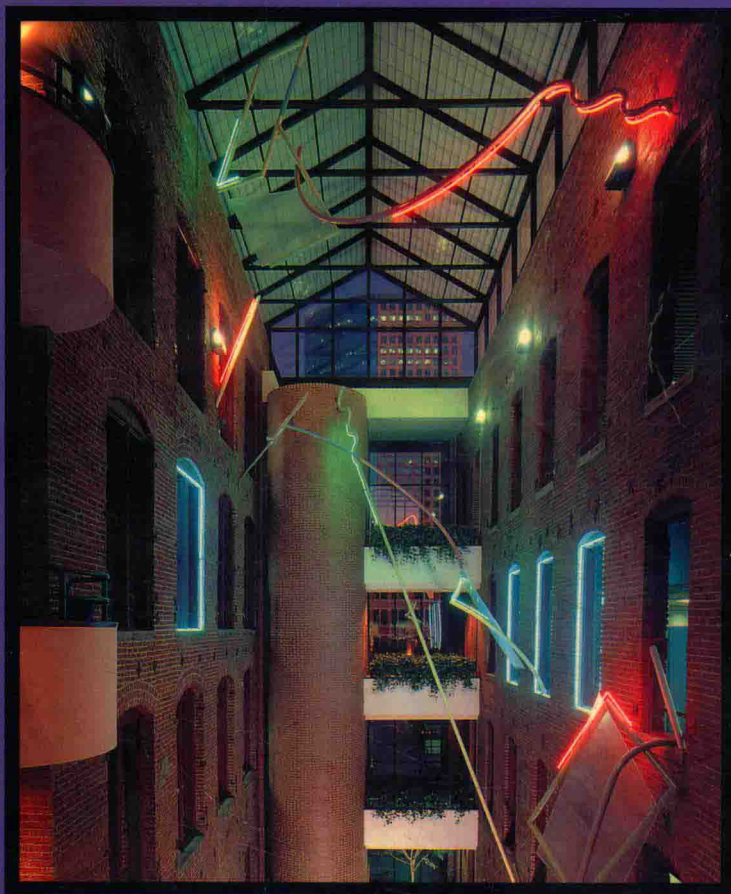


THE GUILD®

# ARCHITECTURAL ARTS & SCULPTURE

Featuring addresses and project information for  
898 top architectural artists



THE ARCHITECT'S  
SOURCEBOOK

*eleven*

THE ARCHITECT'S SOURCEBOOK 11  
**ARCHITECTURAL  
ARTS & SCULPTURE**

 **THE GUILD®**

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Madison, Wisconsin  
USA

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photo by Kimball Hall. See page 135.



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**1** **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.

**2** **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.

**3** **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.

**4** **HOW IT'S DONE.** A wise guide is a great thing. Look throughout this volume for interviews with design professionals who have commissioned artwork with the help of THE GUILD. Their advice is insightful; their experiences inspiring.

**5** **MORE IS BETTER.** We're always delighted to hear about firms that commission work from a GUILD artist. The American Family Insurance Company practically filled their new corporate headquarters with work by artists from THE GUILD. Look for the story—and photos of the artwork—beginning on page 14.

**6** **MORE ARTISTS ... AND MORE.** The right artist, the right media, the right region, and the right price. That's a lot of information, and we've got it. THE GUILD REGISTERS, beginning on page 226, list contact, product and pricing information for hundreds of artists working in architectural glass, metal and restoration, as well as public art.

**7** **CARING FOR THE OLD.** Our newest resource, THE GUILD REGISTER of Architectural Restoration, uses a two-part format to direct you toward experienced artisans for your specific need. Start with the "Summary of Restoration Services," beginning on page 286, to identify areas of expertise. Continue your research with the detailed company listings that follow.

**8** **DESKTOP DIRECTORY.** *The Architect's Sourcebook 11* is designed for quick reference, as well as leisurely browsing. The "Index of Artists and Companies" includes artists listed in THE GUILD REGISTERS, as well as those featured in the full-color pages, so finding a current phone number or checking product information is easily done. The information in your rolodex may grow stale; *The Architect's Sourcebook* is fresh each year.

**9** **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.

**10** **LET US HEAR FROM YOU.** This volume of *The Architect's Sourcebook* is filled with stories about design professionals who use THE GUILD. We love hearing these stories and we love passing them on through the pages of our sourcebooks. Let us know about *your* project ... perhaps we'll feature it in next year's edition.

## COMMISSIONED ARTWORK IN THE MID-1990s



THE GUILD's second in-depth survey on the commissioning process sheds new light on the people, steps and goals involved in commissioned artwork. One hundred and sixty-one surveys were distributed to design professionals who actively commission artwork through THE GUILD. A response rate of 32 percent included twenty-four interior designers, fifteen architects, eight art consultants, three developers and two art brokers.

Survey questions focused on two areas. Part one involved specific projects generated through use of GUILD sourcebooks; part two asked about characteristics of the respondent's firm, including its overall history of commissioning artwork and the various ways it uses THE GUILD. Responses to both sections are summarized on the following pages. In addition, descriptions of GUILD-generated projects can be found throughout this book in a series of interviews with survey respondents.

For us, it was particularly heartening to read—over and over again—about successful collaborations between design professionals and GUILD artists. Almost without exception, respondents reported both a positive working relationship and an exceptional aesthetic outcome. "The artist was extremely responsive and intuitive as to the needs of the client and the space," said one respondent. "A wonderful team experience," wrote another.

A grateful thanks to all who participated in the survey.