

One of Thompson's, an interior designer, favorite recent projects included the work of GUILD artist Elizabeth MacDonald of Bridgewater, Connecticut, whose sophisticated, haunting tile murals suggest nature's erosion, the patinas of age and use, or the shifting patterns of clouds or smoke.

"Elizabeth sent sample tiles and color renditions. It all went very smoothly. Within just a few weeks we had a design, and soon after, the tiles were shipped and installed. Her management of all the business details was just excellent. And most important, the work is beautiful, the client is very happy and I look forward to working with the artist again."

Jan Thompson

"Elizabeth MacDonald is one of the most remarkable people I've ever met. She captured the color and the character of the environment just fabulously. It's a delight to find opportunities to work with people like Elizabeth."

Peter Talbot, AIA Peter Talbot Architects

It is difficult to classify Elizabeth MacDonald's ceramics – except to say that they are consistently beautiful. She is able to evoke an entire natural world while confining herself to the making of objects no larger than your hand. Sometimes this world lies within the single piece, but often she creates this larger world by bringing these small pieces into interaction with one another. This ability to develop a scale much greater than the size of the individual part is much like the magic of architecture – which is one reason her work sits so comfortably within an architectural setting. Her pieces function in much the same way as traditional ornament. They carry a meaning that lies beyond the architectural forms. At the same time these panels are very much about surface and never break from the two dimensional grid that organizes them. This two dimensional grid binds them to the architecture.

Some of Elizabeth MacDonald's most "architectural" pieces are not attached to buildings at all. Especially evocative are the freestanding rectangular columns she positions in the landscape. These columns define a space but their surfaces present a wider, more abstract landscape than that of their immediate surroundings. This ambivalence gives them a surreal presence that is bewitching.

Alexander Purves Architect