



**FOLK MUSIC:** Lucy Kaplansky, a folk singer from New York who has appeared on stage with Nanci Griffith, the McGarrigle Sisters and Suzanne Vega, is performing in the Cubley Library at Paul Smith's College Thursday, Nov. 9, at 7 p.m. The show is free. Call 327-6313 for more information.

**ARTS BRIEFS**

**Exhibit opens**

**SARANAC LAKE** — "Foreground," an exhibit of paintings by Nina Holland, opens today at the Little Gallery and Book Shoppe, 38-40 Main St. in Saranac Lake. The public is invited to an opening reception today from 6 to 8 p.m.

**Club Met shows**

**BURLINGTON, Vt.** — The Band from Utopia, Frank Zappa's original band performs Sunday, Nov. 5, 7 p.m., at Club Metronome, 188 Main St., Burlington, Vt. Admission is \$15 and \$17.

Janis Ian plays at the club Monday, Nov. 6, 7 p.m. Admission is \$10/\$12. Strung Out performs following Ian's concert. For information, call 802-865-4563.

**Craft fair**

**SARANAC LAKE** — The annual North Country Community College Holiday Arts and Craft Fair takes place Sunday, Nov. 19, from 10 a.m. to 4 p.m. in the college gymnasium.

For more information on space availability, contact the NCCC Center for Lifelong Learning at 891-2915, ext. 227.

**Air Force band**

**GLENS FALLS** — The U.S. Air Force Band of Liberty Colonial Brass Quintet performs in the Helen Froehlich Auditorium of The Hyde Collection on Sunday, Nov. 12, from 3 to 5 p.m.

There is no charge for admission. For more information, call The Hyde Collection at 792-1761.

**Bluegrass**

**CROWN POINT** — Enjoy Bluegrass & Country music with Fred Warner's "Lonesome Road" Nov. 5 from 2 to 6 p.m. at the Crown Point Trading Post.

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**Exhibitors' work gets down to earth**

By **ROBIN CAUDELL**  
Staff Writer

**PLATTSBURGH** — Understanding the balance between man and nature, man and self is a quest Anthony J. L'Esperance seeks to answer through photography.

He explores balance through image composition seeking tension between objects and composes and juxtaposes images to create visual balance.

His work "A Question of Balance" is presented in a joint exhibition with sculptor Robert J. Eccleston of Cloudsplitter Studio at the Bridge St. Gallery, 60 Bridge St., Plattsburgh. Opening reception is today from 5 to 7 p.m., and the exhibition runs through Nov. 27.

"I look at what I'm photographing as portraits, portraits of rocks and trees," said L'Esperance of Willsboro. "I look for something I call wind-scapes. I purposely leave the exposures long so I get movement. I usually try to shoot with the longest exposure possible to get the soul of the subject I am capturing."

In a silvertone photograph "Full Circle," a boat decays alongside logs. In his "Sacred Spaces" series a long, white tree limb rests starkly against rocks.

Born in Ogdensburg, L'Esperance started photographing in high school. He entered the Air Force in 1977 and was stationed for three years at Plattsburgh AFB, at which time he began to shoot the Adirondack landscape. He has never stopped. L'Esperance prints all his own work from transparencies and works from 4x5 and 6x7 format cameras.

He has a bachelor of arts degree in photography and painting from Potsdam State College and has exhibited in group shows nationwide. He has had solo exhibitions at the Frederick Remington Museum in Ogdensburg, and his work has been published in "Adirondack Life," "Berkshire," and "New York Alive."

"I don't go out looking for a pretty picture," he said. "I'm not going to go out and look for sunsets and mountain views, although there are a few in this show. It's great if people could get some of the feeling I had while I was there. I hope they can get a more spiritual feeling from the photographs."

L'Esperance's work is the perfect foil for the work of sculptor Robert J. Eccleston of Schuyler Falls. A licensed Adirondack guide and Whiteface Mountain ski instructor, Eccleston has a bachelor of industrial design degree from Syracuse University. He pursues independent study in sculpture at SUNY



**"The Decoy,"** a work by Robert J. Eccleston of Schuyler Falls is one of the pieces on display today by the sculptor at the Bridge St. Gallery.

Plattsburgh.

Eccleston concentrates on 17th- and 18th-century Eastern woodland Native Americans and colonial Americans who once lived, walked and hunted in this region. It was during his stint as a U.S. Army Infantry captain stationed in Burlington, Vt., when Eccleston discovered sculpture several years ago.

"I had the opportunity to take a continuing education course with Steve Pastner, a sculptor over there," he said. "I fell in love with it. It made me want to do it for the rest of my life."

Eccleston uses an ancient method called the lost wax process, which dates back some 5,000 years. To create a bronze sculpture, Eccleston makes a clay or wax model, a rubber mold and an invested wax duplicate that is able to hold molten bronze.

The wax pattern, encased in a silica mold, is heated to 1,500 degrees for several hours. The hollow silica mold is cooled, inverted and reheated. Molten bronze is poured into the hot ceramic mold. When the bronze cools, the mold is removed. The bronze is cleaned, welded if necessary, grinded, sanded and sandblasted before the application of a patina finish, which is created by applying liquid

chemicals to the bronze surface after it is heated with a blowtorch.

"I also studied with Fritz White, one of the most prominent Western sculptors," Eccleston said. "He's helped a lot. I do all my own foundry work, so I have complete control over my work."

"The Decoy," an Iroquois hunter clothed in a deer hide, "Shenandoah's Decision," Chief Shenandoah of the Oneida nation, and "Nashoba," the wolf are the names of some of Eccleston's works.

"I did a lot of research on Native American culture and their history," he said. "I like promoting the people who lived here, the Iroquois, the Delaware, the Algonquin. They have been overshadowed in film and magazines by the western Indians, and I wanted to represent them in my work. I have great respect for them."

Eccleston strives for two things: to educate people about regional culture and to educate people about good sculptural form. His work is represented in the Demott Gallery in Colorado, the Robert Paul Gallery in Burlington, Vt. and Gallery North in Old Forge.

"The people I've studied under encouraged me to use good sculptural form first to tell your story," he said.

**Saranac Lake residents seek to restore Bartok cottage**

By **LISA FORREST**  
Staff Writer  
Sara-Placid Bureau

**SARANAC LAKE** — The cottage where composer Bela Bartok wrote his last piece of music may be demolished if it is not rescued soon.

A committee has formed to attempt rehabilitation of the disintegrating structure in Saranac Lake and it is looking far and wide for assistance.

Bartok is a famous 20th-century composer and pianist noted for influences that the folk music of his native Hungary exerted on his works. Born in 1881, he came with his second wife, Ditta, to the United States in 1940, establishing himself in New York City.

With the help of friends concerned for his health and the American Society for Composers, Authors and Publishers, he began coming here in 1943, residing for the first two summers in the Sageman cottage on Park Avenue. In 1945, he and his wife rented a small cottage behind Balsam Manor at 89 Riverside Dr.

It was there that he wrote the Viola Concerto and started the Third Piano Concerto, which was unfinished when he died on Sept. 26 of that year, shortly after returning to New York.

Music historians and other visitors come to Saranac Lake every year seeking information about Bartok's life, occasionally asking to see the setting where he resided and composed his last works.

But, the cottage, which consisted of two rooms at the time of the Bartoks' tenancy, has fallen into disrepair and a few months ago was deemed to be a public-safety hazard. Alarmed that a piece of history might be lost, a neighbor, Emily Fogarty, along with Saranac Lake historian

Mary Hotaling, organized a group to seek ways and means to preserve at least part of the renowned composer's habitat.

The present owners, who live in the main house in front, also wish to see it saved and have been very cooperative with the group. But, the salvation of the cottage is beset with problems.

The options being considered by the Ad Hoc Committee for the Bartok Cottage include tearing the structure down, moving it to a new site, or forming a Friends of Bartok Cottage Committee to revive all or part of it as a memorial open to visitors by appointment.

Saving the cottage is compounded further by its inaccessibility. The only way to reach it is by climbing a steep drive to the home of the present owners, scrambling up an embankment behind and then scaling the wall of the porch. The committee is also investigating the possibility of obtaining a right of way from another street to provide a level approach.

Estimates for repair or relocation range from \$20,000 to \$50,000. Historic Saranac Lake is unable to undertake the project, but it is helping to determine the feasibility of establishing the Friends Committee. Activity has included contacting musical organizations and Hungarian-American groups and individuals.

"We would be pleased to hear from anyone who is interested and especially from those who may have ideas on how and where we can obtain financial support," said Fogarty recently. "This is a historic part of both Saranac Lake and the music world, which we believe should be preserved."

Those with suggestions can contact either Fogarty at 891-3755 or Hotaling at 891-2748.

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