

"In the Path of Love"

A Sculpture in Leather, Silk Brocade, Silver Jewellery

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This piece was produced to enter a national contest (included in the annual National Craft Fair of 2011) dedicated to the "arts of the house".

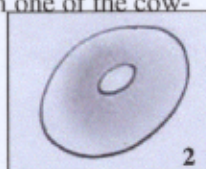
My inspiration takes in account the house as an open and receptive space, as well as an intimate space, where spiritual, symbolic and universal values do converge. It's an imagination piece, with a strong futuristic and multicultural character, basing itself in the visual and symbolic culture of the sacred spaces, in the service of well-being, rooted in diversity, culture and knowledge. These qualities show themselves in the radiant colours of the silks, that had travelled and keep on travelling in our imaginary world, but also travel as commercial, human and artistic relations that existed and do go on between people.

The ancestry of leather allows to create a base, an "earth support" that strengthens the idea of a house as our second skin, having in itself past and memory. In one side, there's the external side of the house, transmitted by leather as a pliable and moulded material; on the other hand, we have the inner part of the house, that sacred space that creates new links, making new and transforming our desires, with silver work adding value: the bird (as the messenger of Nature and metaphor of the Creation), and the foliage that surrounds it. A house is also a receptacle, a habitat, an intimate place, of creative thoughts, a space to leisure, of contemplation and rest. It allows to see from the inside up to the outside, without being seen; this seeing capacity -- represented by the window, in open work, in silver -- empathizes the intimacy of creation as an individual quest and, at the same time, from oneself up to the Other.

Regarding the process in the workshop: I've cut 2 circles of 45cm of 3mm cowhide; in one of them, I have cut one circle of 6cm diameter, planned to be filled with a window of silver.

The bordering holes are of 4mm and spaced 1cm. I left 8cm without holes in both circles, as I wanted the final piece to look like an 'egg', in the vertical position. The two round circles were wet moulded in a wooden bowl; its shape is not exactly half sphere (drawing 1). To strengthen the moulded leather, I covered the inside with thin goatskin after drying, keeping the central hole open in one of the cowhide circles (drawing 2).

Expecting to stitch both half bowls together, I wanted that the final 'egg' to stand in a vertical position.



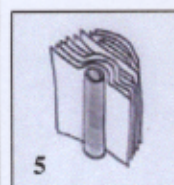
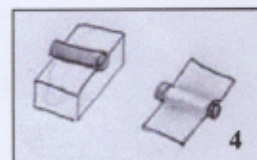
Thus, I thought of having an inner metal tube fixed in the inside of the 'egg', to be screwed in a metal bar of 120cm high, with a round platform of 25cm diameter as its basis on the floor (drawing 3). A metal worker has done the metallic parts.



Having at hand a 12cm tube (of a 12mm inner circle), I've decided to wet mould several pieces of 2mm cowhide all around it; I've used a piece of wood to hold the tube in place, and slowly moulded the cowhide pieces on both its

sides; skiving the borders (drawing 4&5). The 'brick' border was skived to be stitched in the last holes of the 'egg', opening in its 'lips' underneath.

For gluing all these leather pieces, I've used quick-dry carpenters white glue. Finally, to hold the 12cm tube between the two halves of the leather



'brick', I've taken a small electric drill and several metal screws were used, in the leather 'brick' as well. (drawing 6).

The final moulding looked like a 2-piece leather brick, with a round

channel inside, where fits the hollow metal tube. More moulding and skiving was needed, as one of the faces of such 'brick' should be round enough to fit (and be glued) in the round inner face of one of the leather bowls (drawing 7).



No pattern existed for this matter, and I had to trust my eyes to know that one of the halves of the 'bricks' was just fitting the place, the inner metal tube would stand vertically, and all the construction would be enough to hold the 'egg' in place. I've then starting the ornament on both outside bowls.

I wanted two round rings of silk brocade, with some thickness. For such matter, I've cut rings of 4mm tough sponge leaf, diminishing its width; 5 layers proved to be enough to have a good height; all the glued layers were covered with thin goat skin.