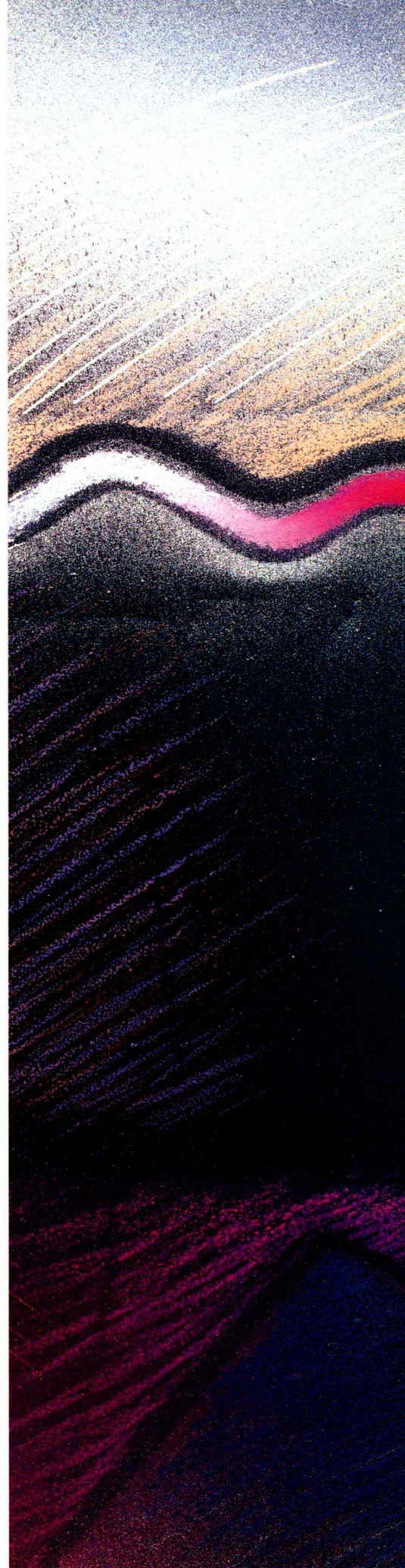
- 111 Index of Artists
- 112-128 Wood
- 129 *The Studio
Furniture Movement*
- 130-135 Metal
- 137-145 Other Media
- 148-151 Painted

Accessories

- 153 Index of Artists
- 154-160 Lighting
- 162-167 Textiles and Floor
Coverings
- 169-181 Sculpture and Objects:
Ceramics
- 183-197 Sculpture and Objects:
Glass
- 199-212 Sculpture and Objects:
Other Media
- 214-222 Sculpture and Objects:
Metal

NEW FEATURE:

**THE GUILD REGISTER
of Fiber Art** pages 55-75



THE GUILD[®]

The Designer's Reference Book of Artists



Kraus Sikes Inc.
Madison, Wisconsin

Published by:

Kraus Sikes Inc.
228 State Street
Madison, WI 53703
800-969-1556
608-256-1990
FAX 608-256-1938

Administration:

Toni Fountain Sikes, President
James F. Black, Jr., Vice President
Susan K. Evans, Associate Publisher
Darin J. Edington, Business Manager
Yvonne Cooley, Secretary

Production, Design, Editorial:

Kristine Firchow, Production Manager
Liz Stephens, Copy Editor
Scott Fields, Copy Editor
Jorge Arango, Writer
Gerri Nixon, Writer
Leslie Ferrin, Writer
Logan Fry, Interviewer

Toppan Printing Co.,
Separations, Printing and Binding

Regional Representatives:

Susan K. Evans
Sharon Marquis
Andrea Moriarty
Cynthia Snook

THE GUILD REGISTER:

Scott Fields, Coordinator
Sharon Marquis, Fiber Art Representative

Distribution:

This book is exclusively distributed
by Rockport Publishers, Inc.
Rockport, Massachusetts

THE GUILD:

Copyright ©1993. Kraus Sikes Inc.
All rights reserved. Most of the work in this
publication is protected by copyright and
may not be reproduced in any form without
permission of the artist.

THE GUILD is a registered trademark of
Kraus Sikes Inc.
THE GUILD REGISTER is a trademark of
Kraus Sikes Inc.

ISBN (softback) 1-880140-05-5
ISBN (hardback) 1-880140-04-7
ISSN 0885-3975

Printed in Japan

Cover Art: *Sculptural Design Series*, © 1991, bowl
15", vase 12", fluted vase 8", perfume vial 5 ½",
tapered vase 10", created by **Jonathan Winfisky**
(see page 197). Photo: Tommy Elder

Cover Art (Background): detail, mixed-media
painting on textured aluminum, 1992, created by
Bruce R. Bleach (see page 95). This piece, from
the *Performance Series*, is now in a permanent
corporate collection. The detail shown also
appears throughout the book. Photo: Nick Saraco

INTRODUCTION

Welcome...to our eighth annual publication of THE GUILD, the definitive resource of top artists. All are juried into the book on the basis of their experience, the quality of their work, and their reputation for working with design professionals.

This volume features artists who create work for the wall, and artists who make furniture and accessories. The book is divided into those three major sections, and then subdivided according to the medium used within those sections.

This volume also introduces THE GUILD REGISTER of Fiber Art. It runs from pages 55 to 75 and provides the names and addresses of hundreds of artists who produce fiber-related art for the wall. THE GUILD REGISTER is the latest manifestation of our effort to be the most comprehensive source of artists who are enhancing our public places and private spaces.

For years our users have been asking for more details on the pricing of work they see in THE GUILD. We have responded with a new feature, The Price Index, which you will find on pages 252 to 255.

And since galleries and showrooms that specialize in hand-crafted work are an important link in finding artists and seeing what they produce, we have included a state-by-state list of over 1,200 North American galleries. This list, on pages 225 to 249, highlights those galleries that carry the work of artists in THE GUILD—in case you want to see in person what you have seen in print on these pages.

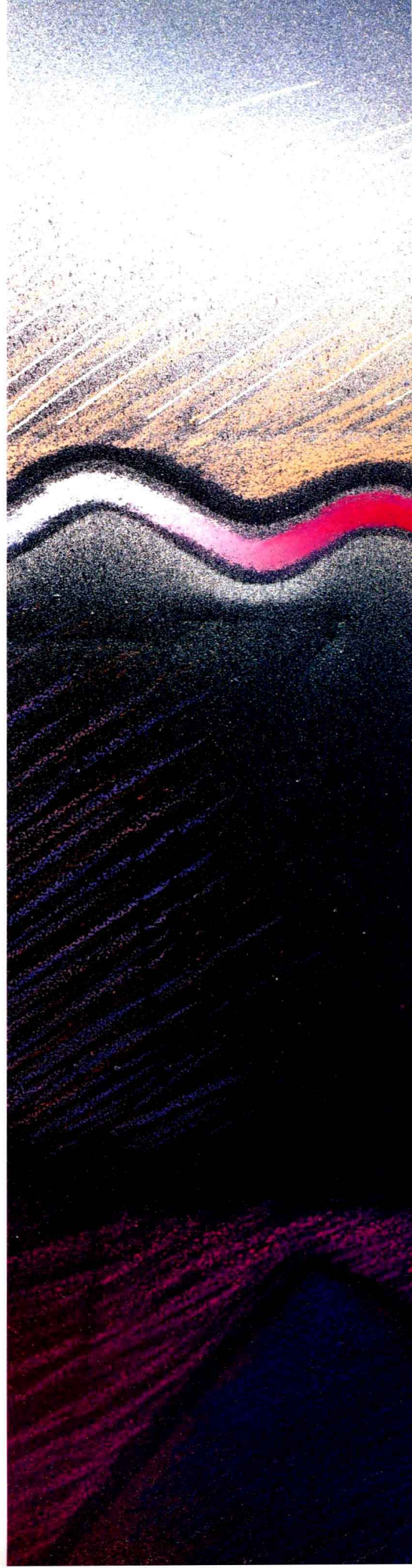
The work of artists in THE GUILD gets better and better every year in every way. It is our goal to make sure that THE GUILD does as well.

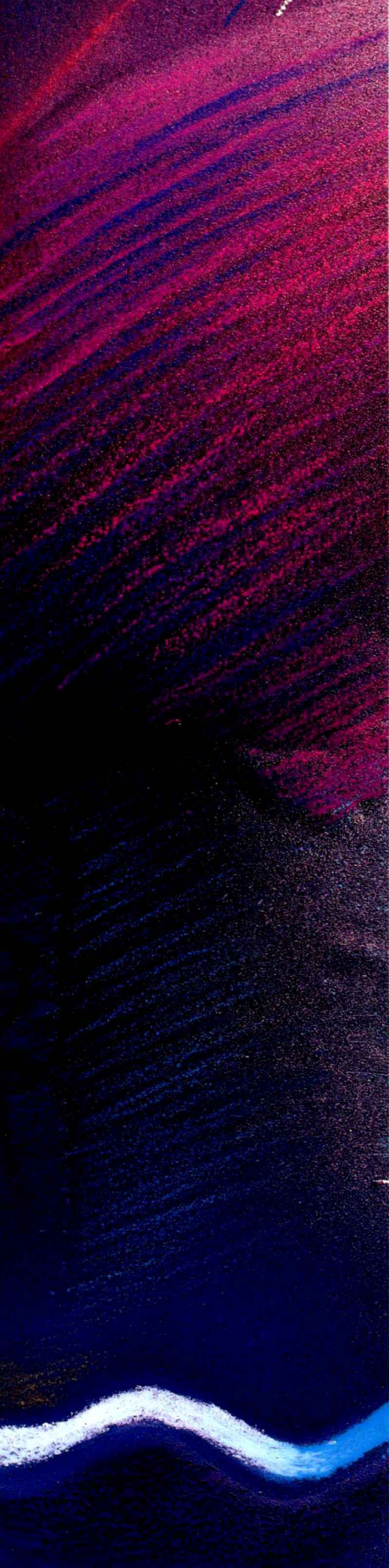
But, this book is not just a professional sourcebook. If it really works, it should stimulate the senses, inspire the imagination, and expand creative horizons. We feel it does all that and more.

And so, with pleasure and pride, we present THE GUILD 8.



Toni Fountain Sikes
Publisher





Special thanks to our
1993 Review Committee:

Peter Mistretta

Mistretta Designs

Charles Morris Mount

Silver & Ziskind/Mount

Mark Simon

Centerbrook

Sue Wiggins

ArtSouth, Inc.

TABLE OF CONTENTS

Work for the Wall

- 7 Index of Artists
- 9-19 Paper
- 21-31 Tapestries
- 33-54 Fiber
- 55-75 THE GUILD REGISTER
of Fiber Art
- 76-78 *The Care
and Maintenance
of Fiber Art*
- 79-91 Ceramics
- 93-109 Other Media

Furniture

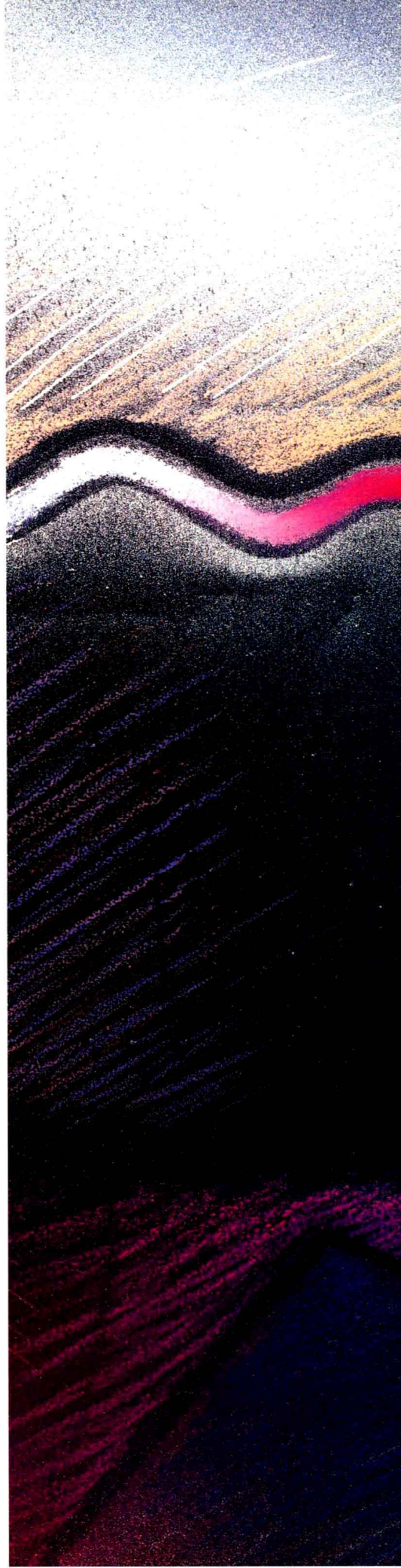
- 111 Index of Artists
- 112-128 Wood
- 129 *The Studio
Furniture Movement*
- 130-135 Metal
- 137-145 Other Media
- 148-151 Painted

Accessories

- 153 Index of Artists
- 154-160 Lighting
- 162-167 Textiles and Floor
Coverings
- 169-181 Sculpture and Objects:
Ceramics
- 183-197 Sculpture and Objects:
Glass
- 199-212 Sculpture and Objects:
Other Media
- 214-222 Sculpture and Objects:
Metal

NEW FEATURE:

**THE GUILD REGISTER
of Fiber Art** pages 55-75





WORK FOR THE WALL

The artists who create work for the wall have grown increasingly imaginative and expansive in their choice of media, in the aesthetic sophistication and technical mastery. In this section one finds ceramics and glass, paper, tapestries, art quilts and wall sculptures in a variety of media. All are garnering new attention in art circles as a growing number of museums and galleries across the country have begun exhibiting an exciting array of new works.

An increase in visibility and status serve both artists and art buyers well—designers have never had more choices nor artists working in craft media more opportunities.

In the words of one of the fiber artists in THE GUILD, “the public’s consciousness has been raised and along with it my own inspiration.” As the corporate world’s interest in acquiring unique works of art grows, she and other artists are enjoying new opportunities for creating commissioned, one-of-a-kind pieces.

Not surprisingly, these artists are as concerned with the endurance of their work as those who purchase it are. They have experimented with materials, dyes, adhesives and finishes and they have mastered these materials and their craft. They have studied the masters in their fields and they have formed associations among themselves to further improve the quality of their work.

They are not only professionals at their craft but in the entire process resulting in an inspirational new dialogue with their clients. One GUILD artist spoke of getting blueprints, samples of granite, carpeting, and photographs of furnishings from a potential client to acquaint her with the client’s corporate environment. Later, when the client received sketches of the artist’s proposed design, he sent photos of the intended wall space with brown paper models based on the dimensions. From then on, the artist included the client in the process by sending Polaroids of the work in process, including some buckets of dyed pulp!

In these pages, you’ll find amazing choices. Ceramic artwork that adds a colorful spark, subtly woven pieces that bring richness and comfort to a space, whimsical mixed media sculpture that makes the environment friendly, and tapestry pictures that inspire dreaming.

Here are beautiful things to enrich the quality of our lives, and the artists who create work for the wall bring us all grand, new possibilities. We are all realizing that re-personalizing, beautifying our interior environments makes them far more inspiring places in which to live, do business and play.

See our article on pages 76-78 “The Care and Maintenance of Fiber Art,” for more information on positioning, framing, installation and cleaning.

WORK FOR THE WALL

Paper

- 9 Karen Adachi
- 10 Martha Chatelain
- 11 Karen Davidson
- 12 Susana England
- 13 Joseph Gallo
- 14 Susan Gardels
- 15 Lenore Hughes
- 16 Joan Kopchik
- 17 Cal Ling
- 18 Marjorie Tomchuk
- 19 Ellen Zahorec

Tapestries

- 21 Rebecca Bluestone
- 22 Linda Denier
- 23 Alexandra Friegman
- 24 Irene R. de Gair Tapestries
- 25 Victor Jacoby
- 26 Libby Kowalski
- 27 Ulrika Leander
- 28 Sharon Marcus
- 29 Loretta Mossman
- 30 Deann Rubin
- 31 Efrem Weitzman

Fiber

- 33 B.J. Adams
- 34 Barbara Cade
- 35 Joyce Marquess Carey
- 36 Gloria E. Crouse
- 37 Margaret Cusack
- 38 Layne Goldsmith
- 39 Ruth Gowell
- 40-41 Barbara Grenell
- 42-43 Marie-Laure Ilie
- 44 Janis Kanter
- 45 M.A. Klein
- 46-47 Joyce P. Lopez
- 48 Bonny Lhotka
- 49 Dottie Moore
- 50 Karen Perrine
- 51 Joan Schulze
- 52-53 Amanda Richardson
- 54 Joan Stubbins

THE GUILD Register of Fiber Art

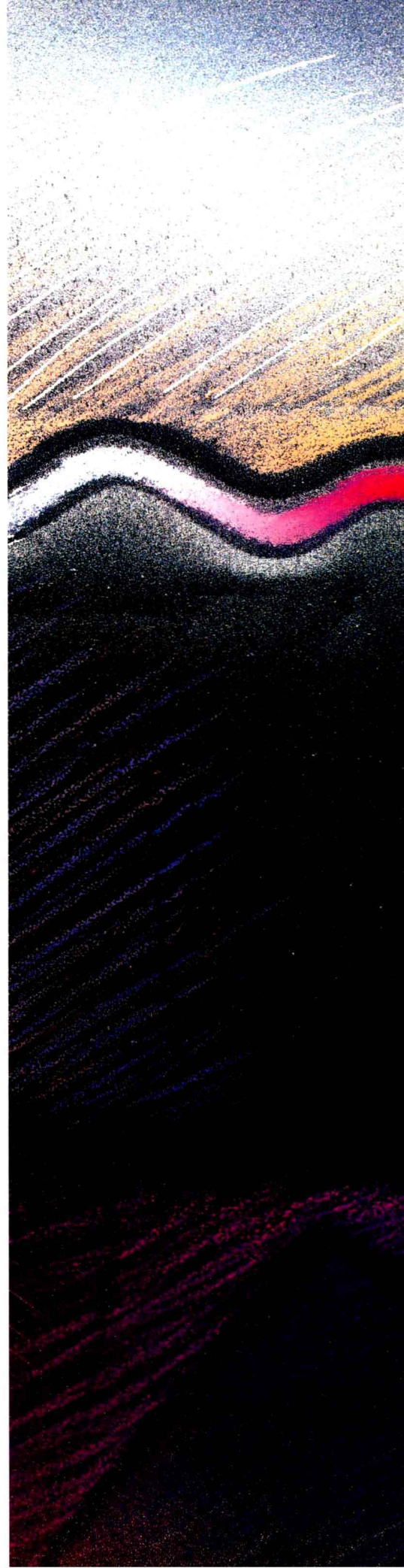
- 55 Introduction
- 56-75 Artist Listings

Ceramics

- 79 George Alexander
- 80 Frank Colson
- 81 Jamie Fine
- 82 Loraine A. Fischer
- 83 Thomas Lollar
- 84-85 Elizabeth MacDonald
- 86 Richard Thomas Keit Studios
- 87 William C. Richards
- 88 Mathers Rowley
- 89 Alan Steinberg
- 90 David Westmeier
- 91 Dale Zheutlin

Other Media

- 93 John Phillips Ashley
- 94 Shawn Athari
- 95 Bruce R. Bleach
- 96 Lucinda Carlstrom
- 97 Beth Cunningham
- 98 Jeffrey Cooper
- 99 Barrett DeBusk
- 100 Katherine Holzknecht
- 101 Margie Hughto
Pam Steele
- 102 J.E. Jasen
- 103 Dave Kühn
- 104 George W. Kubiayk
- 105 Trena Mc Nabb
- 106 Ervin Somogyi
- 107 Mike Strohl
- 108 Vincent Tolpo
Carolyn Tolpo
- 109 Yoshi Hayashi



A Conversation with Martha Chatelain

Martha Chatelain creates
sculptural work in paper.

How did you choose the medium of paper in which to work?

At UCLA I trained as ceramicist, but later worked in various media, including experimental photography. To obtain acid-free, textured paper for photographic prints, I taught myself the basics of paper making. I was intrigued with the visceral similarities between paper, pulp, and clay, and I immediately realized that I could use paper as a medium in its own right, rather than as merely a passive surface for other media. Working with paper pulp also allows me to have my whole body interact with the work, instead of just my fingers and hands.

How do you make your paper?

My paper is made entirely from non-acidic materials, principally cotton and abaca fiber. I make 20-gallon batches of pulp, which I transfer into five-gallon buckets. Fiber-reactive dyes are then added. I repeat the process until I have up to 20 pails of colored pulp. The pulp has the consistency of a runny oatmeal at this point. I pour it in a very gestural way to form sheets on the vacuum table. All of this needs to proceed very quickly, because it is important that some of the dye remain free in the pulp solution to migrate within the sheets. This flow of color in the creative process helps to explain the reason the color appears to flow visually in the finished piece. As the work proceeds, I can also emboss the sheets to create various textures and surfaces.

What is your procedure when dealing with clients?

Perhaps telling you about a recent commission will help you understand the entire process. An architect and art consultant, who was working on the American Airlines Admirals' Club in New York's Kennedy Airport, liked my work and commissioned a wall piece of mine for the entry lobby as well. There wasn't room in the budget to bring me to New York from San Diego, so they sent me photographs and a small color board. From this material, I prepared several pastel sketches to give an idea of size, shape, color interaction, and mood of the proposed piece.

After receiving design approval, I proceeded to execute the commission, "Unfolding Passages." Its final dimensions are 4' x 14', but it was created in three interlocking sections to facilitate shipment. Mounting the work required nothing special, so I sent mounting instructions with the work. I still haven't seen the installation in person, but the photographs look very good, and my clients say they are very happy with it.

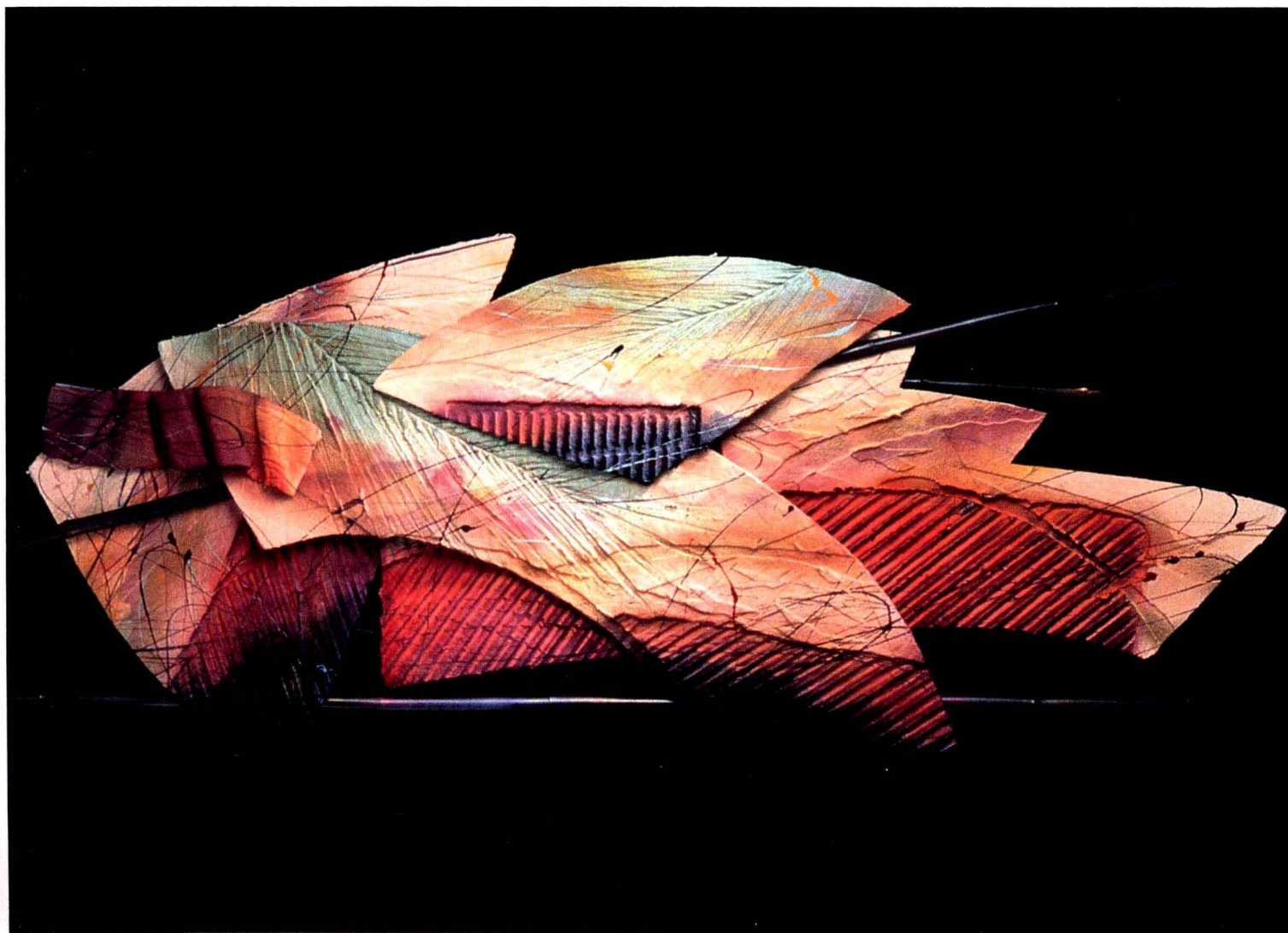
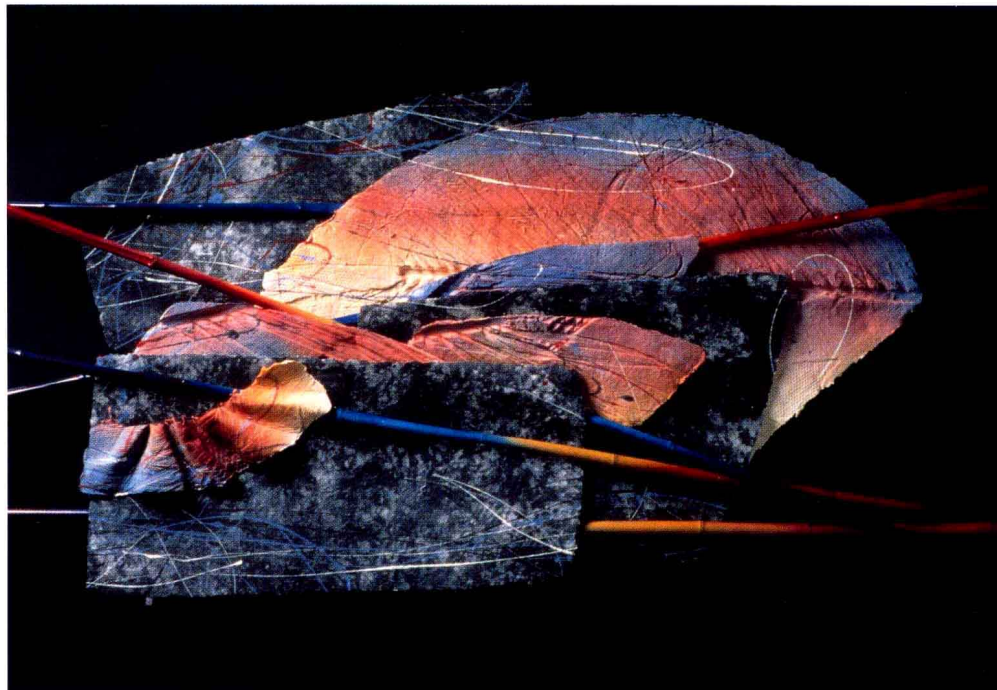
Karen Adachi

702 Monarch Way
Santa Cruz, CA 95060
(408) 429-6192

Karen Adachi creates her three-dimensional handmade paper pieces by using layers of irregularly shaped vacuum-cast paper. She makes free-standing, two-sided sculptures and wall-pieces for corporate, private and residential interiors. Her work is shown nationally through major galleries and representatives.

The pieces are richly textured and embellished with dyes, acrylics, metallics and pearlescents. Painted bamboo and sticks are used to create a dramatic statement of pattern and line. Three-dimensional sculptures are mounted on painted metal bases for stability and strength.

Custom work in any size, shape and color is available. Contact the artist for further information and slides.



Martha Chatelain

Artfocus, Ltd.
P.O. Box 9855
San Diego, CA 92169
(619) 234-0749
FAX (619) 234-0821

Martha Chatelain creates richly textured, three-dimensional, handmade paper and mixed-media wall sculptures. Colored by fiber dyes, accented with iridescent mica powders or patined copper, works can be framed in plexiglas or unframed with a protective spray. Chatelain's artwork complements the architectural and design features of the interior spaces for which it is created.

Please call to discuss design specifications, client environment, and/or site-specific commissions. Allow 6 to 8 weeks following design approval. Works are shipped FOB San Diego.

Prices depend on size and complexity of work.

Selected Collections: American Airlines, Bank of America, Champion Paper, IBM, International Paper, Potlatch Corporation, Sheraton Hotels, Upjohn Corporation, Xerox Corporation.

Right: *Kasumigumo (Misty Cloud)*,
86" x 33" x 4"



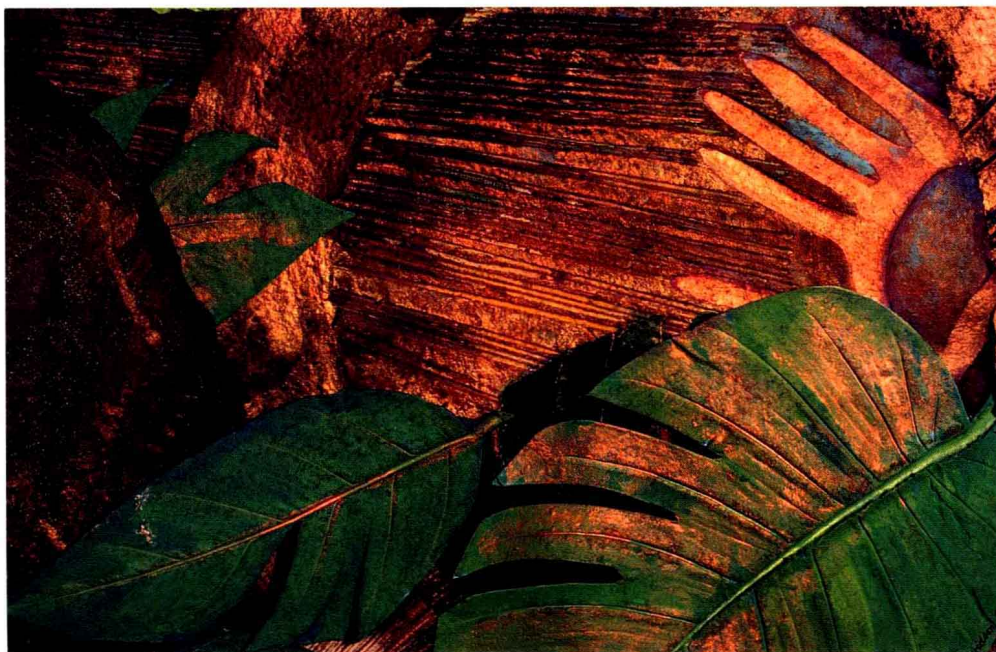
Karen Davidson

P.O. Box 637
Hana, HI 96713
(808) 248-7094

Collaborating with nature, Hana-Maui artist Karen Davidson's work begins with the actual fibers themselves.

"I am guided by the rhythmic play of light and shadow I see developing as I work with each sculpture," Karen Davidson says.

Gathering materials from the abundance of the tropical jungle surrounding her studio, she draws from her classical European and East Coast art training to create unique imagery. Davidson's work embodies the qualities of aged metallic surfaces with the colors and textures of antique leather and parchment.



Paradis, detail



Paradis, 1991, private collection, Napili, HI, collaged handformed paper, 54" x 48" x 6"

Susana England

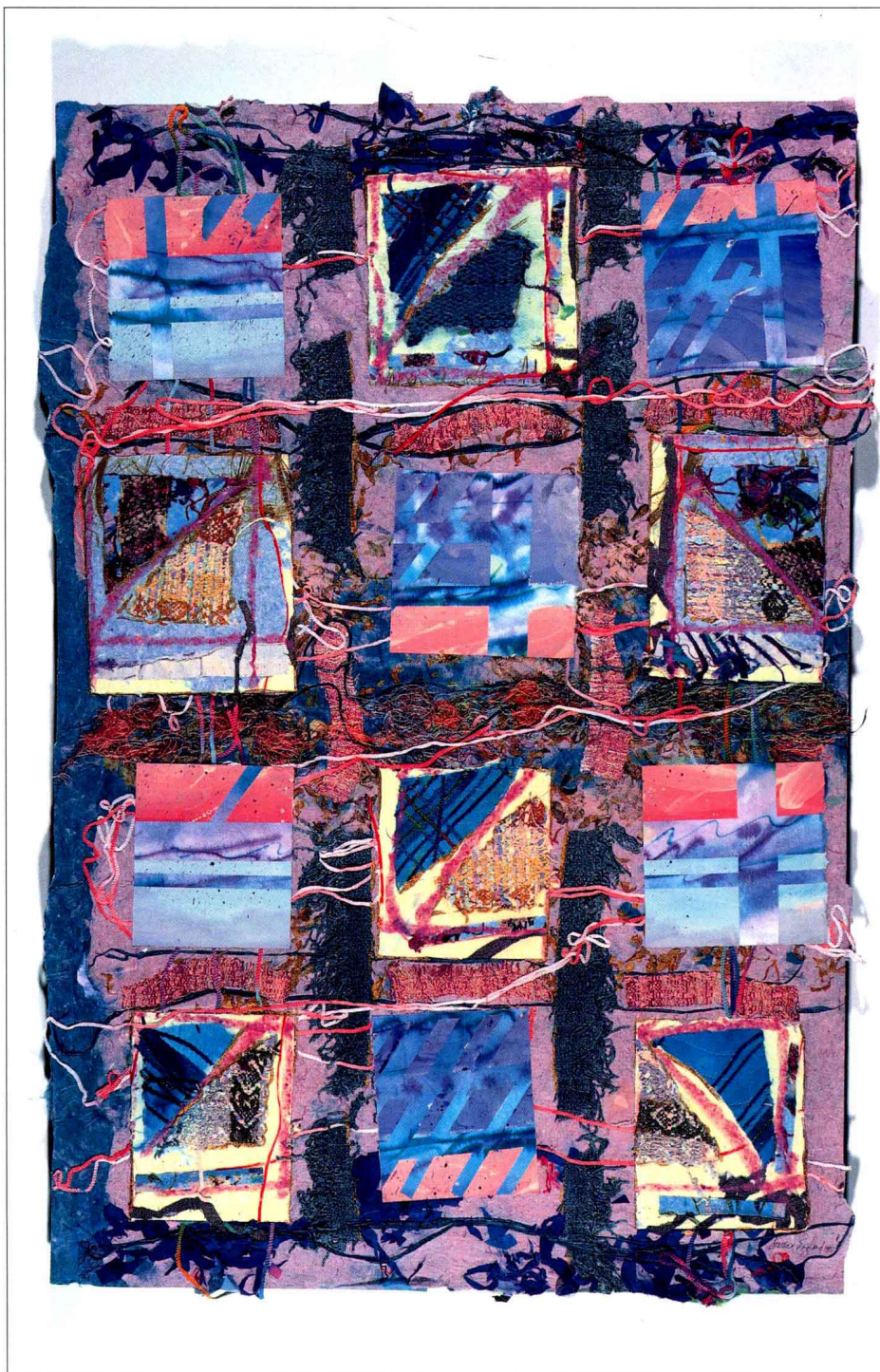
P.O. Box 20601
Oakland, CA 94620
(510) 261-5646

Susana England uses a wide range of techniques to enhance the textural qualities in the abstract images of her dimensional wallpieces and free-standing sculpture. These fiber collage "paintings" of cloth and handmade paper are embellished with stitching and painted forms.

Her work is included in private and corporate collections including Kaiser Permanente, Moody's Investor Service, North Bay Medical Center and the USDA. Slides and information regarding commissions are available.

Right: *Unquilted*, wallpiece, paper, fiber, 46" x 31"

Left: *Azul*, sculpture, paper, fiber, 35" x 15" x 12"



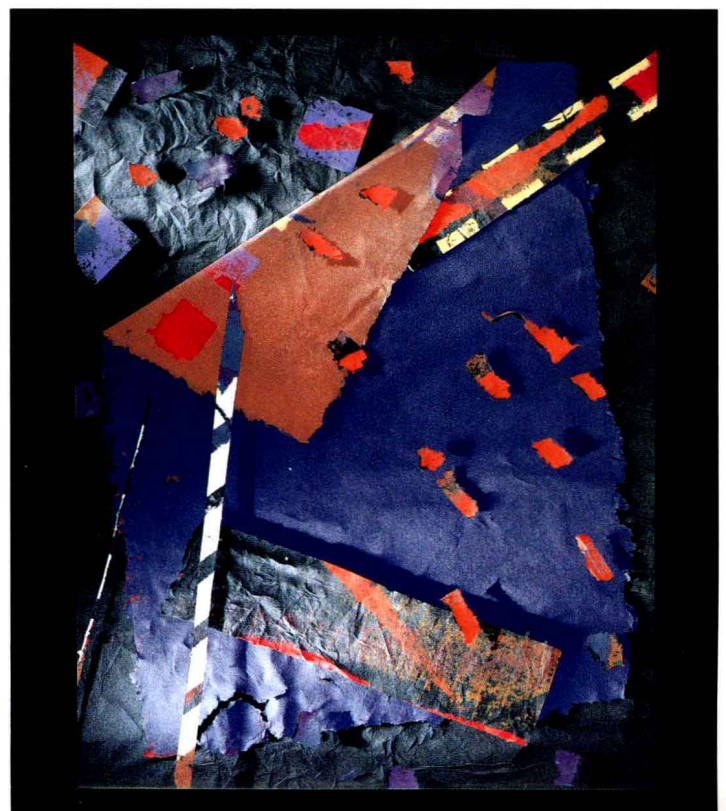
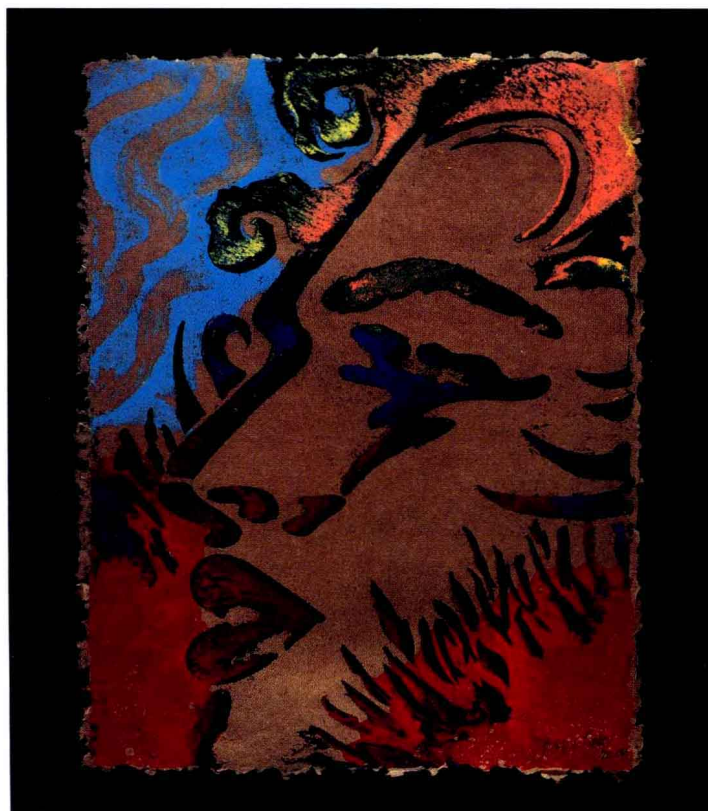
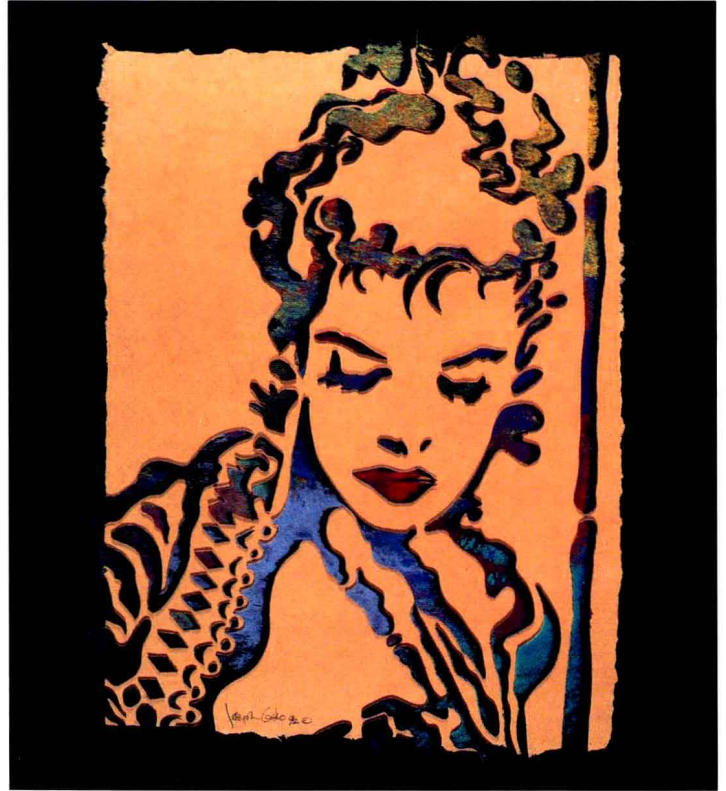
Joseph Gallo

Editions in Cast Paper
1101 N. High Cross Road
Urbana, IL 61801
(217) 328-0118
FAX (217) 328-4864

Years of collaborative production in handmade paper with such artists as Victor Vasarely, Peter Max, Hanna Barbera and Agam have left Joseph Gallo well-versed in papermaking's vast array of applications.

Sheet formation is the basis for all of Gallo's work. Figurative images are created by

templates, multiple pulls and drawing with water. Other works involve wet collage and air brushing. Mono casts and low-relief floral prints (not shown) are also available. Sizes range from 11" x 12" to 4' x 8'. All works consist of pigmented cotton rag, linen and abaca. Colors are lightfast and site-specific color poses no problem.



Printed in Japan © 1993 Kraus Sites Inc. The Guild: The Designer's Reference Book of Artists