

nbo

National Basketry Organization

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INSIDE

quarterly review | summer 2010

A Mano [by hand]
Jane Chavez



Hot dog
Ed Bing Lee

Promoting the art, skill, heritage, and education of traditional and contemporary basketry.

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ON THE COVER**Artist: Jane Chavez**

title: A Mano, by hand
dimensions: Round 9" diameter x 4" tall
Chestnut horsehair, hand stamped sterling
silver bottom, copper metallic thread,
turquoise seed beads, copper wire,
turquoise/coral inlay hand fetish.

Artist: Ed Bing Lee

title: Hot Dog
dimensions: 6" tall x 4" wide
Waxed Linen, Cotton Embroidery Floss
All Ed Bing Lee's photos taken by: Ken Yanoviak

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letter from the president

Fellow members:

The summer has arrived in a fitful blaze of glory and the fireflies flash light the night with their meandering pursuit of love. Bonfires are in abundance here on the farm enjoyed with friends and folks who stay in our guest house while attending classes at the John C. Campbell Folk School. It is hot but the gardens are brimming with color and our pond is churning with trout, bream, bass and catfish.

My visits to the Folk School have been numerous as NBO was presented with a sub grant from the North Carolina Arts Council to partner with the school and the Arts Council to feature a basketry exhibition – 'Traditions & Innovation Today' is an exhibition of the NBO's permanent collection and selected North Carolina Basketmakers. This \$5,700 grant will count toward our matching grant and the show includes one hundred and twenty exemplary baskets. This exhibit is not only the largest show the organization has installed to date, but is also the most diverse. Included is work from such prominent makers as Mary Merkel Hess, Jiro Yanazawa, JoAnne Russo, Leon Niehues, and Patti Quinn Hill as well as artists who work with gourds, pine needles, sweet grass, Nantucket and Appalachian style baskets. The Eastern Band of the Cherokee Nation are represented by the white oak makers family of Louise Goings and the river cane makers family of Mary W. Thompson. Both shared their work for the exhibition and also loaned baskets from their private collections which truly enhanced the show. Whether baskets large or small, this exhibit represents national, international, and stellar North Carolina Basketmakers. Special thanks go to David Brose and Anna Shearouse at the John C. Campbell Folk School, Anna Fariello with the Craft Revitalization Project at Western Carolina University, and the North Carolina Arts Council, specifically Sally Peterson. The exhibit is located in the dining hall display areas and will run until July 23rd. The hours are from 8:15 AM – 7:00 PM daily.

I also want to thank all the Basketmakers that participated in making this exhibit a success. If you are in this area I strongly encourage you to stop by and view this extraordinary exhibition, one of which has never been seen in Western Carolina and perhaps in this country.

THE NBO BOSTON BIENNIAL CONFERENCE
"CELEBRATE BASKETRY NBO STYLE"
August 2nd – August 6th, 2011

The National Basketry Organization will be headed to the northeast for our 2011 Biennial Conference at Stonehill College which is located thirty minutes from Boston. The NBO conference exhibition will be held at the Fuller Craft Museum. We are so pleased that these two distinguished institutions will partner with NBO for this event. The exhibition will follow the guidelines of past shows and will contain invitational and juried components. The Fall issue of the Quarterly Review will contain conference information needed for registration. Remember, NBO members and early registrants will receive a discount and first choice on their class and housing preferences.

The opening reception and welcome will be held on August 3rd at the Fuller Craft Museum. The classes will run Wednesday, Thursday and Friday with departures after breakfast on Saturday. Please contact the NBO office if you or other individuals have suggestions or want to assist during the conference. We are also looking for gallery or exhibition space for additional exhibitions for this conference and are requesting proposals from vendors.

Please don't forget that we have only four months left to meet our \$50,000 Challenge Grant. By the time this issue of the Quarterly Review reaches you we will have reached our \$25,000 goal. Last year we met the \$50,000 challenge before the October deadline and I hope we can repeat that accomplishment again. Thank you NBO members for your continued and generous support.

Enjoy the Summer!

Michael Davis, President NBO



NEW FACES



NANCY JONES

I was unsure and yet excited when Michael Davis, President of the National Basketry Organization, asked me to write an article about myself and my basket weaving experience for an upcoming edition of NBO Quarterly Review. Michael was giving me an opportunity to tell my story in the way I remembered it. Where would I start? What would I say? Was my story interesting enough for other weavers to read for an upcoming edition of the NBO Quarterly Review?

In December 2002, at the age of fifty-two, I was a retired Registered Nurse, living in Hayesville, North Carolina. On impulse I signed up for a class in basket weaving that fortunately included a scholarship at the prestigious John C. Campbell Folk School in Brasstown, North Carolina. I was a self-taught bead weaver, and thought I might be able to incorporate bead weaving and basket weaving together. Why not? They both contained the word weaving in them.

This class at the Folk School came at an opportune moment in my life. During the past seven years, without realizing it, I had developed into a passionate basket weaver. This classroom experience opened my eyes to personal autonomy

and I realized that I could create and weave anything I wanted, with whatever materials I wanted, at any time I wanted. What a revelation – I had no choice to move in this direction!

I began collecting from my natural surroundings which fit well with my love for being outdoors. I was able to create and construct a hand crafted heirloom for my son, Paul. Wouldn't he be excited!

Urged on by influential basket weavers, I discovered that these experts had found their niche and had developed and fine-tuned their skills into amazing pieces of artwork. I determined that working with one technique, style or material was too confining for me. How was this possible? My life experiences had been organized and solid. Yet, I found myself jumping all over the realm of basket weaving.

I was a sponge, soaking up everything I could learn about basket weaving techniques and cultures. My questions regarding the how and why of basket weaving led to more questions. I continued to read and found myself gravitating towards the Native American forms of basket weaving.

Historically, women who had the gift of patience, were good with their hands, and were better with close work than their male counterparts who made Native American baskets. Basket weaving also had a social effect; women could be weaving and socializing without guilt. I had found my niche.

For me, Native American basketry holds an unwritten story, as well as a pure element of artistic voice and inspiration. I see the value in saving the past that has no written direction, the preservation of a lost and dying art. These art forms spark my creativity, inspiring and motivating me to spend countless hours weaving.

I convey my passion for basket weaving by creating and developing patterns that are artistic, sculptural, and functional. Many of my baskets are "accidents," however, I go back and graph out the fine details in order to make them weavable for others. The tool I use most is an eraser. I can redevelop an idea or thought while designing a pattern that is bold and intricate.

I teach to share the "spirit" of an ancient art and craft that crosses many cultures and history. I teach for the camaraderie among weavers and my need to learn from others. My past as a young child growing up in West Virginia and as a Registered Nurse for thirty years in Florida, and retiring to the mountains of North Carolina, make me realize they were the stepping-stones to my future. I can feel the effects my past has had on my need of escape into the relaxed, therapeutic, and rhythmic world of weaving.

In writing this article I hope to help others pursue their dreams, and, yes, I also taught myself how to incorporate bead weaving with basket weaving.



Jane Chavez



Trenza de Diamante (Diamond Braid)

Dimensions: Round 7" diameter x 3" tall
Black and white horsehair, hand stamped sterling silver,
black and white synthetic sinew, red seed beads

I have always loved horses and have been fortunate enough to have them with me most of my life. At an early age my family moved to Argentina. In the late 1950s in Argentina a good deal of the everyday groceries came to your house via a simple two wheeled horse drawn cart. My all time favorite merchant that came on Saturday mornings was the basket man. His visit combined my two passions in one spot – a horse pulling the cart and a cart filled with all sorts of beautiful baskets. My adoration for horses and baskets has never diminished.

During the long winter of 1991 my 4 year old son was diagnosed with asthma and had been hospitalized several times with pneumonia. He was very active but also very sick. I thought a basket project would be just the thing. I got a pine needle basket kit at the local museum shop and promptly readied the kit to be worked on by my son.

He took about 4 stitches on the basket and threw it across the living room in frustration. I packed away the basket in a closet and 3 years later while cleaning out the closet found the incomplete basket. I told myself that I just needed to finish this project and move on. I finished this basket and never stopped making baskets. After a couple of years of creating pine needle baskets I got tired of wet hands and short pine needles. In the spring of 1993 I was down combing out my horses' tails and I noticed that the long hairs coming out of their tails (which was about 26 inches long and very pliable) was the perfect material for the bundles of a coiled basket. My first horsehair basket was made that spring, much to the consternation of my horses during the summer fly season. Like earlier basket makers, my environment provided the raw materials for my creations.



For the last 20 years I have done my own horseshoeing. Working and pounding out metal on the anvil brings me a great deal of satisfaction. Living here in the American southwest I have also developed a keen interest in the early Spanish tin and silver work. My baskets reflect the incorporation of these two metal interests, by using sterling silver at the base of my baskets.

I have always felt that the inside of a basket is a special place. Not only is it the reverse image of the outside of the basket, but it is space for holding.



I have tried to make this space come alive with life, light and interest by using hand stamped sterling silver for the bases of my coiled bundles. Each basket has a uniquely designed silver base. This is a special experience for viewers of this often overlooked space.

There is a challenge in working with a limited natural horsehair palette, but by the same token it is constantly inspiring. The embellishment of my baskets are a combination of stitching, interesting threads, sinew combinations, beadwork, Native American fetishes, and my hand stamped silver bottoms. Embellishments often convey the wordless story of where a basket comes from.

Basketry appeals to me because it reveals both the environment and the cultural surroundings of the artist. I feel my baskets draw strongly from the early American Spaniards, the cowboy horsehair art tradition, the American Indian cultures and the contemporary nature of the Southwestern art scene today.

Top Photo: **Los Corderos (The Lambs)**

Dimensions: Round 6.5" diameter x 3" tall

Chestnut horsehair, hand stamped sterling silver bottom, copper metallic thread, copper wire, turquoise/jet lamb fetishes

Bottom Photo: **El Coralino(Coral Like)**

Dimensions: Round 9.5" diameter x 5" tall

Black and white horsehair, hand stamped sterling silver bottom, synthetic red, black and cream sinew, red coral

In 2003 I received a trademark from the United States Patent and Trademark Office for my baskets. This process took several years to achieve, but it was one of the most rewarding projects that I have ever done. The process of applying for a trademark for my baskets and replying to the Trademark Office's inquiries was self-affirming and reinforced my vision of my art work and its value in my life.

One of the most extraordinary aspects about basketry that I have encountered is the incredibly generous support from the world wide basketry community. Basketry artists, collectors, and galleries are remarkable in sharing their knowledge, time and talent. This is truly a wonderful art form to be in. 📺

Article continued on next page.

Directions for Gathering Horse Tail Hair

by Jane Chavez

During the first year when I started making horsehair baskets I had two horses. I did use the tail hair from my two friends for those first baskets, but felt terrible guilty as the fly season approached. Although it does not take a whole tail to make a basket and the hair can be gathered from behind the dock of the tail, where it is not noticeable, my two guys were not too happy about the process. The following is a sheet that I have prepared for clients who want a basket out of their own horse's tail.

1. If you can comb the tail before you cut the hairs it will facilitate your efforts in the hair gathering process. If you can't wash the tail I will do that at a later date when I prepare the tail hairs for the basket.
2. Lift the tail and locate the underside of this fleshy structure called the dock. The dock is 12 to 18 inches long. The tail hairs grow off the dock and the underneath part of the dock is where you want to harvest your hair. Cut from the bottom part of the dock as this is where the longer hairs are located. Cut close to the dock as this will make the harvesting of the hair unnoticeable.
3. Partition out a hank of hair about the diameter of your thumb. Tie this with a piece of string or yarn (please do not use tape) below where you are going to cut tail. Cut this tied hank of hair close to the dock.
4. Repeat the process several times at different spots on the tail dock. Be sure to comb the tail out each time you take a hank of hair so that you can determine where you want to take the next hank of hair.
5. When you have your cut tail hairs put them in a Ziploc bag for shipping with the name of the horse and owner as well as shipping address and phone number.





Jane Chavez Artist Background

Educational background

I have a BS in Agriculture from New Mexico State University and a MA in Technology of Education from the University of New Mexico. In 2000 I was a recipient of a Fulbright Hayes Scholarship to study ambient air quality and ecology throughout Brazil. As a child I grew up part of my life in Argentina and this Fulbright Hayes Brazilian study was wonderful opportunity to return to South America as an adult. When I was a young girl in Argentina I was mesmerized by their baskets and as an adult in Brazil my basket fascination continued to expand. The shapes, materials and usage of Brazilian baskets are endless. As you can see from my early interest in baskets to my present day passion for them, my art has always been influenced by man's earliest containers.

Family/ support system

I am married and have one son who is 28 years old. My husband's family, my mother, father and brother have been my biggest support base. They have encouraged me from day one. My brother especially was significant as a mentor in my early years in basketry. He was able to place my work into my first gallery here in Santa Fe. After 17 years of making baskets my husband and son are also beginning to take me seriously as an artist.

A little bit about my Trademark Design

The most important assets an artist has are creativity and reputation. Having a trademark allows me to protect my work while at the same time promoting my work in the public eye. My trademark is a way of making sure, even when I am not there, that my baskets are represented as uniquely my art work. My trademark identifies the source (me, the artist) of my baskets. In the process of applying for the trademark and responding to the Patent and Trademark Offices questions I developed and strengthened of my artistic vision and its value in my life. With a trademark I have protected the integrity of my name and the artwork associated with my name. This goes to the root of an artist's creative and business interests.



Title: **La Nutria (The Otter)**

Dimensions: Round 7.5" diameter x 3.5" tall

Chestnut and white horsehair, hand stamped sterling silver bottom, copper metallic thread, otter turquoise fetish with coral inlay and alabaster fish



Title: **La Nutria (The Otter)**

Dimensions: Round 7.5" diameter x 3.5" tall

Chestnut and white horsehair, hand stamped sterling silver bottom, copper metallic thread, otter turquoise fetish with coral inlay and alabaster fish



Title: **Filo (Cutting Edge)**

Dimensions: Round 8" diameter x 4.5" tall

Chestnut, white & black horsehair, hand stamped sterling silver bottom, copper metallic thread, black and cream synthetic sinew, copper wirelace



Title: **Sombras del Dia (Shadows of the Day)**
 Dimensions: Round 7.5" diameter x 3" tall
 Black and white horsehair, hand stamped sterling silver bottom, black synthetic sinew and microbarb saddle grizzly hackle feathers.



Title: **El Delgado (The Thin One)**
 Dimensions: . Round 5.5" diameter x 1.5" tall
 Black horsehair, hand stamped sterling silver bottom, red synthetic sinew



Title: **Serpiente de Cascabel (The rattlesnake)**
 Dimensions: Round 9" diameter x 5.5 tall
 Black and white horsehair, hand stamped sterling silver bottom, black sinew, mother of pearl rattlesnake fetish

Native American tribes I am familiar with who make horsehair baskets

I have met and talked with several women from the Tohono O'odham tribe who create baskets out of horsehair. They live along the Arizona Mexico border. Their baskets are usually miniature in size and are coiled counter clockwise which is a tradition in Indian basket making. (My horsehair baskets are coiled clockwise out of respect for the Indian culture.) Their basket bundles are out of horsehair and they sew the bundles together using horsehair as well. I have seen some incredible horsehair baskets with the most intricate designs in them, all out of horsehair. Another horsehair basket weaver from the Chumash tribe in California is Linda Aguilar. Her baskets are larger and more contemporary in nature than the Tohono O'odham tribe. The Pima Tribe also focuses on small horsehair baskets.

The baskets that I make for gallery sales are now made out of horsehair purchased at Hitching Post Supply out of Monroe, WA. They have the most beautiful tail hair ranging from 18"-22" length all the way up to 44"-45" length. Of course, the longer the tail hairs the better to work a coiled basket with. My present horse does not have to worry about the integrity of his long full tail! As a side interest, the white horsehair is much more expensive than the other natural colored horsehair. This is because the violin and cello musicians use the white horsehair for their bows.

Design elements of my basket

When I first started coiling pine needle baskets I felt that there was a blank space on the inside of the basket that was often not paid attention to, because it was uninteresting. My brother, who is also an artist, suggested that I try a punched tin button bottom painted in vibrant southwest colors to draw the eye to the enter part of the basket. Several years later when I started making horsehair baskets I transferred the idea of a stamped bottom piece to these baskets, but instead of using tin I felt the need for a more refined elegant metal bottom, hence the hand stamped sterling silver bottoms. I feel like the stitching, threads, beadwork and embellishments are an ever evolving design element of my baskets. This is what keeps the creative juices flowing. Overall, I would say it took a couple of years to resolve my basic design element (horsehair and sterling silver) and the rest is on going.

Artist that influence my work

I must say that I draw a lot of my inspiration for my basket shapes from the Indian pottery that we have here in the Southwest. Their shapes are incredible and most of them use the coil technique with clay. I have always admired Dat So La Lee's work. She was a Native American Washoe basket-weaver who lived in Carson City, NV and died in 1925. The shapes of her coiled baskets are amazing. In a contemporary sense I am awed by the creativity of my fellow basket artist.

First basketry exhibition

1999 Museum of New Mexico, Fiber Arts Festival of Traditional Cultures of the Southwest in Santa Fe, NM. I won first place in the Contemporary Mixed Media Basketry category at this exhibition. Some of my clients that have included my work in their basketry collections are: David and Sara Lieberman (Intertwined: Contemporary Baskets), Susan Cargill, Marcia and Allen Doctor, Evan Luskin, and Elissa and Paul Cahn.

Ed Bing Lee | Meditation on the Chawan



Upon graduation with a MFA from Brooklyn College in the mid 1950's, I started as a sketcher at Boris Kroll Fabrics. After several years of on the job training with a number of manufacturers, I learned to design printed and woven fabrics to be used in interior decorations as well as in the fashion industry. Gradually, I moved into free lancing and did some part-time teaching. It was during my abbreviated teaching career that I started to learn about off the loom techniques. Knotting caught my attention for several reasons. The process required little or no equipment, a modicum of manual dexterity, an active imagination, and most importantly, all efforts however slight, were immediately rewarded.



My early efforts in knotting were a retreat from the commercial world and the results negligible, more therapeutic than creative. It was only after leaving the business world that I started to think in art terms: the process, the concept and the expression,

in a technique that accommodated variations, permutations, and endless exploration.

At this time, I found that



I enjoyed working in a series, possibly a holdover from the routine of the seasonal line of commerce. Nonetheless, the process facilitated the sharpening of my vision and pointed up possibilities revealed through repetition and protracted time of the work.

In my mind, the Picnic series, dating from the '80's and '90's, was the fulcrum of my oeuvre. The series juxtaposed quotations from Seurat's "un Dimanche a la Grand

Jatte" and the "Bathers at Asnieres" with contemporary food images. In the end, it is an exposition of the parallelism; the fine art and advertising images, the craft of knotting and pointillism and the serious and the mundane in a contemporary context tinged with a bit of humor. This series became the platform for the "Delectable" series wherein the food image is the primary focus, perhaps contextually considered in the still life format of art history.

In my latest series, I sought to make work without a preconceived product in mind and tried to suspend judgment as the work progressed. It was to be an adventure in exploration with different materials, different knots and different constructions. My goal was to give each unit in the series its own personality and create unity through variety. In the end, I completed 40 vessels in a two year span with varying degrees of success. The series entitled "Meditation on the Chawan" was inspired by the traditions surrounding the bowl

used in the tea ceremony, which served as perimeters as to size and shape.

As I reflect on the 30 odd years of knotting, I still believe that there are new forms, new ways and new expressions on that distant horizon. 🍵



[Ed Bing Lee's most recent series]

CHAWAN

The beginnings of the CHAWAN series was singularly unfocused. The goal was only to put to use the assortment of raw materials accumulating in the corners of the studio. But as the work progressed, a set of parameters began to emerge. Firstly, the pieces were not to be considered "baskets", but merely an open form consisting of bases, walls, rims and interior walls; each of these structural elements were to receive equal attention. Secondly, the surface textures, color and design were chosen to evoke a desire for intimacy, to experience the material, the weight and to examine the constructions at close quarters. In short, the parallelism with the aesthetic ideals of the CHAWAN became the challenge.

The CHAWAN is the bowl used in the tea ceremony, which is most familiar to modern audiences in the highly stylized ritual practiced in Japan*. The CHAWAN is used in the preparation of the powdered tea which is whisked into a foamy brew to be shared by all the guests partaking in the ceremony. The significance of the bowl is that it is more than a vessel of convenience as are all the other utensils employed in the CHANOYU. The design, color and shape of the bowl, often treasured antiques, was intentionally selected to compliment the occasion and the taste of the different guests.

The CHAWAN series is an effort to pay homage to the model, admittedly the connection may be tenuous. Nevertheless the series consists of 40 pieces completed in a 20 month period. The limitations of size, all measuring approximately five inches in height, width and depth, and the repetition of the form offered the opportunity to re-examine the knotting process. The clove hitch remains the principal knot used in most of the pieces but the use of different materials, such as paper, ribbons, shoe laces, would require adjustments both in design and technique. Although there is a basic similarity in all the pieces, the desire to give each its own personality was an important goal. Looking back on this series, my primary concern has been the aesthetic expression eliminating any considerations for functional aspects of the bowl. I fear what remains is a new creature and my departure from the traditions of the CHAWAN is after all not so radical.



**For detailed exposition on the history, evolution and practice of the CHANOYU; cf. Jennifer L. Anderson, An Introduction to Japanese Tea Ritual, NY 1991; Horst Hammitzch, Zen in the Art of the Tea Ceremony, NY 1988.*

discovering



Hibiscus Bark Fiber

By: Lynn Hoyt



HIBISCUS IS ONE OF THOSE PLANTS THAT KEEP ON GIVING

One mild winter day I was cutting back dead stalks in the garden when I noticed shreds of Hibiscus bark from a broken stem waving in the wind. There was a little jolt of excitement when I saw that natural wetting from rains had exposed long strips with fine filaments that would be perfect for making baskets!

Hibiscus moscheutos, commonly called Hardy Hibiscus, Swamp Rose, or Rose Mallow, is reliably hardy as far north as USDA zone 5 and south to zone 10. Here in zone 7 (Eastern NC) it's a native herbaceous perennial, dying to the ground after frost and reemerging in the spring. It has many branches and can grow anywhere from 3 to 7 feet tall, depending on variety and growing conditions. In summer large red, pink, or white flowers and many buds are held atop the sturdy stems. Many cultivars are

commonly available at local nurseries and by mail order.

Not all Hibiscus species are good for fiber, but there are tropical species, like *H. tiliaceus* (Hau), *H. sabdariffa* (Roselle Hibiscus,) and *H. cannabinus* (Kenaf) that are used commercially for fiber in Hawaii, other islands, and in Asia. Some are also being farmed in the US as an annually renewable crop. These are often commercially processed, chopped up, and spun into textiles that are not readily recognizable as coming from a plant. Other uses for parts of these plants include paper, fuel, and fertilizer, among other things. More rarely now, they're made into cordage, fish nets and used in basketry in tropical areas of the world.

I enjoy it when some of the original integrity of a plant is retained when preparing it for use in art, and this fiber

retains a very natural look. Hibiscus moscheutos bark is a soft highly flexible raw fiber that lends itself to twining and coiling. Information on processing this species of Hibiscus for basketry was non-existent. Sometimes the only way to learn is to just play with it and see what works. What follows is the simple process I developed through experimentation, to harvest and prepare the bark for use in basketry.

The bark is harvested when the plants are dormant and the stalks dead, from late fall into spring. Just snap the stalks near the base, which starts to release the fiber from the stalk, cut and remove the stalk from the plant. Remove the bark by breaking the stalk between the middle and the base, and pulling bark down to the base, then pulling it upwards to the top of the stalk. It will come off in several long



strips. The stalk can be broken in several places if the bark resists coming off. Only the stems will break, not the fiber. For wider strips, gently pry the fiber up from around the stalk and work your way up or down. The bark pulls a bit easier after a rain, but must be laid out to dry or will mildew. "Shreddy" and soft, the bark usually comes off easily, though it's thicker near the base and a bit harder to pull there. Don't worry about getting all of it from all the tiny branches. The bark is thinner towards the top of the stalk, and will naturally break where the fiber weakens. We will not obsess! Bundle, or wind 20-30 strips into a coil and tie in a few places with a strip of Hibiscus. Hang or store in a dry place, preferably indoors if you're not using it right away.

The fiber is ready to use as-is, dry or slightly dampened, for twining, coiling, or making into cordage. By now you've noticed that there is an outer and inner bark. The inner is the fibrous part, while the outer is papery thin and insignificant. As you work with it, especially in making cordage, the thin outer gray bark will flake off. Some of it can also be removed by rubbing the strip between your palms, but be careful not to overwork it. It's not necessary or desirable to try and separate the individual fibers, which are held neatly together by lignin. Their strength is literally in numbers. The fiber color ranges from soft gray to browns, sometimes with a slight sheen. The natural is lovely, but it can also be bleached for adding contrast to a basket.

To bleach, soak a loose unbound coil in a 30% – 40% bleach water solution. Check in 10 minutes and turn coil over to evenly soak, until fiber is mostly whitened and most of the outer bark is dissolved. Bleaching too long will weaken the fibers and can even turn them to mush.

Remove coil, rinse in water, neutralize in white vinegar, and rinse again in water. Using the vinegar will stop the bleaching process and thus the further degrading of the fibers. This is a trick that can be used in other bleaching applications. The bleached Hibiscus makes a wonderful light colored accent with pine needles or other naturals. Because it's soft and absorbent, the bleached fiber takes Rit and leather dye readily, creating extremely vibrant colors. Natural dyes also work well. The texture can vary from smooth to cottony, depending on techniques used to work it.



Discover it for yourself... Hibiscus is one of those plants that keep on giving. New stalks will rise from the ground, a beautiful plant will bloom again, and the harvest of fabulous fiber during the dormant period is the icing on the cake! 📷



video REVIEW

Reviewed by Jo Stealey
Professor of Art-Fibers, University of Missouri

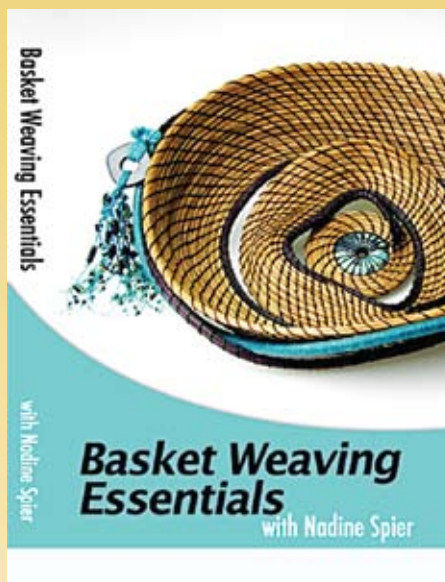
Basket Weaving Essentials with Nadine Spier

distributed by Nadine Spier

Coiling nurtures the spirit of nationally known basketmaker and teacher Nadine Spier, and she will feed your creative spirit as well with her new instructional video on pine needling coiling techniques. Spier shows the viewer how to perfect the craft of pine needle coiling through the attention given in the video to every detail of the process from pine needle preparation to the finished piece. She additionally inspires the viewer with a variety of finished baskets in the gallery section.

In the introduction, Spier highlights the varieties of natural materials that can be used for coiling, however, the focus is on the various types of pine needles and their attributes, as well as helpful ways to prepare needles and make them more pliable. This section includes a great glycerin recipe to soften and enrich the color of brittle needles.


The remainder of the video illustrates how to create a well-crafted coiled basket that features a stone or a walnut slice as the central starting point. A few of the well illustrated details of the techniques are the cabochon preparation, how to best use waxed linen, line up stitches on both sides, and how to angle the needle to shape both functional and complex sculptural forms. The methods shown to feed the coils throughout the piece, tricks to creating a tightly woven even form, and how to finish the basket to minimize the dip and create a disappearing knot for the final stitch, provide a great review for the novice and experienced basketmaker alike. One of the most helpful aspects of the video is the close up details of specific aspects of Spier's techniques. These details are clear



and very helpful to the understanding of the techniques shown. Instructions for both right and left-handers are much appreciated as well.

Even if you have never woven a pine needle basket, you can learn to weave with this video. On the other hand, this is the perfect review to refresh your memory on the art of coiling and a wonderful video to add to your collection of basketry resource materials. I personally found Basket Weaving Essentials a great review of techniques and picked up several tips I had not known. This is a video I am pleased to add to our collection at the University of Missouri and will use regularly in my classes. Thanks Nadine for this terrific addition to basketry techniques resources!

Spier's video along with other basketry items can be purchased through www.nadinesbasketrysupplies.com, www.nadinespier.com or www.amazon.com.

You can also sign up for a monthly newsletter on her website as well as view her upcoming workshop schedule. 



FUNDRAISING 2010

\$50,000 Challenge Grant

Current total: \$25,054



Donations are greatly appreciated.

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 INTERWEAVE.

June 5 *through* July 23, 2010



by Sandy Webster

In Celebration of *Basketry*

Traditions And Innovation In Basketry Today:

A Special Exhibition From The Permanent Collection Of The National Basketry Organization
And Selected Makers From North Carolina



Michael Davis with 93 year old Carl Watson



Demonstrators, Nancy Jones, Kay Swanstrom



Michael Davis with Louise and Butch Goings

The National Basketry Organization continued its mission to promote the art, skill, heritage and education of traditional and contemporary basketry with an exhibition held at the John C. Campbell Folk School in Brasstown, NC. With the help of a grant from the North Carolina Arts Council the NBO has transformed the Folk School's dining hall into an extraordinary gallery space of baskets.

The pieces selected for the show cover a large range of materials, techniques and styles with the majority coming from the Western North Carolina region. In addition to the pieces belonging to the permanent collection of NBO, an extensive number of Cherokee baskets on exhibit were loaned by Cherokee makers, Mary W. Thompson and Louise Goings. The exhibition is

showcasing over one hundred and twenty baskets.

Many of those attending the opening reception were among the basket makers whose works were selected for the exhibit. Local basket makers Nancy Jones and Kay Swanstrom were on hand demonstrating a variety of techniques and materials they use in their own baskets. Everyone had ample opportunity to talk about their work with each other, NBO President Michael Davis, and a very interested public.

Area residents, staff, students, and instructors of the John C. Campbell Folk School are enjoying a rare opportunity to view some extraordinary baskets and learn about the artistic craftsmanship behind the work thanks to the efforts of the National Basketry Organization. 📍



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Special thanks go to the artist, Campbell Park School for providing their assistance and exhibits, the Home Parish of the South Mission Project, Western Carolina University, as well as the North Carolina Arts Council for their support and funding of this exhibition.

This project received support from the North Carolina Arts Council, an agency of the Department of Culture, Recreation, and the Historical Preservation for the Arts, which received their a great initial interest in this project.

In 1988, three or four of basketmakers joined with the Handicrafters Guild of America to sponsor a basketry conference at Arrowhead Lodge in Galatia, Tennessee. As part of this year, successful conference, a distinguished panel discussed the future of basketry that resulted with the attendees deciding to form their own organization and not partner with the Handicrafters Guild of America. A constitution outlined the goals and the members elected to become the group's first executives. A full program of social activities was planned and distributed to those who attended the conference. Michael Davis, the primary force behind the conference and the call for an independent group to represent basketry, was joined by Helene Meyer Ph.D. and a host of others who stayed through time and talent to the beginning of the National Basketry Organization. Although Helene was president of the NBO, Michael Davis and Helene Meyer, were the primary founders of the organization and are still actively involved in NBO's growth and development.

Our groundbreaking first exhibition in 1989, "All Things Considered", an event marked the first time that contemporary, traditional, and Native American basketry were exhibited alongside one another, acknowledging the importance and equality of all forms of basketry. NBO has since sponsored the "Annual Conference and Exhibitions" nationwide throughout the United States. Last year we celebrated our ten year anniversary with a conference in Portland, Oregon which was a great success. These gatherings have offered numerous seminars classes and historical seminars as well as providing scholarships to university students to participate in these conferences. During our ten year anniversary conference in Portland, the attendees raised funds and worked in conjunction with Butlers Gallery and basketweaver Jim Yankston, to purchase the first piece toward a permanent collection for NBO. The conference was highlighted by the donation to the NBO's permanent collection and the resolution being passed in honor of founding member, Michael Davis and is now called the Michael Davis Permanent Collection for NBO. Since the conference, additional pieces have been acquired for the permanent collection, and we continue to select work from all aspects of basketry.

The National Basketry Organization continues to bridge the gap between traditional and contemporary basketry and protect the diversity in basketry today. Join today at www.nationalbasketry.org.

Defines Part of NBO'S Permanent Collection
National Basketry Organization Board Members

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Promoting the
art, skill, heritage
education
of traditional and contemporary *Basketry.*



CONFERENCES & RETREATS**July 14 – 17, 2010**

Tennessee Basketry Association Convention
Greeneville, TN • (423) 361-3233
www.TennesseeBasketryAssociation.com

July 18 – 25, 2010

HGA Convergence
New Visions: Ancient Paths
Albuquerque, NM
www.weavespindy.org/convergence

July 23 – 24, 2010

Heritage Basketry Guild of Dayton,
Ohio Annual Conference
Dayton, OH • (937) 299-3384
www.heritagebasketryguild.com

July 30 – August 1, 2010

Seat Weavers' Guild Gathering
Tillers International, Scotts, Michigan
seatweaversguild.org/gatherings/gathering-promo-flyer

August 5 – 8, 2010

Missouri Basketweavers Guild
19th Annual Convention
St. Louis, MO • (314) 570-6783
www.unionpoint.net/mbg/2010convention.html

September 10 – 12, 2010

Land of Lincoln Basket Weavers Association
Camp Tuck-A-Basket
Interstate Center
Bloomington, IL • (309) 663-5848
www.llbwa.com/events/tuck10/tuckMain.htm

October 20-24, 2010

Association of Michigan
Basketmakers Convention
Grand Rapids, MI • (517) 484-3423
www.michiganbasketmakers.com

October 20 – 24, 2010

Columbia Basin Basketry Guild
Tidal Twinings Retreat
Camp Magruder, Rockaway Beach, OR
www.basketryguild.org

November 5 – 7, 2010

Oklahoma Weavers Weekend
Canyon Camp and Conference Center,
Hinton, OK
www.okbasketweaversguild.com

November 12 – 14, 2010

West Virginia Basketmakers
Association Convention
Alderson Broadus College, Philippi, WV
(304) 457-4341
www.wvbasketmakers.com

February 4 – 6, 2011

Georgia Basketry Association Convention
Doubletree Inn Atlanta/Roswell, Roswell, GA
www.georgiabasketry.com

March 17 – 20, 2011

North Carolina Basketmakers
Association Convention
Raleigh, North Carolina
www.ncbasketmakers.com

April 08 – 10, 2011

Northeast Basketmakers Guild
NBG Gathering, West Springfield, MA
www.northeastbasketmakers.org

April 29 – May 1, 2011

Lake Country Basket Guild Basket Fest 2011
Washington County Fair Park, West Bend, WI
(262) 993-0528
www.lakecountrybasketguild.com

April 30 – May 1, 2011

Misti Washington Gourd & Basketry Guild ~
Biennial Conference
San Diego Botanic Garden, Encinitas, CA
www.baskets-gourds.com

May 29 – June 5, 2011

Association of Northwest Weavers' Guilds
(ANWG) "Exploring Fiber Horizons"
Hosted by the Weaving Guilds of Oregon
Willamette University, Salem, OR
www.northwestweavers.org

June 4 – 17, 2011

International Surface Design
Association Conference
Minneapolis – St. Paul, MN
www surfacedesign.org

June 23 – 25, 2011

Northern Wefts Conference 2011
Midwest Weavers Association (MWA)
Finlandia University, Hancock, Michigan
www.midwestweavers.org

July 7 – 10, 2011

MAFA Workshop Weekend 2011
Gettysburg College in Gettysburg, PA
www.mafafiber.org

July 21 – 24, 2011

IWC: A CONFERENCE FOR FIBER ARTISTS
Fort Lewis College, Durango, Colorado
www.InterMountainWeavers.org

August 2 – 6, 2011

NBO Biennial Convention
"Traditions & Innovations VI"
Stonehill College and
Fuller Craft Museum, Boston, MA
www.nationalbasketry.org

EXHIBITS**February 28 – Mid November, 2010**

Basketry & Beyond: The Art of Wendy Durfey
Joseph Schneider Haus National Historic Site
South Kitchener, Ontario, Canada
www.region.waterloo.on.ca/jsh

March 13 – October 17, 2010

Generations of Symbols :
California Basket Exhibition
San Bernardino County Museum,
Redlands, CA
www.sbcounty.gov/museum/

March 16 – September 12, 2010

Intertwined: Contemporary Baskets from the
Sara and David Lieberman Collection
Museum of Arts and Design, New York, NY
www.madmuseum.org

March 25 – July 24, 2010

Interwoven 2010:
Visions of the Great Basin Basketmakers
Dema Guinn Concourse and North
Changing Gallery, Nevada State Museum,
Carson City, NV
www.greatbasinbasketmakers.org

April 3, 2010 – December 31, 2011

Woven Wonders : Native American Basketry
Mint Museum of Art, Charlotte, NC
www.mintmuseum.org

April 16 – August 22, 2010

Fiberart International 2010
Pittsburgh Center for the Arts and
Society for Contemporary Craft
Pittsburgh, PA
www.fiberartinternational.org

April 20, 2010 – October 26, 2010

Basket Makers from the Ozarks Region
Ralph Foster Museum, College of the Ozarks,
Point Lookout, MO
www.cof.edu/PR042010.asp

April 25 – May 30, 2010

Art of the American Indians:
The Thaw Collection
Cleveland Art Museum, Cleveland, OH
www.clemusart.com/exhibitions/upcomingexhibitionsaspx

May 23 – September 12, 2010

SALVAGED: Aaron Kramer and the
Secret Life of Objects
Craft and Folk Art Museum, Los Angeles, CA
www.cafam.org

May 28 – October 9, 2010

From Folk Art to Fine Art
Nantucket Lightship Basket
Museum, Nantucket, MA
www.nantucketlightshipbasketmuseum.org

June 4 – July 10, 2010

Inside Out
Textile Center, Minneapolis, MN
www.textilecentermn.org/pdf/insideoutcfe.pdf

June 5 – July 23, 2010

Tradition and Innovation in Basketry Today
*A Special Exhibition from the Permanent
Collection of the National Basketry Organization and
Selected Basket Makers from NC*
John C. Campbell Folk School Dining Hall,
Brasstown, NC
www.folkschool.org

June 12 – July 18, 2010

Selected works from NBO members:
Bascom-Louise Gallery, Bascom Art Center,
Highlands, NC
www.thebascom.org

June 19 – July 17, 2010

Fiberworks 2010
Individual Artists of Oklahoma Gallery,
Oklahoma City, OK
www.fiberartistsok.org/fiberworks.htm

June 23, 2010 – November 28, 2010

Grass Roots: African Origins of an
American Art
National Museum of African Art
Washington, D.C.
<http://africa.si.edu/exhibits/grassroots/>

September 18 – November 15, 2010

Jennifer Falck Linsen ~
Contemporary Katagami
Springfield Art Museum, Springfield, MO
www.springfieldmo.gov/art/exhibitions.html

March 25 – 27, 2011

CRAFTBOSTON Spring
Cyclorama at the Boston Center for the Arts
Application Deadline: September 14, 2010
www.craftboston.org & www.juriedartservices.com

December 9 -11, 2011

CRAFTBOSTON Holiday
Cyclorama at the Boston Center for the Arts
Application Deadline: September 14, 2010
www.craftboston.org & www.juriedartservices.com

MARKETS & SHOWS**September 11 – 12, 2010**

White Oak Crafts Fair
Arts Center of Cannon County
Woodbury, TN • (800) 235-9073
www.artscenterofcc.com/crafts.html

September 24 – 26, 2010

Common Ground Country Fair
Common Ground Education Center, Unity, ME
www.mofga.org

November 5-7, 2010

SOFA Chicago - International Sculpture
Objects & Functional Art Fair
Chicago, IL
www.sofaexpo.com

December 11, 2010

Annual Maine Indian Basketmakers Sale
and Demonstration
Hudson Museum, Collins Center for the Arts
The University of Maine
Orono, ME
www.maineindianbaskets.org

MASTER WORKSHOPS**July 26 – 30, 2010**

Norman Sherfield - Knot This Way, Waxed
Linen Fiber Sculptures
Sierra Nevada College
Incline Village, NV
www.sierranevada.edu/1200

August 6 – 10, 2010

Nancy Moore Bess - Pillow Baskets
Peters Valley Craft Center, Layton, NJ
www.petersvalley.org

September 17 – 23, 2010

Jo Campbell-Amsler - Willow Basketry
Sievers School of Fiber Arts
Washington Island, WI
www.sieversschool.com

NBO QUARTERLY REVIEW

SUBMISSION DEADLINES

Spring February 1
Summer May 1
Fall July 1
Winter October 1

SUBSCRIPTIONS

NBO Quarterly Review is complementary
to members of the National Basketry
Association. Application can be made
online or you can mail the application form at
the back of this issue.

Please submit your articles, images,
notices and ideas for the regular sections:

Featured Artists

New Faces
Interview
Reports
Reviews
Calendar of Events
News and Notable

*And as always your letters and
opinions are welcome.*

MEMBERSHIP RENEWALS

Membership dues in the National Basketry
Organization are annual. Members should
receive renewal notices on each anniversary
of their enrollment. All questions about
membership are welcome. Please contact
Michael Davis at m.davis@nationalbasketry.org
or (828) 837.1280.

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Please contact NBO Quarterly Review
at (828) 837.1280.

*Please refer to the NBO website
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contact us via voice or email.*

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book REVIEW

Written by Anna Fariello
Reviewed by Michael Davis

Cherokee Basketry From the Hands of Our Elders

The book "Cherokee Basketry - From the Hands of Elders" tells the story of Cherokee basketmakers who lived during the first half on the twentieth century. It also details the historical context of the Cherokee nation.

In 1540 De Soto discovered a sophisticated culture of the Cherokee communities. When the English arrived in Virginia in 1607 the Cherokee were a powerful and populous tribe. Although hunters and farmers they made goods such as basketry, pottery, wood and stone tools. In the years of 1738 – 1838, the Cherokee faced devastation and hardship because of continued contact with the Europeans. In the following fifty years, the population decreased by half due to disease. Epidemics, increased encounters with Europeans over treaties, land grabs, betrayal and retaliation resulted in a weakened smaller tribe that in 1838 faced the Trail of Tears.

A description of the Trail of Tears is concisely written and reveals the horror of the two hundred day journey to Oklahoma. The forced removal was called by the Cherokee *nvnohi dynatsoxilvi*, "The Trail Where They Cried". Sixteen thousand Cherokee walked the trail which was one thousand miles long. Due to the winter weather, starvation, disease, and exhaustion, four thousand Cherokee died on the trek. Approximately one thousand defiant Cherokee remained in heavily forested western North Carolina, whose descendants today are known as the Eastern Band of the Cherokee.

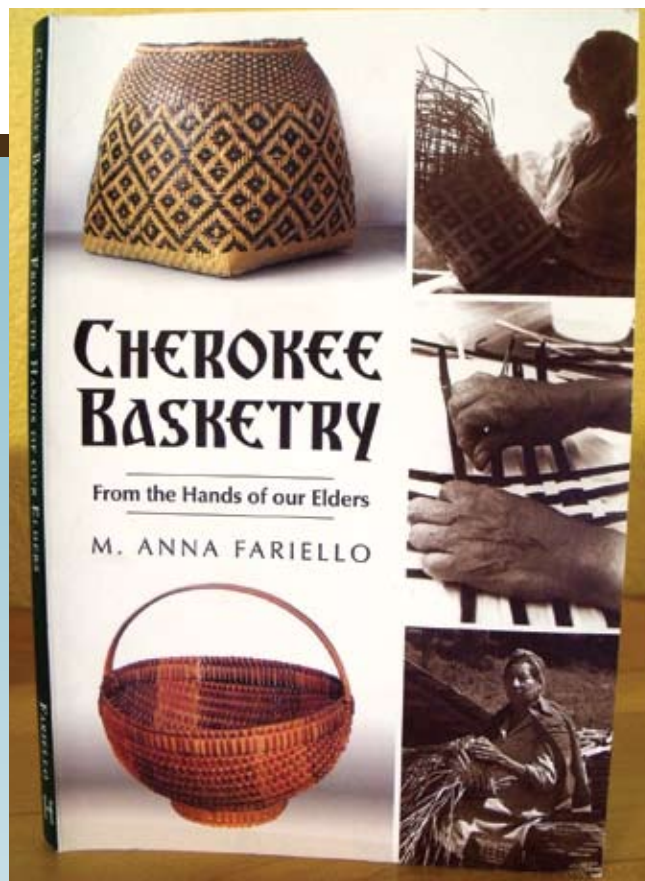
The book chronicles various types of baskets dating from around 1500, which included river cane and white oak splints. With the increased interaction with whites,

the Cherokee adapted hybrid forms of basketry. They included white oak basketry during the nineteenth century and honeysuckle in the twentieth century. Most basket makers learned their skills by observing their mothers basket making and not by being formally taught.

Because of the Great Depression and Roosevelt's New Deal, which included the construction of the Blue Ridge Parkway and the Great Smokey Mountain National Park, the Cherokee were flanked by two tourist destinations. Vying for tourist dollars, baskets now took on new forms and titles. Storage baskets became wastebaskets, and trays became trinket baskets. Double walled baskets, by master maker Eva Wolfe, received five to ten dollars – a mere trinket to purchasers.

The first national exhibition of native arts was held in the 1940's at the Museum of Modern Art in New York City. In 1954 the Qualla Arts and Crafts Mutual was formed as a co-op which paid for work upfront and provided opportunities to sell work year round and not just during the peak season. Profits were then distributed at the end of the year among members as equity payments.

"Cherokee Basketry - From the Hands of Our Elders" describes the three types of basketry being made today: twilling (river cane), checkerwork (white oak) and wickerwork (honeysuckle). The book also profiles many of the legends who created stunning historical basketry.



The book provides information on the Revitalization of Traditional Cherokee Resources (RTCAR), which is a partnership with the Eastern Band, the Cherokee Reservation Foundation, and Western Carolina University. This organization realizes that the past, present, and future depends on the availability of the natural resource material.

Anna Fariello has written a concise history of the Cherokee and provided the much needed insight into basketmakers such as Eva Queen Wolfe, Martha Lossiah Ross, Emma Squirrel Taylor and others who deserve to have the light shine brightly on their accomplishments. This book is a welcome addition to any reader's library and highly recommended. 📖

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New Renew

Amount included \$ _____

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Membership Level

- BASIC US \$35 BASIC INTERNATIONAL \$45 • includes NBO Quarterly Review, membership discount, member exhibitions
- STUDENT \$18 • includes NBO Quarterly Review, membership discount, member exhibitions
- FAMILY US \$60 FAMILY INTERNATIONAL \$70 • includes NBO Quarterly Review, 2 membership discounts, 2 member exhibitions
- NOT FOR PROFIT ORGANIZATIONS (guilds, museums, schools) \$50 • includes basic benefits and link on NBO website
- PROFESSIONAL (for profit) \$75 • includes basic benefits, link on NBO website, and discount on advertisements
- PROFESSIONAL INTERNATIONAL (for profit) \$85 • includes basic benefits, link on NBO website, and discount on advertisements
- SUPPORTING \$300 • includes basic benefits and pass for opening reception
- BENEFACTOR \$500 • includes basic benefits and conference day pass
- PATRON \$1000 • includes basic benefits, conference day pass and opening reception pass

Consider giving a NBO membership as a gift or make a contribution to our \$50,000 Challenge Grant!

Please make your tax deductible check payable to NBO and send to: NBO P.O. Box 277, Brasstown, NC 28902 or apply and pay online at www.nationalbasketry.org



2011 NICHE AWARDS



CALL FOR ENTRIES

Application information now available at www.NICHEAwards.com

New this year in the professional division!

A basketry category will recognize the talent of basket makers and artists from the United States and Canada.

The NICHE Awards annually celebrate excellence and innovation in American and Canadian craft. Additional categories include Ceramics, Fiber, Glass, Metal, Wood, Jewelry and more.

The entry deadline for the professional division is **August 31, 2010**. Judging of entries is based on three main criteria:

- **Technical excellence, both in surface design and form**
- **A distinct quality of unique, original and creative thought**
- **Market viability (professional entries only)**

Finalists are invited to display their work in the NICHE Awards exhibit at the winter Buyers Market of American Craft, February 18-21, 2011 in Philadelphia, PA.

Winners are announced at a special ceremony held during the winter 2011 Buyers Market and featured in the Spring 2011 issue of NICHE.

There is a student division of the competition, with separate categories and an entry deadline of September 30, 2010. For more details, visit www.NICHEAwards.com.

Celebrating Excellence and Innovation in American & Canadian Fine Craft

UPCOMING ISSUE



Margaret Pelletier

fall 2010



Leandra Spangler

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