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CRAFTS ASSOCIATION of BRITISH COLUMBIA

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Artist's Statement

We have all listened to a beautiful song, read an inspiring poem or stood in an alpine meadow and felt the music, words, and scenery wash over us, mixing our emotions and thoughts into a swirling ill-defined cluster. We feel the goose bumps, shake our heads in awe. Imagine that you accumulate these feelings, emotions and thoughts. Push all of them into a tight ball and then ... force it out into a wooden object. This cannot really happen ... or can it?

For each of us the results would be unpredictable but could appear a bit like one of my boxes. The results may be seen as places to store our feelings, display our feelings, remind us of our feelings. They may provide us with a means to deliver our feelings to other people... other places. Or they could be seen as an expression from the artist and appreciated as nothing more and nothing less.

What would we store in these boxes? I hope we steer clear of paper clips, pencils and rubber bands. Something that has special meaning to us or reminds us of feelings and memories would be appropriate.

It is difficult to explain my boxes with words; they should be experienced by looking and touching. Each viewer might find something quite different. I hope it is so!

Born in Arlington County, Virginia, August 14, 1956

Immigrated to Canada in 1971 and landing at Vancouver, BC.

I attended Simon Fraser University for three years, Biochemistry major.

I left university to acquire a boat-building apprenticeship and spent 10 years in the boat building industry.

Married to Roma and we have two children, Brenda and Patrick.

We moved to the Chilcotin in 1988.

Image List

1. "Look Pa, No Hands", Pine, Basswood, Alder, Glass, Acrylic paints, Danish oil, 26" h x 15" w x 5" d, 2003
2. "Reliquary", Pine, Alder, Basswood, Glass, Brass, 24" h x 13" w x 7.5" d, 2003
3. "Transition", Pine, Basswood, Alder, Brass, Glass, Acrylic paints, Danish oil, 22" h x 13" w x 8" d, 2003

Process

My primary design method is a sketch book in which I record ideas as they occur. The book allows visualization of how a piece might be constructed. A second method skips the sketching process and takes place entirely in the shop: ideas progress from concept to wood with no intervening steps.

Most of my materials are acquired from local (Chilcotin region of British Columbia) sawmills, dried and sorted for clear edge-grain. Pine, red and yellow cedar and alder are the species of choice. My choice of wood places emphasis on form rather than on the wood itself. The species and the figure of the grain become secondary to the intent of the piece. Other materials used are glass, copper, brass, beads, bones, and horsehair.

My usual finish is Watco Danish Oil. Where possible, I like to put several coats of oil and then finish with wax. I avoid any shine on the surfaces.