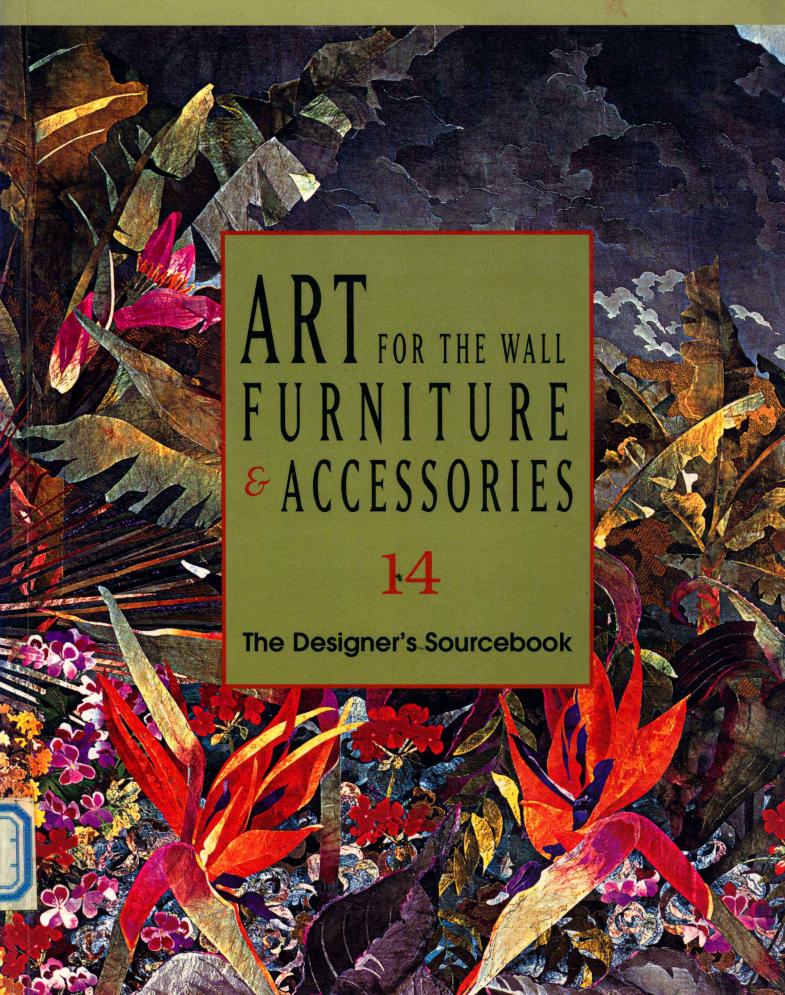
THE GUILD®



ART FOR THE WALL FURNITURE ACCESSORIES

14

The Designer's Sourcebook

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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 Designer's Sourcebook, is one of our 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 artwork. Call THE GUILD office to request a catalog.

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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.



FIRE UP THE COMPUTER. Our Web site (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.



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.



GO AHEAD AND CALL. If something intrigues you while perusing *The Designer'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.



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 Designer's Sourcebook is fresh each year.



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.



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 studio furniture and lighting, ceramic art for the wall, and fiber art for the wall.



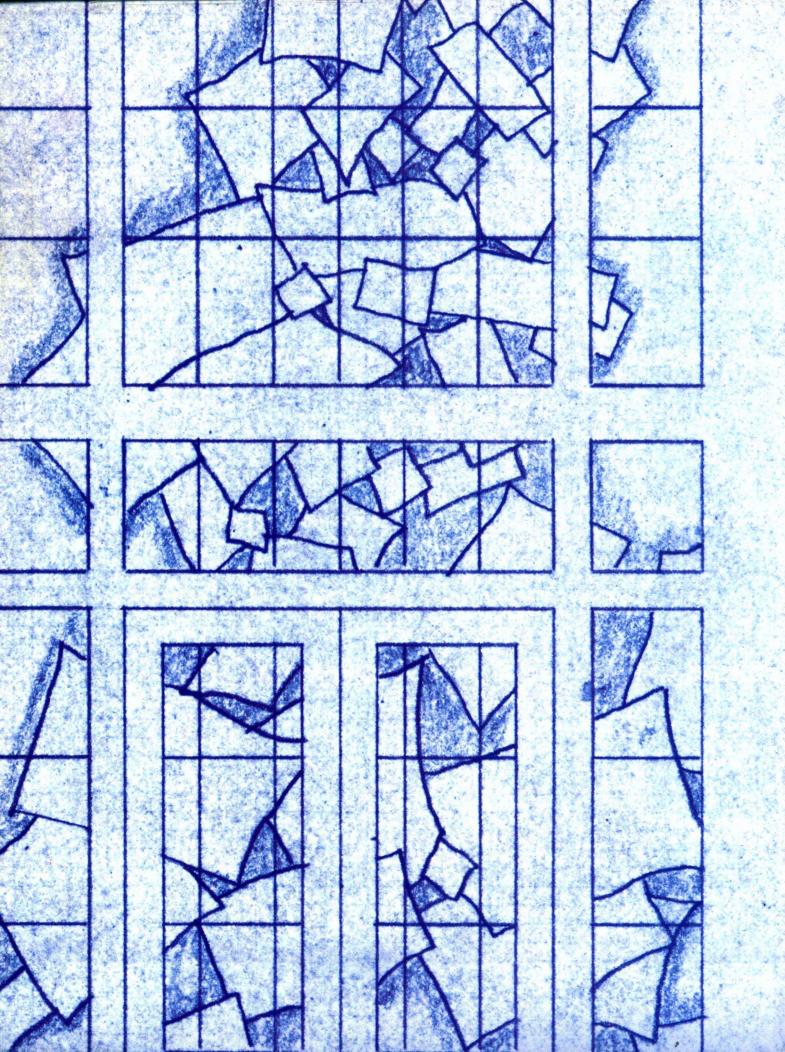
ARTISTS NEAR AND FAR. Our "Index of Advertisers by Location" begins on page 286. Check it out. You never know ... you could discover a wellspring of inspiration in your own backyard.



MOTIVATION. The Designer'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.



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



The Artist's Design Process

A Guide for Collaborating Design Professionals

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.

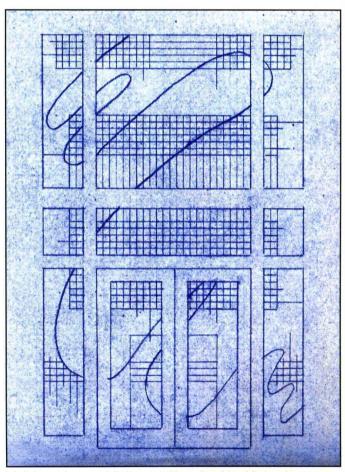
Whether for a painting or sculpture, a new corporate campus or a modest residential interior, the artist and designer use a similar process to ply their trades. Beyond the physical tools (drawings, blueprints, maquettes, material samples) and the printed documents (contract, timeline, budget), the process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



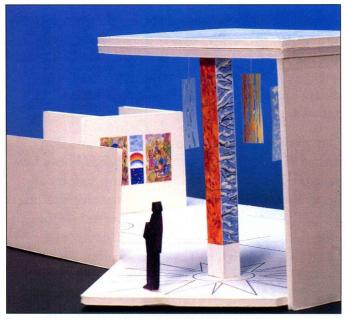
Myra Burg, Sleeves of a Kimono, wall hanging

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