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Questionnaire For Potential IDAL TM Board of Directors Nominees

Background Questions

-What is your employment history? Please include all relevant positions, including self-employment and give a brief description of your job responsibilities

I have been working as a decorative painter and muralist in the Metropolitan Washington, DC area since 1986 and in 1987 I founded my company Artifice, Inc.. I have worked in the field the entire time, and have been responsible for all the record keeping, proposal writing, estimating, communication with clients, and sample making that supports the site work. I usually have one to two artisans assisting me.

-Please describe any relevant educational history.

B.F.A. Carnegie-Mellon University 1979

M.F.A. Cranbrook Academy of Art 1981

I have taken many classes in decorative painting including at the Finishing School, Sepp Leaf, Dundean Studios, Sarasota School of Faux and Architectural Finishes, the Smithsonian Institution, as well as classes at IDAL and Art Fusion events.

-Have you ever served on a committee? Which ones? What was your position and what were your responsibilities?

No.

-Have you ever served as officer in an organization? Which ones? Which offices and what were your responsibilities?

No.

-Have you ever served on a board of directors? Which ones? What was your position and responsibilities?

No

-Which business skills do you believe to be your main strengths?

I have the tenacity to stick with a task until it is completed despite obstacles that may be encountered.

I get along easily with others and have maintained a good rapport with clients and staff.

-Write a brief personal history.

I studied art at Carnegie-Mellon University in Pittsburgh where I received my BFA, and painting at Cranbrook Academy of Art in Bloomfield Hills, Michigan where I received an MFA . Most of my education was centered on the contemporary art world, however I had a particular focus on developing my skills with the traditional techniques of oil painting. I painted large collaged/ photo-realist paintings and was represented by a local gallery in Detroit. After graduation I worked principally as a gallery assistant, carpenter/ house painter as well as one year that I spent copying commissioned old master paintings. At the time of my last old master reproduction I received my first mural project, as well as my first opportunity to try my hand at several faux marble fireplace mantels. It was a good time to enter the decorative painting trade as designers and architects were just becoming reacquainted with the possibilities of decorative painting, and willing to take a chance on someone with little experience. That was 1986 and I have been working in the field since.

Board Service

-Do you have the time and flexibility to commit to serving on the IDAL Board of Directors for three (3) years?

Yes.

-What qualifications do you believe are most important for a Board of Directors nominee?

Knowledge of the trade, and an ability to discern how members can best be helped by the organization.

-Describe what personality or character traits you have that would contribute to leadership and/or teamwork on the Board of Directors.

I am a good listener, I am easy to work with, and I am very responsible about fulfilling my obligations.

-What skills, talents, experience, etc. would you bring to IDAL?

I have been working in the trade for thirty four years, and have seen the evolution of the industry first hand. I have worked in the Greater Metropolitan Washington area for this entire time, and have worked with many high end designers and architects in a sophisticated market. As well as being a decorative finisher, I have devoted much of my career to mural painting and have completed many commissions for residential and commercial interiors as well as many large exterior murals in the region. I have been a past instructor of mural painting for the Smithsonian Institution's Resident Associate Program. I am a member of the Salon, an international organization of the best decorative artisans, which has enabled me to witness the finest practitioners demonstrating their techniques, and has educated me to the international trends in the field.

-What three or more questions would you ask membership in order to better serve them?

What would you like IDAL to do for you?

in the decorative arts what is the most requested work you have?

What are your thoughts on where the industry is moving in the future?

-Where do you see IDAL falling short in meeting its goals?

Communication

What do you see as trends in the industry and where do you see the industry moving in the future.

For a while I have seen a trend towards a cleaner look. My experience has been that there are far fewer requests for traditional glazing and faux finishes. Treatments that have a more contemporary look are in favor. I see the use of the trowel more frequently on wall surfaces, and finishes that are subtle, that add nuance and richness to an interior without being the first element noticed.

-Is there a particular goal you would like to see accomplished in the next three years? How would you recommend this goal be achieved?

I would like to see IDAL to align with the interior design, and architecture field.

I would like to see IDAL recruit younger members.

I would like to see IDAL expand to include more people in related trades that are considered the decorative arts (gilders, muralists, mosaic artists).

-Do you see a particular issue in IDAL that should be resolved? How would you resolve it?

I feel recruitment of younger members is of vital importance for an organization to sustain itself. Many young people are unaware that a career as a decorative artist is a possibility. I would encourage efforts to advertise IDAL at local art schools near convention sites, one step that could easily be accomplished.

-Describe what being a member of IDAL means to you.

IDAL has principally been a place where I have been able to find a community. I believe many of us work in a solitary manner, or with only a few others and IDAL has enabled me a chance to learn and communicate with others in the field as well as developing lasting friendships.