



THE JOURNAL

SPRING 2017

~ A Publication of The Toledo Craftsman's Guild • Quality Art and Craft Shows Since 1975 ~

FREE

Member Spotlight

~ Bob Smith ~



By Sharon Dunoski
Contributing Member

The Toledo Craftsman's Guild is honored to showcase Bob Smith in this issue of *The Journal*.

Bob has been a Guild Member for almost 15 years, having been convinced by a former Guild Member to join the Guild with his woodworking skills.

Bob, a self-taught carpenter since the age of 18, earned the title of Journeyman Carpenter by working on kitchens, bathrooms, and decks. He retired from the union after being awarded a forty-year pin. Bob is the proud parent of two children: Darold from Kentucky and Amy from Florida. He has one grandchild, Brienne, who is 11 years old.

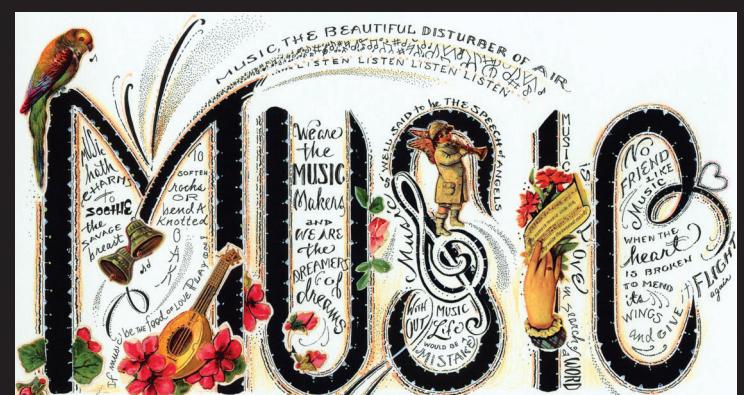
His heated shop is where Bob is most creative. He is noted for his bird and squirrel feeders. Gold finch, cardinal, and duck feeders are all part of his repertoire. Squirrel feeders are made from rough sawn cedar wood. Some of

his designs include combination Michigan/Ohio feeders, football shapes, and even a feeder painted with referee colors. He uses oil based paint that will tolerate our Ohio weather. Bob is the owner of a "bubble mold" that he uses to make the plastic parts that hold the bird feed for his feeders. Stop by Bob's booth; he will explain this detailed process.

Bob also created a thread spool caddy for quilters, sewers, and seamstresses. Recently a customer from Cleveland saw him at a Trade Fair at the Holiday Inn and placed a substantial order that filled the customer's mini van.

One of Bob's interests is watching college football games, especially Ohio State and Notre Dame. He also has a big heart, dropping off apples for the ladies at the library and other notable niceties. After a hard day in the shop, Bob likes to relax in his heated hot tub...doesn't that sound wonderful on a cold winter day?

FEATURING



from
Around-the-World

Glass Harp/Glass Harmonica

By Ann Young
Jury Chair

In our youth, many of us found that we could create fun sounds if we rubbed a damp finger along the rim of a glass filled with liquid. We probably never dreamed that musicians actually played famous music scores by doing this same thing!

Invented in 1741 by Richard Pockrich, this angelic organ, sometimes called the ghost fiddle, glass harp, or glass harmonica,

was very popular with audiences in Europe from the 18th century to well into the 1900s. The musician would fill up to 46 goblets with varying amounts of water. When the desired pitch was achieved, the rims would be rubbed with a moistened fingertip or a stick.

Looking for something different to do with your kids this weekend? Make a Glass Harmonica!



Anna and Arkadiusz Szafraniec, "The Glass Duo," are the only glass music group in Poland. You can hear them play the Glass Harp at <http://www.glasssharp.eu>.

The Toledo Craftsman's Guild 2017 Show Dates

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Toledo, Ohio

SPRING CRAFTERS SHOWCASE

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Sylvania, Ohio

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Evelyn Glennie ~ Percussionist Extraordinaire

By Sharon Dunoski
Contributing Member

Evelyn Glennie is considered one of the world's foremost percussionist and is the first and only full-time solo classical percussionist. She has been profoundly deaf (meaning severely impaired but not completely deaf) since the age of 12. She identifies notes by vibrations she feels through her feet and body, often performing barefooted. However, she insists her deafness is irrelevant to her ground-breaking and critically acclaimed work. She is a master of more than 1,000 traditional and unconventional percussion instruments such as marimba, xylophone, timpani, chimes, congas, steel pan, djembes, bodhrans, daiko drums, and many more.

Evelyn Glennie was born July 19, 1965, the only daughter of Isobel, a school teacher, and Herbert Glennie, a beef farmer, and grew up on a farm along with her two brothers in Scotland. She was a promising student of the piano and clarinet as a child and was blessed with perfect pitch. Her hearing started to deteriorate by age 8 and by the age of 11,

Evelyn was wearing a hearing aid (which she discarded because it was distracting and irritating). She continued to play music and found she could perceive the quality of a note by the level of the reverberations she could feel in her hands, wrists, lower body, and feet. When she was 12 she started to take percussion lessons,



later graduating with honors from London's prestigious Royal Academy of Music in 1985.

Glennie's first decade as a professional solo performer was filled with milestones: first solo percussion performance at a festival or venue, first performance of a new percussion concerto, and first time an orchestra had performed with a percussion soloist. While countless pieces of music have been composed for the piano, violin, flute, or cello, few works have been written for percussion. In an effort to change

that, Glennie has commissioned more than 80 new pieces to date, with projects constantly in the works. She actively pursues new composers and commissions more new pieces, on average, than any other solo performer.

Glennie tours extensively and exhaustively. She plays more than 100 concerts each year and has appeared across five continents. She plays 20 to 50 instruments during each performance, "bounding," as Michael Walsch wrote in *Time*, "from instrument to instrument with the grace of a natural athlete." Go on YouTube to hear snippets of performances and to hear conversations with Evelyn Glennie.

Read more on Evelyn Glennie:
<http://www.musicianguide.com/biographies/1608002961/Evelyn-Glennie.html#ixzz4Y6lBMXxu>



WEIRD & WACKY INSTRUMENTS

HYPERBASS FLUTE



How about that for some seriously low-end flute? This aptly named flautist foghorn is the largest member of the flute family, containing over 15 metres in piping. It's a relativeley new instrument, and according to early reports, the tone is still under refinement as it's a bit growly. We don't care. It's massive and weird.

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The Alpine Horn

By Ann Young
Jury Chair



We have all seen and heard the Ricola cough drop commercials with the huge horn. I wanted to learn a little more about this unusual instrument, and here is what I found.

This horn originated in the 16th century. Formed from crooked trees or branches, the wood is split from top to bottom then hollowed out. The two sides are then strapped together with beef, rattan, or bark strips. Countries in Central Europe used this instrument for communication, like an ancient cell phone. It could be heard for 2-5 miles. As the Alpine Horn was blown, the mountains would act as a satellite dish. Wow, how things have changed!



Sweet Sally and Grumpy Gus

From Sweet Sally:
Dear It Ain't,
Oh dear, this really IS a problem!
Recycling is very important both for our environment as well as our communities. It preserves nature, and recycling companies pay us to sell our cans, bottles, and cardboard to them. So, what I suggest is that you put a small container in every room of your house that is just for recycling. At the end of each day, collect them up and dump them into the main bin. Then, you can recycle without being inconvenienced!!

From Grumpy Gus:
Dear Ain't,
Your neighbor is a jerk. Beer cans are for target practice. If you are interested, a couple a' guys and me are gonna get together at Hal's Skeet'n'Shoot this Saturday around noon. Gather up a bunch of those cans and bring them along. Heck, maybe I'll stop by and help ya empty a few!

Carolyn Young
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Welcome to P.S. Originals. This year my motto is **HAPPY**. No but's or if only's, just **HAPPY** period. This motto has inspired me to design some new bird and flower patterns welcoming the joy of Spring. I'll be utilizing my collection of wools and textiles to add some happy to your home. Visit us March 11-12 at my one and only Spring show. Then join us in the Fall for 4 more shows.

The schedule has changed a little so take a peek. Plus, if you would like to have a Sneak Peek of my latest creations before each show, you can join my e-mailing list at www.psoriginals.com

P.S. Originals 2017 Craft Show Schedule!

SPRING March 11-12 • TCG* "Spring Festival of Crafts" • Toledo, OH

FALL Oct 7-8 • Christmas in October Craft Show • Findlay, OH
Nov 4-5 • TCG* "Homespun Holiday Arts/Crafts" • Toledo, OH
Nov 11 • Y-Wives Holiday Extravaganza • Tiffin, OH
Dec 10 • TCG* "Winter Festival of Crafts" • Sylvania, OH

*TCG - Toledo Craftsman's Guild

Best Places for Live Music in the Toledo Area

By Pamela Lemons, President



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Here are some of the most active places in Toledo to listen to live music. Remember it's always a good idea to call ahead or check their website before making a trip. (List is in alphabetical order to be fair to all venues.)

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The Music of Senegal

By Pamela Rohrbacher
Secretary

Recently, while listening to a talk show on the radio, I was surprised to learn that the African country of Senegal has a thriving musical community. I also heard that Mbalax, a distinct form of music, originated within Senegal and is now inspiring musicians all over the world. Even more noteworthy, jazz and jazz festivals are a very popular form of entertainment within the Senegalese people.

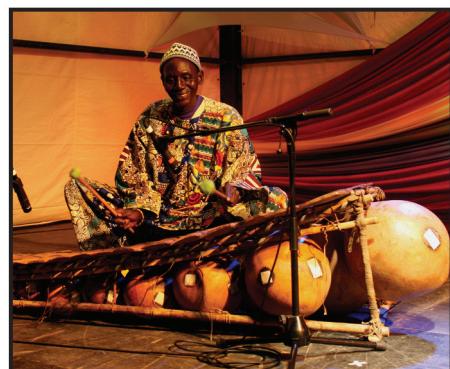
In the 1960s, Ibra Kassé, a music promoter opened a nightclub that became THE place for music development in Senegal. Later, the popular band, Number One, started using traditional instruments in their performances. This also contributed to that spread of Senegalese music.

Mbalax, as a genre, developed from a certain style of native drumming played very fast accompanied by singing. According to Baaba Maal, one of the better-known musicians in Senegal, "The base of all music in Senegal is traditional."

Another form of music is Yela, the music of women, in



which their voices mimic the sound made while pounding grain. During performances, some of the singers stress the third beat on their calabashes (a percussion instrument), while others within the group carry the first weaker beat with hand clapping. Reggae musician Jimmy Cliff was in Dakar when he first heard Yela music performed. His experience is reputed to be the major influence



for the development of Reggae in the Caribbean.

Another popular style is Wolof. Wolof is a mixture of native

West African and Muslim North African music where percussion instruments are featured prominently.

Some of the traditional instruments used to create the Senegalese sound include: the Xalam, a 5-stringed lute made popular by Alioune Ndiaye; the Sabar, a style of drum; the Tama, another drum; the Tabla; Iron (really!); gourd instruments; the Kora, played with 21 strings; the Riti, a violin-like 7-stringed guitar; and the Halam, which is considered to be the father of the American Banjo. With all of this, it is easy to see why the music of Senegal is so rich and varied.

And then there is jazz. The jazz festivals in St. Louis (which attract an international crowd) and Dakar, Senegal, rival that of any other, festivals in the world. The Dakar Goree Jazz Festival was



started by Amadou Koly Niang, a musician and educator, who began by holding weekly jazz conferences and lectures. Niang was fortunate to meet Miles Davis, Dizzy Gillespie, and Nina Simone on a trip to California. His love of jazz has figured prominently in his life ever since.

If you would like more information on the Music of Senegal, please go to www.discoversenegal.com or visit www.Smithsonian.org and look under Folkways for several selections.

WEIRD & WACKY INSTRUMENTS

OTAMATONE



The otamatone is a new electronic instrument that resembles a musical note with a cartoon face. It was invented by Novmichi Tosa of Maywa Denki, an art collaboration of the Tosa family that specializes in nonsense machines.

Listen To World Music

By Pamela Rohrbacher
Secretary

While some international acts such as The Gipsy Kings and Ottmar Liebert are well known, there are so many others that you may not be familiar with. Here is a small sample of what is available out there in World Music.

Columbia River Entertainment group released a CD "Songs of France." This is a compilation of 13 French tunes that are of "historical significance."

Zucchero and Co. released an album in 2004/2005 which features Italian sensation Zucchero partnering with a special guest on each track. Miles Davis, Sheryl Crow, Eric Clapton, and Andrea Boccelli are among those featured.

Putumayo puts out a line of World Music CDs that are very popular. Some of the more popular ones are: African Rumba, Congo to Cuba, and Afro-Latin Party. These can be purchased online at Putumayo.com.au.

UNESCO has a series of recordings featuring cultural music from all over the world. Aka Pygmy, Afghani Women, Armenian Liturgical chants, Chilean music, the Betsimisaraka of Madagascar, and Laotian music are but a small sampling of what is offered on worldmusicstore.com.



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Compiled by Sharon Anderson
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WEIRD & WACKY INSTRUMENTS

SINGING RINGING TREE



This incredible bit of engineering is part sculpture, part musical instrument. Overlooking Burnley in Lancashire, UK, it was completed in 2006 and is made up of a series of pipes that sound when the wind blows through them. It has a range of several octaves and reportedly has a slightly discordant choral sound.

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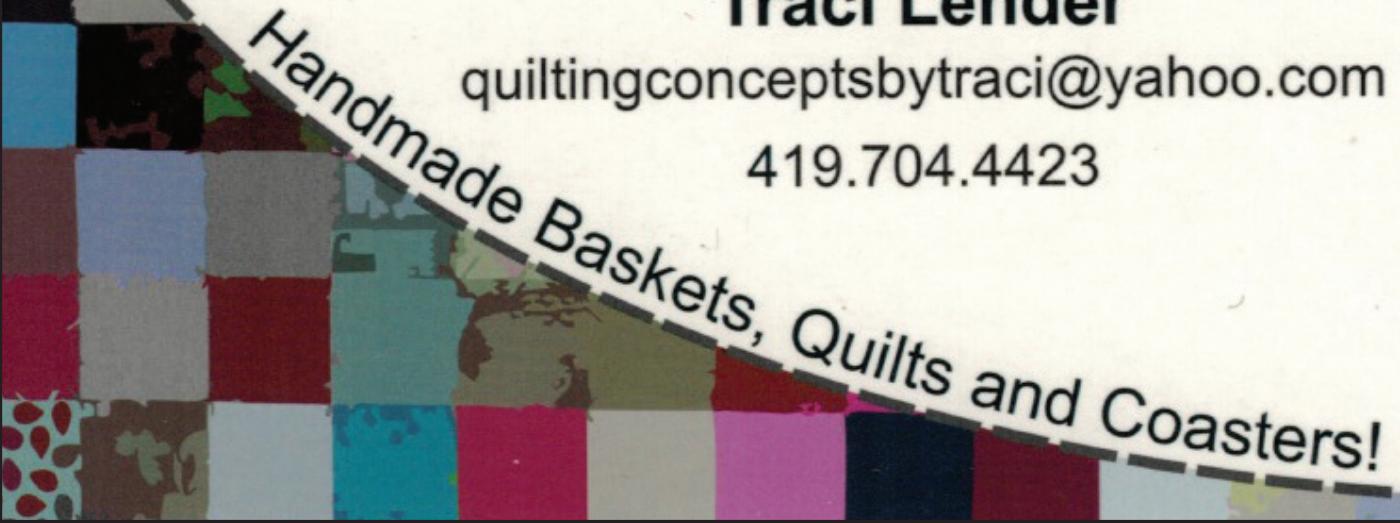


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APPALACHIAN MUSIC & Its Instruments

By Pamela Lemons
President

Appalachian music is the music of the region of Appalachia in the Eastern United States. Immigrants from England, Wales, Ireland, and Scotland arrived in Appalachia in the 18th century and brought with them the musical traditions of these countries. These traditions consisted primarily of English and Scottish ballads (which were essentially unaccompanied narratives) and dance music, such as Irish reels. Songs such as "Pretty Saro," "Barbara Allen," "The Cuckoo," "Wayfaring Stranger," and "House Carpenter," are rooted in the English ballad tradition. Some fiddle songs popular in Appalachia, such as "Leather Britches," "Wind and Rain," and "Pretty Polly," have Scottish roots.

The folk music of rural Appalachia (primarily concentrated in western Pennsylvania, West Virginia, western North Carolina, eastern Kentucky, and Tennessee) provided much of the basis for bluegrass and country music. There were also smaller influences from other European immigrants, African-Americans, and Native Americans. Because of the rugged landscape, transportation and communication were difficult, leaving the region's culture and



music to develop in relative isolation over the course of the 1800s. Life in the mountains was often tough and lonely, and music became the most popular means of expression and entertainment. Appalachian folk songs were simple and covered all facets of everyday life, both extraordinary and run-of-the-mill, work (especially coal mining, logging, and working on the river), love, death, religion (including many traditional hymns), and murder (the famed ballad of "Tom Dooley" originated here).

Known as old-timey music or hillbilly music, Appalachian folk music began to find popular acceptance during the 1920s thanks in part to its traditional values, which were fairly well ingrained in the culture at large. Evolution of the Appalachian folk traditions evolved with the music's popularity. Appalachian musicians were a key influence on the early development of Old-time music, country music, and bluegrass, and were an important part of the American folk music revival of

the 1960s. The music is still the subject of much preservationist fascination, and has become virtually synonymous with American folk tradition.

Instruments typically used to perform Appalachian music include the fiddle, the pipes, the dulcimer, the banjo, and the guitar. These instruments reflect the origins of Appalachian folk music. The fiddle is the lead instrument in mountain dance music, as in the reels and country dances of Ireland and Scotland. The pipes from Ireland as well as a small, slender, three-stringed instrument which is plucked like a guitar, and eventually came to be known as the Appalachian dulcimer. One of the most iconic symbols of Appalachian culture, the banjo, was brought to the region by African-American slaves in the 18th century and became an essential part of the instrumental sound of the Southern Highlands after the Civil War. The guitar quickly took up a central role in Appalachian music and played a crucial part in the development of twentieth-century country music styles due to its adaptability and portability.

Other instruments such as the mandolin, the autoharp, and rudimentary percussion became popular in Appalachia in the late 19th

century as a result of mail order catalogs. These instruments were added to the banjo-and-fiddle outfits to form early string bands.

Today, the sounds of Appalachian music can be heard in a wide range of genres including ballad singing, bluegrass, blues, early country, gospel, mountain swing, and old-time.

To listen to sample playlists of Appalachian music, visit:
<http://8tracks.com/exploreappalachian/popular>.



Above,
Hammer Dulcimer



Auto Harp

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John Legend



John Roger Stephens, now known by his stage name John Legend was born and raised in Springfield, Ohio. Known for his hit single, "All of Me", Legend has been collaborating with and providing vocal support to big music names for several years including Kanye West, The Black Eyed Peas, Jay-Z, and Britney Spears. Legend's modern, soul style has gained him fans across the globe.

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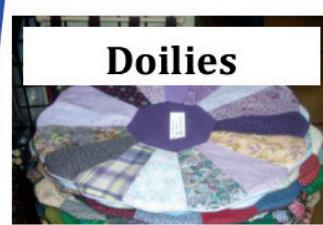
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Influence from South of the Border!

By Debi Methvin
Membership Chair

Anyone who has heard Brazilian music will know that whispering, relaxed voice - that's "The Waters of March" if you've heard it sung in English or "Aguas De Marco" if you've heard it in Portuguese. Music in South America is generally comprised of four distinct elements – musical style, geographic location, the experiences and cultural background of the artist, and the language in which the music is performed.

Perhaps one of the most popular music and dance styles ever to emerge from Brazil, the "Samba," evolved in Rio de Janeiro by the early 20th century and exploded as the style of music for Carnival - the great tradition of the parades of the floats would come on the streets of Rio in February.

It is music that has a lot to do with the history of the country, as much as in the U.S. you have blues, jazz, and rock.

Brazilian music is a unique blend of European harmony and melody and African rhythms along with Native American culture. How they all came together to form the distinctive sound that is today known as "Brazilian" music is a long story. The rhythmic

vitality of Brazilian music stems from the Native Americans who accompanied their religious rituals with an exotic blend of rattlers, shakers, and panpipes. Starting in the 17th century, Africans brought along the hot, impassioned drumming of their candomble rituals. Slow, heartbreak ballads were added by the first Portuguese colonists who accompanied themselves with cavaquinhos (similar to the ukulele), the bandolim (mandolin), bagpipes, the Portuguese guitar, maracas, trumpets, and whistles, while the more Westernized instruments such as violins, guitars, and harps were incorporated later to contribute to its current eclectic sound.

From the very beginning, sensual body movement—inspired largely by the undulating dances of the Africans—was incorporated into Brazilian music. Even European-imported dance rhythms like the polka and mazurka were eventually tropicalized into the maxixe, a flamboyant tango that became the rage during the 1920s.

Antonio Carlos Jobim was the master of the bossa nova movement. As a classically trained composer, he infused his sleepy, sensuous tunes with Ravel-inspired harmonies and unexpected blues notes. For 35

Music of South America and Brazil



years, his songs, often written with Vinicius de Moraes, one of Brazil's greatest poets, would be recorded by literally thousands of musicians worldwide. The most prominent of them were Frank Sinatra and jazz saxophonist Stan Getz. One Brazilian singer whose name became a household term during the time was singer Astrud Gilberto.

The music of South America has its origins in the Andes with influences from the continent's native peoples, from the Roman Catholicism of the Europeans that conquered the land, as well as Africans. This diverse and varied musical background lends a unique

sound and meaning to its musical culture, and makes it a tough musical style to neatly categorize. Theology was a significant motif in the early formation of South American musical style and was comprised of messages that spoke of an expansion of traditions, values, beliefs, and customs, focusing on assimilation rather than exclusion or "othering." All of the elements have certainly contributed to creating a uniquely rich and fascinating history and an equally distinctive South American sound that is easily identifiable by the ear.

Musically-Inspired Paintings Displayed in New York

Chagall's The Triumph of Music and The Source of Music

Perhaps no artist spent as much time working with musicians and performers than Marc Chagall. His whimsical style came partially from years of creating sets and costumes for Diaghilev's Ballets Russes. He later designed ballet productions in New York for Leonide Massine and operas in NYC and Paris. His love for music in all forms manifests in two large murals framing the Metropolitan Opera (Lincoln Center Plaza, Broadway at 64th St.): *The Triumph of Music* and *The Source of Music*. Though the Opera house used the paintings as collateral for a loan, general manager Peter Gelb said the organization has no intention of giving up the masterpieces.



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By Pamela Lemons
President

CAJUN MUSIC



Next to jazz, perhaps no musical tradition is more associated with Louisiana than Cajun. It's one of French Louisiana's most vital attractions. Cajun music has undergone vast changes since arriving in Louisiana because those who play it today live so differently from earlier residents. A fiddle scratches out a sweet wail. The wheeze of a button accordion adds a waltzing rhythm. These are the beginning bars of the musical legacy of rural southern Louisiana. It's a soundtrack that can alternately move you to tears or intense dancing (and sometimes both) in the space of a few bars.

The Cajuns

The Acadians, or Cajuns, descend from Francophone refugees who fled the maritime provinces of Canada after they were conquered by Britain during the Seven Years' War (also known as the French and Indian War). They found refuge in Louisiana after being exiled from Nova Scotia in 1755 and made a new life in the harsh environment. As their communal ties grew stronger, so too did their traditions of storytelling, singing and dancing. Despite more than a century of pressure to assimilate to American culture, Louisiana's Cajuns have kept their folk music alive and true to its roots. (As a side note, the terms "Cajun" and "Creole" are not interchangeable. They actually refer to two distinct populations. In Louisiana, Creoles are the largely urbanized descendants of 18th-century French and Spanish colonists.)

The Music

Cajun music has a somewhat harsh, infectious beat with a lot of dancing drive and simple harmonies. Traditional songs address subjects such as frontier life, death, love and even the supernatural, such as "Hippy To Yo", a Cajun classic about a pair of ghost dogs (listen to it here: <https://www.youtube.com/watch?v=PrerGEj5ZwM>).

Zydeco is a branch of Cajun music and merges Cajun instrumentation and techniques with African-influenced beats and rhythms. Ensembles originally comprised a fiddle, a diatonic button accordion, guitars and a triangle; the rhythm section usually also includes a frottoir (a metal washboard-like instrument that's worn like armor and played with spoons). The end result is a genre of music that is made for dancing. Cajun music is the music of those descended from

often revealed in the story lines and the rich vocabulary of the songs. Families who had certain songs associated with their name were asked to sing their songs on special occasions.

The early Cajun songs were mixtures of la la (music snippets), contredances (country dance), reels and jigs, and other folk influences from black, white, and Native American traditions. Early song lyrics were entirely in Cajun French. Even today's songwriters



the Acadians, while zydeco is the music of French-speaking people of all backgrounds who share the region.

The earliest form of Cajun music was the unaccompanied ballad. All of Louisiana's immigrants brought ballads with them, but perhaps the traditions most resistant to change were those of Acadian, French, and Spanish settlers. The narrative songs often had passionate themes of death, solitude, or ill-fated love (a reaction to their harsh exile and rough frontier experience), as well as celebrations of love and humorous tales. Ballads were ritually sung at weddings and funerals, and sung informally for small groups of people at house parties as the food cooked and young children played. The beauty of the ballad component of Louisiana's musical heritage lies not only in their haunting melodies but also in the early French history

tend to write their songs in French, despite the decline in spoken French in Louisiana. Though French-language songwriting is still common, some Cajun music today is sung in English with younger singers and audiences.

Most Cajun songs are either two-steps or waltzes and are written to accompany particular dance steps. While there is no question that the music "belongs" to the Cajun people, it also incorporates influences from Irish, German, African, Native American and Appalachian traditions.

The Instruments

Cajun music tends to be built around a fiddle and accordion; modern ensembles often add a bass and rhythm guitar, and sometimes a drum set that includes a metal triangle. In earlier years, the fiddle was the predominant instrument. Usually two fiddles were common, one playing the melody while the

other provided the back-up part. Twin fiddling traditions represent the music in its purest form, as it was brought to Louisiana with the early immigrants and before popular American tunes mingled with it. Early fiddlers' repertoires included old French and Canadian fiddle tunes, delicate reels, and mazurkas.

Gradually, the Cajun accordion emerged to share the limelight. The accordion was attractive to prairie Cajun musicians for many reasons: it had a powerful sound, was almost indestructible, and could be played at a basic level fairly easily. Because of the accordion's limited chord capacities, however, it was not always suited to the Acadian tunes, as it could play few very complex or minor key tunes.

Beginning around 1928, Cajun bands began using the guitar as an accompaniment as well. This was a period of beautiful, heartfelt music, really the basis of Cajun music as it is known today.

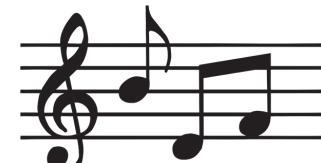
In the early to mid-1930s, fiddles were joined by mandolins, pianos, banjos, playing a variety of music with a snappy swing beat strongly influenced by Western Swing of neighboring Texas.

After World War II, the accordion again regained its popularity in Cajun music, in what could be called the second golden age of Cajun music. Also, in the late 1930s and 1940s, country music became the dominant influence on Cajun music, and bass and steel guitars were used.

Since the 1940s, the standard band of the Cajun honky-tonks has consisted of an electric guitar and bass, an amplified accordion, an amplified fiddle, an electric steel guitar, and a set of drums. Cajun music has taken on the influence of jazz and modern country music, resulting in a more polished sound. The acoustic guitar was added, mostly as a rhythm instrument, and the triangle provided a traditional percussion. Modern groups sometimes include drums, electric bass, electric guitars and amplified accordion and fiddles.

To listen to Cajun music anytime, check out:

<http://cajunmusicradio.com/>.



The Toledo Craftsman's Guild 2017 General Meeting Dates

General meetings are held at Toledo Botanical Garden's Conference Center • 5403 Elmer Drive, Toledo, Ohio.

TUESDAY: MARCH 14, MAY 9, SEPTEMBER 12 and NOVEMBER 14 at 7:30 p.m.

Members can have new crafts juried after every general meeting except the November social meeting.

Contact Ann Marie Young, Jury Chair, for more information at annysc@aol.com.

The Old Guitarist

by Pablo Picasso



Created by Picasso in late 1903 – early 1904. It depicts an old, blind, haggard man with threadbare clothing weakly hunched over his guitar, playing in the streets of Barcelona, Spain.

Picasso restricted himself to a cold, monochromatic blue palette; flattened forms; and the emotional, psychological themes of human misery and alienation, which were related to the Symbolist movement.

It is currently on display in the Art Institute of Chicago.

WEIRD & WACKY INSTRUMENTS

THE 12 NECK GUITAR



Japanese artist Yoshikiko Satoh takes mass-produced goods and alters or multiplies them to “unleash the energy residing in their function and shape.” Or, simply speaking, he multiplies them by awesome. His guitar sculptures above are by far his most impressive works.

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Our Members

The Toledo Craftsman's Guild ~ 2017

Aeschliman, Pat: Christmas tree skirts, snowmen dolls, placemats, wall hangings pillows, hot pads, Christmas socks, applique' sweatshirts.

Albaugh, Tom: Woodworking.

Alkire, Stephenie: Scarflets, baby hats, hats, ear warmers.

Anderson, Sharon & Held, Nancy: Fabric; pillows, table runners, place mats.

Andros, Kath: Crocheted afghans, snowflakes, sweaters, catnip mice, angels, painting on fabric, glass bead jewelry.

Angus, Patricia: Wood burning.

Babos, Jill: Quilted fabric coin purses.

Ball, Patricia: Jewelry.

Barnes, Agnes & Chet: Photography.

Barton, Carl: Handmade soy candles

Bialecki, Amanda: Floral, frames, embroidery.

Blankerts, Beth: Handmade dip mixes and cheese balls.

Bolander, Karen & Hallock, Tim: Soap.

Bowman, Susan: Silk and dried floral arrangements, potpourri, painting and candles.

Brown, Jeannine: Quilted purses, checkbook covers, coin purses and key wristlets.

Brown, Kelly: Original artwork on paper, canvas and wood panels.

Burget, Mary: Fused Glass.

Bush, Margie: Quilted items.

Cathers, John (Jack): Wood.

Chipka, Sandy: Tole painting, tin and parchment, wood, glass and on small furniture.

Clifton, Sue: Pompom characters, holiday floral in wicker, wood and tin, Christmas ornaments.

Cochran, Teresa: Glass and fiber.

Cole, Karen: Sewing.

Collins, Sandy: Bead embroidery/ crochet, jewelry.

Copland, Shelly: Tote bags, dammit dolls, pet toys and snap bags. (sewing).

Czyzewski, Robert & Corrine: Wooden toys-unique designs.

Daniels, Karen: Hand crafted natural cleaning products for home and body.

Danzeisen, Carol: Candles, wreaths, sewing, embroidery, potpourri, herb blends, painting, woven baskets.

Davenport, Dan & Ruthann: Hand-Hammered aluminum giftware.

DeLeon, Norma: Floral.

Dreske, Gwendolyn, Simpkins, Maria, Santana, Angela & Susan: Dog treats.

Dreyer, Kathy: Notebooks, notepads, greeting and note cards, gift bags and tags.

Dubielak-Yeager, Cindy: Stained glass, folk art, mixed media.

Duck, Nancy: Sewing, napkins, fleece throws, baby blankets, trimmed hand towels, quilted fabric bags.

Dunlap, Sally & Paul: Sewing, crochet, knitting.

Dunski, Sharon: Folk art, cross stitch, tole painting, fabric-sewing.

Early, Mary Lou: Hand crafted earrings, cross stitch, macramé, rugs, bear only necklace, flowers, decorative yard posts with solar lights, ceramics.

Eckhart, Kimberly & Dan: Deco wreaths, casserole baskets, wood signs, Christmas jars, corn hole bags.

Fair, Roger: Photography, matting and framing, fairground photos.

Fair, Roger & Judy: Machine embroidered apparel.

Fine, Marilynn: Knitted articles, children, infant and scarfs.

Fisher, Keith, Brenda & Sara: Wood.

Fries, Megan: Hand stitched off-loom bead woven jewelry.

Fuller, Julie & Brian: Handmade clocks.

Fuller, Sondra: Doll clothes and doll accessories.

Garza, Suzie: Floral, silk and dried.

Gibson, Donna: Polymer clay.

Giebel, Melinda: Tole painting.

Gilbert, Desiree & Thomas: Woodworking.

Gladeux, Liz & Bill: Wine lamps, cork art.

Goeder, Nicholas: Tinsmith.

Grabczyk, Dave: Oak; woodworking; shelves, plant stands and accessories. wooden jewelry boxes, painted wood, metal working.

Grabczyk, Marge: Cross stitch.

Groh, Candi: Handmade soaps, lotions, bath fizzies, scrubbiest and lip balms.

Haley, Suzanne: Baskets, ornaments, fabric dolls, quilting, appliquéd, paper-mache, rustic wood and clay.

Hawkins, Carrie: Fine art, primitive sewn folk art, handmade candles, all natural homemade soaps.

Haynes, Sue: Potholders, aprons, doll clothes, baked potato bags.

Hayward, Jennifer & Robert: Sewing, felted wool hats, scarves, dog coats etc.

Hayward, Lynn: Floral.

Hendricks, Kim: Dough ornaments, oven baked clay miniatures and ornaments

Heuberger, Dale & Sharon: Glass blowing, bowls, vases, porcelain dolls etc. sewing, American girl doll clothes, knitting.

Hildebrand, Dave & Judi: Stained glass artwork, mosaic art, bottle art.

Hintz, Marcia: Holiday ornaments and center pieces.

Holey, Jennifer: Soaps, lotions, balms and butters.

Holland, Rachel: Wood, concrete planters.

Honaker, Nancy/Cox, Lyn: Decorative home accessories made from original mixed media art.

Hopkins, Mark: Woodworking.

Hoskins, Melinda: Porcelain dolls, handmade clothes, assorted porcelain.

Hutchins, Lori: Dichroic glass jewelry.

Iiconich, Tiffany & Gary: Wood, floral.

Jenne, Gene: Glass creations.

Johnson, Inge: Floral, granola, photo.

Kaplan, Alice: Knitted scarves and crocheted apparel.

Keith, Zippy: Crochet.

Keyees, Georgie: Doll clothing.

Kovaleski, Cathy: Crochet afghans, baby blankets.

Kramer, Beth & Abbie: Dog treats.

Kristof, Tamra: China painting, porcelain, glass, enamel.

Kwiatkowski, John: Hardwood coin banks-coin lamps.

Kwiatkowski, Vicky: Candy/baking.

LaGrange, Catherine & David: Adult and children's aprons and adult shirt saver's (adult bibs) pot holders, coasters.

Lankey, Belinda & David: Engraving on stone and glass.

LaPoint, Catherine: Basket weaving.

Larkin, Luann: Candles, potpourri, incense.

Latta, Becky & Jerry: Pottery, wood turning.

Layman, Karen: Spoon jewelry.

Lemons, Pamela & Ceci: Chainmaille jewelry and accessories, viking knit jewelry and accessories, duct tape art.

Lender, Traci & Wellinger, Charleen: Baby quilts, fabric, fabric bowls, coasters.

Less, Deb & Bob: Fused glass art and slumped wine bottles.

Loconsole, Robert: Knitted and felted wearables.

Low, Larry & Lois: Spark art photographic.

Lutz, Dona: Floral.

MacLachlan, Julia: Metalsmith.

Marks, Deb: Woven rugs, fresh evergreen wreaths, centerpieces.

Mascazine, Mary: Marbled paper, pressed flower jewelry.

McCartney, Marlene: Silk scarves, with lamp work beads, embroidered meditation pillows, sewing, glass and clay sculptures, painting, jewelry.

McDonald, Nadine: Basket Weaving.

McFarland, Barb: Jewelry.

McKean, Renee & Melvin, Debi: Textiles.

Methvin, Debi & Tom: Wood items, painting, painted wood and glass crafts, crochet and knitting, hand made scented soaps and potpourri sachets, sewing; clothing, clay pot lighthouses, cottage production foods.

Methvin, Rachael: Crochet and knitting, handmade soaps and scrubs, chocolate covered pretzels and nuts, cottage production food industry items.

Meyer, John & Linda: Wood crafts.

Mickey, Carrie: Ladies accessories, sewing.

Mills, Pat: Wood, floral.

Mirrow, Gail: Kiln fired glass designs.

Mohr, Linda & Jack: Decorated Denim shirts, cardigans and sweatshirts.

Morrin, Annette & Maher, Chris: Skin care products.

Musser, Nadine: Vintage sterling jewelry.

Nehrig, Chris & Ward, Elaine: Soy candles, tarts/melts, scented lotions, scented sachets and linen sprays.

Nungester, Betty: Glass garden art.

Obrock, Renee: Hand painted glassware and painted glass ornaments.

O'Leary, Donna: Tole painting.

O'Rouke, Kevin & Cathy: Bottle art illuminations, sewing, enchanted portals.

Ostrander, Debbie & Chris: Designer glycerin soaps, bath salts and accessories.

Parker, Joan: Fabric, appliquéd and embroidered shirts and shorts.

Perzynski, Elaine: Tole painting on wood, pen and ink, acrylic painted items

Pickard, Mike & Rhetta: Stained glass.

Poremski, Gloria & Ted: Stuffed animals (fake fur and fabric), soft sculpture dolls, doll clothes, machine sewn fabric items, creative twist, woodcrafts, string, yarn, mop dolls and animals.

Posner, Karen: Knitting.

Prebe, Rita M.: Purses and totes for ladies and children, sewing, crochet, origami.

Radon, Dorothy: Brazilian embroidery.

Rahm, Megan: Graphic designs on children's clothing.

Raker, Betty: Dried and silk arrangements on varied items.

Ramsdell, Marsha: Bath and body products.

Revill, Barb & Rachel: Folk dolls, cat dolls, sewing, hand knit doll sweaters and vests.

Ritter, Erika: Stained glass and mosaic garden art.

Ritter, Kimberly & Jim: Stained glass; stepping stones, floral arrangements, sewing.

Rivera, Yolanda: Hand painted wood and hand painted ceramics.

Rogers, Betty & Jon: Skin care products, coasters

Rogers, Deb & Jim: Corian solid surface cutting boards, serving trays, trivets, coasters.

Rohrbacher, Pamela & Michael: Sewing, Handmade fabric evening bags, handmade polymer clay buttons, altered clothing, fabric cuffs, hats, handmade leather accessories.

Rosengarten, Judy & Steve: Photos printed on ceramic tiles.

Ross, Mickey: Local art photo coasters.

Santana, Julio & Susan: Soft sculpture vegetables, sewing, fabric, finished wood, painted minis, dolls, pigs, cows, bears, rabbits, painted slates, painted shirts, decorative painting.

Schaarschmidt, Judy: China painting, porcelain dolls and tree trims.

Schmidt, Dustan: Handmade coin rings/jewelry.

Schmidt, Suzanne: Decorative and sculptural gourds.

Schneider, Debbie: Clay glass, metal jewelry, Handmade cards and stationary sets, canvas bags.

Schorling, Pat & Rick: Lamps, crochet items, pillows.

Schuler, Barbara: Fabric frames and albums, counted cross stitch, Christmas ornaments.

Schumaker, Lynn & Tom: Handmade greeting cards, bookmarks, stationary, hand stamped ceramic table coasters.

Seifert, Judith & James: Handmade quilts.

Shea, Joanie: Wood items, arrangements, painting on wood, stenciling, needlepoint, fabric, sewing, braided rugs, wreaths, Christmas ornaments, lace angel.

Shover, Lynette: Jewelry, sewing, knit scarves, cupcakes.

Skarupa, Joy: Cottage food industry, loose leaf tea.