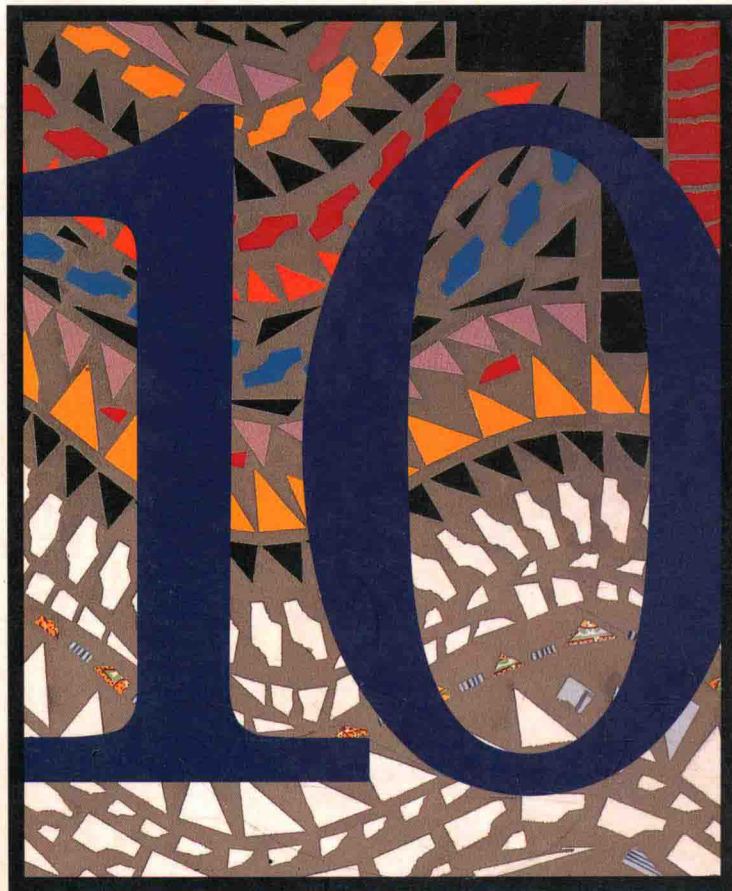


 THE GUILD®

# THE SOURCEBOOK OF ARTISTS



## ARCHITECT'S EDITION

THE SOURCEBOOK OF ARTISTS  
ARCHITECT'S EDITION

10

■ THE GUILD®

Kraus Sikes Inc.  
Madison, Wisconsin  
USA

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THE GUILD

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See page 205



## A WONDROUS TEN YEARS

Anniversary celebrations, it should be noted, are mostly self-indulgent. These milestones cause us to pause for a moment, take stock of what we've accomplished, think back and remember. And remembering leans heavily into nostalgia.

That being said, it is hard to believe that ten years have gone by since the idea which became **THE GUILD** began to take shape. Ten years ago, the word 'marketing' was still foreign to most artists. **THE GUILD** was the first effort to market the work of artists to design professionals, and the first vehicle to present architectural artists as a professional group in a single, cohesive fashion.

The idea became a book and the book became a business. Now three annual **GUILD** publications go all over the world and help thousands of artists earn a living by creating their art. And we sit back and marvel!

So, at the ripe old age of ten, we intend to be self-indulgent.

This tenth edition has a number of nostalgic features. Scattered throughout the book are interviews with loyal and wonderful artists who took a chance on **THE GUILD** in the beginning and have been with us ever since. We also feature a number of commissions that came about as a result of **THE GUILD**; at the heart of each is a design professional who put **THE GUILD** to its intended use, with marvelous results.

There is a concise, and mostly objective, history of the idea that became a book that became a business.

And then there are the thank-you's. The **Who's Who** of the people who have helped make **THE GUILD** possible. Talented artists, hardworking staff and dedicated sales reps, idealistic investors and patient friends, believers and even a few one-time skeptics. Since our acknowledgments threatened to become a book in itself, we put the list and our more emotional ramblings in the back of this tenth edition.

*Tempus*, as Bill's mother used to say, *fugits*. And so it does. All in all, it has been an unforgettable, adventuresome, fraught-filled, wondrous ten years. As we enter our second decade of playing matchmaker to artists and design professionals, we are grateful for the generous support we've received in the past, and oh, so delighted that we get to continue doing this work for a long time to come.

*Toni Fountain Sikes*  
*Bill Kraus*

# THE GUILD'S SUCCESS HAS DEPENDED ON THE ENERGY AND EFFORTS OF MANY PEOPLE.

Originally, Toni Sikes (creative director, market researcher and fire-under-the-feet) and Bill Kraus (company lawyer, accountant, business advisor, newsletter editor and moral support) were joined by a secretary and production manager in their New York apartment; four sales representatives worked in the field. Today, in Wisconsin, the company relies on nine administrative and production staff and seven sales representatives, each a specialist in their field. Kraus is no longer active in the business (other than listening to Sikes over dinner every night); as vice president of sales, Susan Evans is second-in-charge of the growing business.

From the very beginning, when the hours were long and the pay meager, people came to THE GUILD because they believed in its goals. And, according to Toni Sikes, each of these people has left a mark. "THE GUILD is what it is today because a great many smart and devoted people have cared about it and moved it forward. We've been very fortunate."



Photo: UPI / Bettmann



# THE GUILD AT TEN

By Jody Clowes

THE GUILD is more than just a beautiful book. It is a link between artists and the architects, designers, professional consultants and others who create our built environment, and it succeeds largely because it presents artists' work in a format which is readily understood in the design world.

THE GUILD treats lamps and wall sconces as lighting, not wood or metal or glass. It embraces paper, fiber, mixed media and ceramic relief under the rubric "Work for the Wall." Its articles address pragmatic concerns about the durability and care of artwork, the nature of collaboration, and the logistics of the commissioning process.

THE GUILD is based on the recognition that artists and design professionals operate in remarkably separate realms; even their literature is distinct. Architects who might consider using hand-forged banisters or custom woodwork aren't likely to reach for craft magazines. And most interior designers would order tile through a distributor, rather than from a nearby ceramist—not because of quality or expense, but because they don't have the time or the resources to locate an artist. As a bridge between these groups, THE GUILD provides ready access to artists as thousands of volumes are distributed directly to the design trades each year.

During the last ten years, THE GUILD has evolved in step with the artists it represents, stretching to reach new audiences, struggling to define itself and its goals, and finding its place in the increasingly sophisticated market that has emerged to support the architectural and decorative arts.

As a resource for design professionals, THE GUILD strives to be both inspirational and useful. Its longevity and consistent record of successful commissions demonstrate its effectiveness.

— J.C.

IN 1985, Kraus Sikes Inc. was all concept and no product. It consisted quite literally of Bill Kraus and Toni Sikes working out of their New York apartment; they didn't have a book or even a color brochure to show prospective advertisers. One year later, *THE GUILD: A Sourcebook of American Craft Artists* was in the hands of 10,000 design professionals across the United States. Today, the company's bustling offices publish three glossy sourcebooks annually for distribution around the globe.

## IN THE BEGINNING

**A**N IDEA is only as good as its time. Opulence and decoration were unquestionably in style again in the 1980s, in backlash against the sterile hegemony of Modernism. The Postmodern movement brought a concern for detail, wit and delight back from the architectural shadows, and interior design revelled in ever more eclectic, improbable compositions. As the art market reached new highs, interest in the studio crafts soared along with it.

This giddy atmosphere was at its peak when Toni Sikes began formulating her ideas for the fledgling GUILD. She was armed with a master's degree in market research and fueled by her passion for the architectural arts and a strong desire to help artists sell their work.

## MISTAKES AND MENTORS

**I**RONICALLY, the spark that first ignited THE GUILD fizzled. A friend sent Sikes a book on architectural arts in the West, published by the Western States Arts Foundation, and she fell in love with it. Investing two years of work and a good deal of money (her own and a publisher's), Sikes developed a similar book with a Midwest focus. Then it all fell apart.

"My publisher fell upon hard times," Sikes explains. "Months after I'd delivered the book, they told me they'd decided not to publish it. It was devastating, but it was also a real turning point. That's when I decided I would never again do something that was not in my control."

At this critical juncture, Sikes discovered the illustration and photography sourcebook *American Showcase*. Ira Shapiro, the founder and owner, encouraged her idea of a crafts sourcebook and shared crucial information. "Even today, much of our business is modelled after his," Sikes says frankly.

Sikes and Kraus spent 1984 on market research and a business plan and "Kraus Sikes Inc." was incorporated in January

ARTIST:	<b>RITA BLITT</b>
LIASON:	LISA SALTMAN (ART CONSULTANT) SALTMAN ART ASSOCIATES
TYPE OF WORK:	BRONZE SCULPTURE
TITLE:	<i>DANCING</i>
SITE:	SHERMAN OAKS MEDICAL CENTER, SHERMAN OAKS, CA

Rita Blitt's sculptures enhance and humanize the spaces they occupy. They also adapt remarkably well to different settings, sizes and mediums. *Dancing*, one of Blitt's favorite designs, proves the point. Before 1993, she had fabricated the piece twice in stainless steel: once at 30 inches high, and again at 26 feet. When Lisa Saltman asked her to create *Dancing* once more—this time in bronze, at six feet high—Blitt was delighted to oblige.



Photo: Mark Ingram



EACH EDITION OF THE GUILD  
CARRIES THE SEEDS OF  
FUTURE COMMISSIONS.

IN THE FOLLOWING PAGES,  
**WE HIGHLIGHT TEN PROJECTS**  
GENERATED THROUGH  
THE GUILD  
IN THE LAST DECADE.



Photo: Tessa Macintosh

ARTIST: **WARREN CARTHER**  
LIASON: GINO PIN  
PIN/MATTHEWS ARCHITECTS  
TYPE OF WORK: ARCHITECTURAL GLASS  
SITE: LEGISLATIVE ASSEMBLY BUILDING  
YELLOW KNIFE, NT, CANADA

Warren Carther's commission from Canada's Northwest Territories was challenging in several respects. The carved glass frieze, 180' in circumference and 5' high, weighs 5½ tons and is suspended from the domed ceiling of the legislature's central chamber. Because Yellow Knife is in the 'land of the midnight sun,' color choices and adjustments for translucency were critically important. The piece is illuminated by a circular skylight in the daylight hours, and by electricity at 'night.'

1985. By June, four sales reps were hard at work selling pages in THE GUILD.

Asking artists to pay for advertising was virtually unheard of at this time (see sidebar), and there were no precedents for sourcebooks in the architectural or decorative arts. Furthermore, a number of Sikes' colleagues in the nonprofit crafts community expressed skepticism. She was told that artists didn't have the money to buy pages, at least not on an annual basis, and that they'd never come through with good photographs. "I heard that more than anything else," she recalls. "Now good photography is a common indicator of an artist's professionalism."

## 'TRUST ME'

**B**UT the greatest hurdle for the business was very basic: establishing trust. With no product and no track record, this was no small feat. More critically, Kraus Sikes Inc. had to overcome fears raised by a recent scandal in California, where many artists had been conned into buying ads in someone else's book-to-be. The 'publisher' had simply disappeared with the money, and the craft community was abuzz with angry stories.

"I knew it was impossible to say 'Trust me' to a field that didn't know who I was," Sikes says. "So I didn't try." Instead, she threw a grand party for THE GUILD, hoping that goodwill and great dancing would communicate for her.

Sikes invited all 609 exhibitors at the 1985 American Craft Enterprises fair in West Springfield, Massachusetts to a 'coming out party' for THE GUILD. The party was held in a huge, renovated dance hall in a nearby town. There was a DJ from Studio 54, old black and white films projected on the wall, and a company of swing dancers. "I think it was the best party I've ever been to," Sikes recalls, "We danced all night. It was definitely the right way to begin."



## A REVIEW PROCESS

PAGE sales were off to a good start, but to develop THE GUILD's credibility Sikes knew they'd have to review each submission before accepting it for the book. She designed review committees to represent the concerns of THE GUILD's users; over the years, members have included architects, interior designers, art consultants and editors from the design trade.

Architects Malcolm Holzman and Robert Jensen and editor Beverly Russell, who comprised the first committee, struggled to define their role. Russell and Holzman were very selective, but Jensen, a pragmatist, argued for including the full spectrum of what artists had to offer.

Jensen's view prevailed, and over the years, quality and appropriateness for THE GUILD's distribution, rather than style, have become the most important review criteria. THE GUILD is designed to showcase artists' work for potential buyers, not to arbitrate taste, and its success is due in no small measure to the wide range of aesthetic concerns its advertisers represent.

## HANGING TOUGH

KRAUS SIKES INC. struggled through its first year, and the failure of direct mail efforts for book sales was its worst disappointment. Gambling on an elaborate brochure, they hoped to sell 3,000 copies of THE GUILD I. Instead, they sold fewer than 300.

To offset this loss, the staff redoubled its publicity efforts, arranging press coverage, public lectures and exhibitions at high-profile locations like Bloomingdale's. *Metropolitan Home* was particularly supportive, giving regular coverage to GUILD artists and co-sponsoring THE GUILD's first American Craft Awards. As Sikes had hoped, the awards generated great press coverage for both the award winners and THE GUILD. They continued for four years, but by 1990, the rapid expansion of the business precluded outside ventures.

## BUILDING BRIDGES

Today it's hard to believe that Toni Sikes met with so much resistance when she first proposed selling pages in THE GUILD to artists. But even in the mid-1980s, as galleries and collectors in the field proliferated, the anachronistic idealism which had characterized the craft movement since the nineteenth century still exerted a major influence. Many early proponents of the crafts revival had seen the crafts as tools for reforming the evils of industrial capitalism, and part of their legacy is the generalized suspicion of business and marketing that has been pervasive in the field until recently.

To some artists, advertising still means selling out, and purists regard even gallery sale commissions with distrust. The romance of creative self-sufficiency, of making a simple living with one's hands, is sustained by the example of those few sculptors, weavers and smiths who do manage to support themselves through word-of-mouth, walk-in business and blessed free press. For most artists, however, local markets and outlets simply aren't enough.

In order to communicate their vision, artists must find their ideal audience. Before 1986, nothing like THE GUILD existed for artists in the architectural and decorative arts. Though some specialist galleries and enlightened art consultants were working to advance the crafts, few outlets addressed themselves to commissioned or architectural art.

What these outlets cannot offer is the integrative, collaborative spirit of art made for a certain place and person, designed to articulate both the special qualities of those surroundings and the client's needs. It's this spirit that THE GUILD has fostered over the past decade, by building a bridge across the strange chasm that all too often keeps artists, architects and designers apart.

— J.C.

ARTIST: **GEORGE AND PAM CASTAÑO**  
 LIASON: ELLEN JOHNSON  
 MARSHALL ERDMAN ASSOC., ARCHITECTS  
 TYPE OF WORK: ATRIUM SCULPTURE  
 TITLE: CONFETTI  
 SITE: THE PLEASANT COMPANY,  
 MIDDLETON, WI

"It's always exciting to be called about a large corporate commission," says George Castaño. "And the Pleasant Company commission was particularly intriguing."

Rather than showcase a piece in a public, high-traffic area such as the lobby, this commission was a gift for the company's employees. Located in a rear stairwell, the Castaño's aerial sculpture highlights an important behind-the-scenes area with spirit and inspiration. A 14'L x 14'W x 10'H work in powder-coated aluminum, *Confetti* delights both the corporate client and its employees.

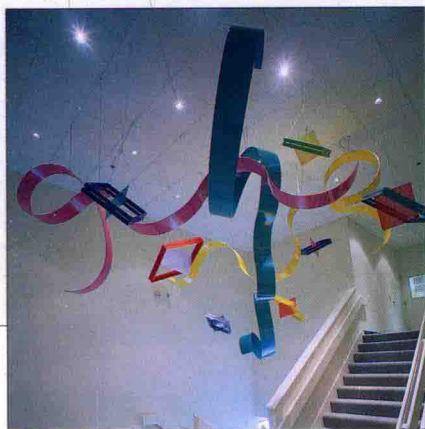


Photo: Mike Rebolitz

ARTIST: **BRUCE HOWDLE**  
 LIASON: ELLEN RIPP, MERRILL CHASE GALLERIES  
 TYPE OF WORK: CERAMIC RELIEF MURAL  
 TITLE: EXPLORATION  
 SITE: AMERICAN FAMILY INSURANCE  
 HEADQUARTERS, MADISON, WI

It took Bruce Howdle six months and seven tons of clay to complete this 20' x 12'6" mural for the lobby of the new national headquarters of American Family Insurance. "In developing the idea for this mural," Howdle explains "I thought about the needs of a large and growing company, where people can get lost in the numbers and forget the importance of working together. As children, we learned those important values of sharing, helping others and getting along, no matter the differences."



Photo: Skot Weidemann, Middleton, WI

As the business stabilized, Sikes clarified and expanded her goals. THE GUILD's name suggests craftsmanship and professionalism, but it was also chosen because it implies membership. She wanted advertisers to feel they were joining a venture, not just sending money for ads. Artists received regular questionnaires and marketing tips, and THE GUILD offered them mailing lists and tearsheets at nominal rates.

In addition to his role as THE GUILD's legal and financial advisor, Kraus edited "The Guild Letter," a newsletter which guided advertisers through the foreign territory of the design professions. He focused on simple truths ("Normal people prefer photographs to slides," he once wrote), and his pithy, no-nonsense articles never strayed from the business at hand: exposing artists' work to their target audiences. Bridging the barriers of professional conduct continues to be a hallmark of THE GUILD.

## GOOD THINGS HAPPEN SLOWLY

THESE efforts also helped to keep artists with THE GUILD during its first several years. Though occasionally artists receive a quick response from their advertising, source-books rarely provide instant gratification.

"It's not so hard to sell pages the first time around, if you have a market artists are trying to reach. It's much harder to sell in the second year, because advertisers usually don't have sales right away," Sikes explains. "We actually did better the first year than the second, and I panicked."

This is a classic scenario for reference books, but Sikes and many of the artists didn't know that yet. By the third year, however, artists began calling to describe commissions they'd gotten through THE GUILD. Today, two-thirds of GUILD artists are repeat advertisers.



## THE GUILD TRAVELS

**D**URING that difficult second year, Hearst Books International purchased 500 copies of *THE GUILD 2* to sell overseas. The books sold incredibly fast, especially in Japan. Due in large part to the success of international book sales, the business broke even for the first time with *THE GUILD 4*. Since then, through a continuing relationship with Rockport Publishers, international sales have outstripped domestic and now provide the financial stability that allows artists' advertising rates to be kept relatively low. They have also opened up new markets for artists, whose work is seen around the world through *THE GUILD*.

With worldwide distribution out of Kentucky and Massachusetts, advertisers throughout the United States and Canada, and printers in Japan and Hong Kong, it no longer seemed important that the company be headquartered in New York City. In 1990, Kraus and Sikes moved back home to Madison, Wisconsin.

## REINVENTING THE GUILD

**W**ITH room to breathe again, Sikes began reconsidering her approach to the business. In 1990, the company sold stock to Jim Black and Susan Evans, who became active partners. It was Black, with years of experience publishing directories, who helped her break free of some dearly-held assumptions.

Through the first five years, Sikes had concentrated her efforts on reaching out to artists and producing beautiful books. Black convinced her to turn her attention to *THE GUILD*'s audience. "We had some huge fights," Sikes remembers. "He'd say, 'Pay attention to the users of your books. That's the most important thing you can do for advertisers.'"

Black also lobbied for free listings of artists, galleries and other resources. Sikes finally agreed to include these in *THE GUILD 7*. "It took me a while to understand that the more

ARTIST: **PAUL HOUSBERG**  
LIASON: JOHN MUDGETT (ARCHITECT)  
CUH2A INC.  
TYPE OF WORK: ARCHITECTURAL GLASS  
SITE: PFIZER CENTRAL RESEARCH CAMPUS  
GROTON, CT



By including Paul Housberg in early project discussions, architect John Mudgett was rewarded with a unique and highly successful installation at the Pfizer Central Research Campus.

Charged with developing a contemplative space for company employees, the artist used computer-generated imagery and colors of the seasons to create a 'forest clearing' of glass. Four cast, cut and laminated glass walls, each 11' x 12' x 4" and containing 2,000 pieces of glass, face north, south, east and west within a rotunda that serves as the employee dining room.

ARTIST: **TRENA McNABB**  
LIASON: DENISE RIPPINGER (ART CONSULTANT)  
CORPORATE ARTWORKS, LTD.  
TYPE OF WORK: INTERIOR MURAL  
TITLE: PIPELINE  
SITE: MIDCON NATURAL GAS PIPELINE CO.  
SCHAUMBURG, IL

*Pipeline* illustrates the stages of pipeline construction from planning to completion. Designed in three 24" x 72" panels, the mural is displayed in Midcon's four-story atrium lobby. This project was the artist's first commission through art consultant Denise Rippinger; it heralded the beginning of a relationship that continues to flourish.



Photo: Tommy McNabb



ARTIST: **PHILLIP LEVINE**  
 LIASON: HOMEOWNERS  
 TYPE OF WORK: BRONZE SCULPTURE  
 TITLE: SUNRISE & SHADOW  
 SITE: PRIVATE RESIDENCE, PORTLAND, OR

Seattle-based artist Phillip Levine was pleased to be hired for a large-scale commission in a neighboring state, and equally pleased with the team approach to the project. "Because the site involved new construction around a pool and atrium, I worked together with the landscape architect and building architect, as well as the homeowners. The project developed as a whole."

*Sunrise & Shadow* is in two pieces: *Sunrise* is 96" high with a 52" diameter and can be turned by hand. The corresponding *Shadow* is 86" x 40" x 1/4".



Photo: Aaron Levine

ARTIST: **BYRON PECK**  
 LIASON: DISTRICT OF COLUMBIA  
 COMMISSION ON THE ARTS  
 TYPE OF WORK: EXTERIOR MURAL  
 TITLE: DUPONT CIRCLE MURAL  
 SITE: WALKER BUILDING, WASHINGTON, DC

Byron Peck created this 18' x 32' mural as part of an ongoing relationship with the DC Commission on the Arts. As an experienced traveler on the path of public art commissions, Peck realizes how exhausting the process can be. However, he feels the importance of working within a community far outweighs the frustrations of the process. Through a program of the DC public schools, Peck used high school apprentices to help with this mural.



Photo: Greg Staley

reasons people had to use the books, the more successful they'd be for the advertisers." Now these listings are among the books' fastest growing sections.

As a former art consultant, Susan Evans was convinced that sculpture belonged in the book; she got her way with *THE GUILD 6*. Each year since, the architectural arts and sculpture have filled more pages, making it plain that Sikes' original aims—and Evans' conviction—were on target. Because the book was becoming unwieldy (a sure mark of success), *THE GUILD 6* was published as two volumes directed separately to architects and interior designers.

In the ninth year, the *Gallery & Retail Edition* was added, to serve potters, glassblowers and others who rarely seek architectural commissions. In this volume, artists have the option to purchase half-page displays. "It's really expanded what we can offer," says Sikes. "Advertisers can choose from a wide range of rates and audiences now, and the number of artists we work with each year has jumped."

## SUCCESS STORIES

**T**HE GUILD may not work for everyone, but there's no question that it has become a powerful resource for many artists and their clients. Increasingly, overseas sales are bringing in commissions from all over the world, especially Japan and Hong Kong. And *THE GUILD* reaches markets which few artists could target otherwise target. Corporate offices, public buildings, churches, and private residences continue to be major sources for commissions, but quite a few advertisers have seen their work in less common settings, including catalogs, books, and cassette covers; even Disney has commissioned work through *THE GUILD*.

## INTO THE NEXT MILLENNIUM

**W**HAT will the next ten years bring? First, Sikes would like to see the new *Gallery & Retail Edition* include artists from Europe and the Far East, and she hasn't ruled out creating a separate volume for sculpture and public art. Kraus Sikes Inc. may also expand its publishing someday, with new books for a general consumer audience.

But these are modest goals. Sikes likes to envision the day when *THE GUILD 20* is published, divided into enough volumes to fill an entire shelf. "My model is Sweet's, the annual bible for architects. It's in eighteen volumes!"

And why not? In ten years, *THE GUILD* has overcome the field's ingrained resistance to marketing, along with the typical obstacles that threaten most new businesses. And for many users, reaching for *THE GUILD* has become an old habit, not the afterthought it once was.

More importantly, *THE GUILD* has nurtured the idea that art is basic to our lives, while generating hundreds of new commissions for artists. "There are wonderful works of art in the world today that wouldn't be there if it weren't for *THE GUILD*," Sikes says. "And I know for a fact that we help many artists continue to make a living through their art. That thought is very satisfying."

*Jody Clowes writes about the decorative and architectural arts for American Craft and other publications.*

ARTIST: **NOL PUTNAM**  
 LIASON: ROBERT ORR (ARCHITECT)  
 ROBERT ORR AND ASSOCIATES  
 TYPE OF WORK: BALCONY AND BANISTER RAILING  
 SITE: PRIVATE RESIDENCE, HADLYME, CT

"This commission was significant," says Nol Putnam, "because it opened a new market area for me: iron work in conjunction with a master stair builder, a major housewright firm and a new architectural firm." This 30' stair rail was designed and forged in conjunction with the Dahlke Stair Company of Hadlyme, CT. Putnam, who specializes in one-of-a-kind architectural pieces, has been the smith for the Washington National Cathedral in Washington, DC, since 1988.



Photo: John Marinelli

ARTIST: **JEFF SMITH**  
 LIASON: ELIZABETH MICHAELS  
 (ART CONSULTANT)  
 ELIZABETH MICHAELS ASSOCIATES INC.  
 TYPE OF WORK: ARCHITECTURAL GLASS  
 TITLE: *THE FIVE BOOKS OF MOSES*  
 SITE: WASHINGTON, HEBREW  
 CONGREGATION, WASHINGTON, DC

Jeff Smith's design for *The Five Books of Moses* was chosen by the Washington Hebrew Congregation after reviewing the work of 25 other artists. The five 7'10" x 11'3" stained glass windows include over thirty colors of German blown glass, reflective dichroic glass and cast lenses. Each book is represented in a corresponding window through an abstract and richly narrative design. The windows are situated over a set of double doors that welcome visitors with a dynamic, ever-changing experience.



Photo: Anice Hoachlander, Washington, DC



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*by Jody Clowes*

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