



National Basketry Organization

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quarterly review | fall 2011



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

[WWW.NATIONALBASKETRY.ORG](http://WWW.NATIONALBASKETRY.ORG)

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**ON THE COVER**

**Artist: Sharon Dugan**

title: Three Urchins (2006)

Dimensions (largest to smallest):

5.5" x 5"

3.5" x 3.25"

2.5" x 2.5"

Natural and dyed black ash splint, birch rims

Photography by Ian Raymond

**NBO Quarterly**

**Review Editor**

Michael Davis

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letter from *the editor*

As the seasons change here on Misty Ridge Farm, so do the operations at the National Basketry Organization. In early October, the NBO Board met at the lovely home of Jo Stealey and Peter LaVaute in Franklin, Missouri. Having served twelve years as President, the Board and I agreed that I would step down as President and elect a new slate of officers. These board members would lead and grow NBO and this board would take a more active role in the governance of the organization. During the meeting, I was elected to a three year term as an Officer of the Board and, as Past President, will now serve as the Executive Director of Special Projects. This will relieve me from day to day organizational activities and provide me with the opportunity to continue to edit and develop the *Quarterly Review*, work on DVD's and documentaries, exhibitions, catalogs, writing grants and pursue fund raising activities. In addition, I will be forming an exploratory committee that will be researching and documenting a future site for an NBO facility that would be a "first of its kind" building designed specifically for basketry and house our permanent collection, a research/library center, gallery, office space, and provide adequate storage.

In reviewing this past year, the National Basketry Organization has much to be proud of its many accomplishments. We had a most successful conference which included three accompanying exhibitions and published a supporting color catalog, *All Things Considered VI*, for Fuller Craft Museum's exhibition. Recently, we produced a color catalog of the show titled, *Tradition and Innovation in Basketry Today: A Special Exhibition from the Permanent Collection and Selected Basketmakers from North Carolina and the Surrounding Regions*. This show was held last summer and hosted by the John C. Campbell Folk School and funded in part by the North Carolina Arts Council, the Windgate Foundation, and the NBO. These publications will be for sale on our website.

The NBO attended the *World Wickerfest Festival and Competition* in Nowy Tomyśl, Poland in late August with a USA delegation that included of Matt Tommey, Sharon Dugan, Kathryn Lewis and yours truly. What a blast it was! There were thirty-two nations represented and the basketmaking competition was keen. Be sure to read Sharon and Matt's articles in this issue for a full description of the events and prizes awarded in Poland.

We have again been blessed with continued support from the Windgate Foundation and I just received notification that NBO has been awarded another challenge in the form of a \$75,000 challenge grant. We are very thankful for this challenge as well as receiving another \$20,000 to initiate and travel an NBO exhibition. The NBO will partner with Fuller Craft Museum and begin development for this show in 2012. The Board expresses our appreciation to Wyona Lynch-McWhite for her assistance with our current exhibition and our future collaborations.

Also, kudos to all the participants at the recent NBO conference held at Stonehill College in Easton, Massachusetts. The silent and live auction raised over \$6,400 toward the Scholarship fund and if you would like to donate directly to this fund, you can do so as we have established a separate account in hopes of building an endowment for future giving. We will keep you posted on scholarship activities on our website and monthly E-newsletter.

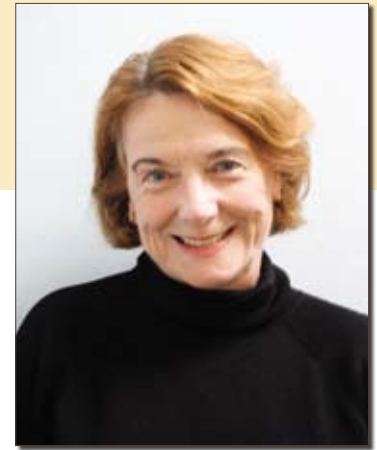
In closing, I wish Lois and the newly reorganized Board the very best. I am most appreciative and honored to have served the organization as President for so many years and look forward to working with our enthusiastic Board. Please contact Lois for all future NBO organizational issues, but know that if you need assistance from our administrative manager Randy Waak, or me, please contact either one of us. The Holidays are upon us. Enjoy!



Michael Davis  
Co-Founder NBO  
Executive Director of  
Special Projects

*Seasons Change - Pumpkins from the garden.*

# president's LETTER



It is with a mix of humility, trepidation and excitement that I introduce myself to you as the new President of the NBO. How do you follow in Michael Davis's footsteps!

The board met in early October for two days at Jo Stealey's house in Missouri to figure out the what-next for the NBO. We were all aware that the organization, a little over a decade old, had outgrown itself. The structure of the organization was creaking and straining with trying to get everything done. We are no longer a "start up." We are not, however, ready to be a fully mature organization run by staff with advice and counsel from a board. We are kind of stuck at an awkward age.

So we have restructured in a way that we think will help us grow to be that mature organization.

The biggest change, of course, is that Michael Davis, who has been a driving force since NBO's earliest days, will be moving away from organizational tasks. But we aren't letting him get away. He will serve as Past-President on the board so we can benefit from his experience as we make decisions and he will continue to work on a very important array of special projects designed to maintain NBO's forward momentum.

Board members will be chairing committees with clearly defined assignments such as finance and membership. We will be letting you know more about these committees and their work.

This new structure will allow more people to get involved in doing the work that needs to be done and will free Michael up to work on the projects that use his talents to full advantage. As we move ahead, we may well ask you to be one of the people who get involved by serving on one of the committees. We hope also to increase the size of the board.

We have set a very aggressive agenda for ourselves. Within the next year our website will become an interactive tool you can use to explore the world of basketry. You will be getting a monthly eNewsletter. We are very close to announcing the locations of our conferences in 2013, 2015 and 2017. Next spring you will find an annual report in your quarterly magazine. And, as we build our capacity, we are talking about a traveling exhibit, building and housing the permanent collection...and more.

I want to thank Jo for her hospitality, Michael for so much dedication over the years and my colleagues on the board for the grace and intelligence they demonstrated as we worked on the always difficult work of change. We left our meeting very excited about this next stage in NBO's development. We ask for your patience as we work out the transitions and we hope you will share in the excitement.

All of us on the Board welcome your comments and ideas. The surveys so many of you filled out this summer drove much of our discussion. I look forward to meeting those of you I don't yet know and to meeting and talking once again with those of you I do know. You are always welcome to get in touch with me.

Lois Russell, President of NBO





NBO Board Group shot from left to right: Lois Russell, Donya Stockton, Susi Nuss, Helene Meyer, Michael Davis, Jo Stealey, JoAnn Kelly Catsos, missing from the photograph is Matt Tommey

6TH BIENNIAL CONFERENCE | TRADITION & INNOVATION IN BASKETRY VI

**AUGUST 2 – 7, 2011**

STONEHILL COLLEGE EASTON, MASSACHUSETTS



GreyMist Studio: Atsuko Iso, Michael Davis, Etsuko Yashiro (owner)



Mobila Gallery Exhibition



Fuller Craft Museum: left to right: Loa Ryan, Geraldine Walkingstick, Dona Look, Dorothy Gill Barnes



Mobilia Gallery: Yrui Tozuka, Jo Anne Cooper (owner), Michael Davis, Libby Cooper (owner), Adele Cooper, Sue Aygarn Kowalski

# NEW S FACTORY PRUE THIMBLEBY



WILLOW + RECYCLED MATERIALS  
+ PEOPLE = MY WORK



**Top left: Chadian Crow (2008)**  
25" x 20" x 8"  
Recycled plastic bags from  
N'Djamena in Chad and willow

**Middle left: Wings (2009)**  
45" x 30" x 10"  
Willow and rush

**Middle center: Prue in studio**

**Middle right: Nest (2011)**  
6" x 4" x 4"  
Nest, bark, wire, stone and linen thread

All Photography by Chinch Gryniewicz  
unless otherwise noted.



I call myself an interactive artist because people are an essential element in my work. I like to explain it like this: willow + recycled materials + people = my work

For example, recently, I made a willow figure with a necklace from recycled drinks cans. I stood her next to a high pedestal with a Welsh Tea Tray on the pedestal. I then invited those visiting the exhibition to write on their memories of drinking tea on the pedestal. I just love reading what people wrote – it adds so much to my work.

I started my working life in healthcare as a nurse and midwife - driven by my fascination with people. I have always dabbled with art and, even while nursing, I took a part-time Art foundation course. So later, with four



small children and not wanting to go back to hospital shift work, I went back to further my education and received a degree called Art Practice and the Community from Middlesex University in London.

During that time I was using lots of different mediums with groups, while at the same time looking for my own art form; a medium that I could express myself in and make work for exhibitions. One day in 1996, I went to the Craft Council Gallery in London to an exhibition called Recycling and saw baskets by Lois Walpole. On the same visit I bought a copy of Ed Rossbach's "40 years of Exploration and Innovation in Fiber Art". I was captivated - it was like falling in love! I soon enrolled in a one day a week course in creative basketry in London, and for four years I had the privilege of learning from some of the best basketmakers in the United Kingdom. We learned traditional techniques from all over the world, as well as being challenged to experiment with a wide range of materials and new forms.

In the fifteen years since then I have worked on many projects from big carnival work to living willow installations.

*Continued on next page*



One of my favorite projects was when I worked with each member of an Arts Center team to make a basket that described them and their role in the Arts Center. We then worked together to position the pieces in the gallery in relation to how each member of the team worked in their interrelated roles. Then we spent some time identifying where there were gaps that needed filling to cover all that needed to be accomplished in the Arts Center. We opened it to the public as an exhibition called *Dynamic Times Over the Turn of the Millennium*.

I am totally fascinated by how people from all over the world and throughout time, have gathered the materials around them and found ingenious ways of weaving them together to construct containers. I have been really fortunate to work with basketmakers in both India and Cambodia. I particularly like the way people incorporate new, recycled materials with harvested plant materials, and I enjoy the challenge of making the two contrasting materials work together.

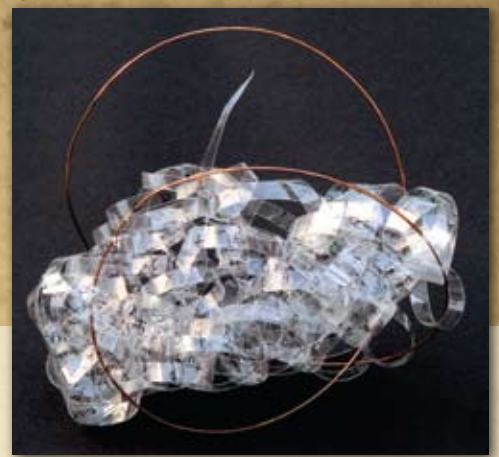
In 2005 I moved to Swansea in Wales and did a Masters degree in Community Arts and worked with storytellers, which added a whole new dimension to my work. I now run many story projects alongside basketry/ sculpture projects, and just like combining willow and recycled materials, I now look for



ways to combine baskets and stories. One of my projects that is bringing basketry and stories together is funded by the Cultural Olympiad which is linked with the 2012 Olympic Games in London. I am working with 1000 children and young people as well as members of the community to build work for an installation at the 13th Century Laugharne Castle, in South Wales. For a month in the summer 2012 we will turn the castle into a magical space of giant flowers and flying birds where the community's audio stories will speak from the castle walls and their video stories will play in the dungeons. There will be a special basketry weekend on June 23rd – 24th with demonstrations and workshops.


Diversity is good – it has made sure that I always have employment, no matter what the economic climate! But I have been challenging myself recently to create a more cohesive body of work. One of the most important milestones on that journey was the three day workshop I took with Lissa Hunter at the recent NBO conference in Boston. During the exercises, which Lissa gave us to help us think about our work, I added the concept of outdoors to the word interactive.

This year I had a commission for a nature trail where I created nine sculptures including caterpillars, ladybugs and butterflies which were made with the local school children's assistance. Since returning from the NBO conference, I have been commissioned to



make the artwork for three courtyards in a new Alzheimer's care home.

I am excited about the future....

Willow + recycled materials + people and their stories + the outdoors = the direction for my future work. 



**Top left: Caterpillar (2010)**  
30" x 3" x 3"  
Recycled aluminium

**Top center: Mary and the Tea Tray (2011)**  
7" x 4" x 3"  
Willow and recycled materials

**Top right: Prayer Circle (2005)**  
8" x 8" x 6"  
Recycled copper and plastic

**Middle right: Woven Lights (2011)**  
20" x 20" x 20"  
Copper tubing and LEDs

**Bottom right: Ladybugs (2010)**  
3" x 3" x 2"  
Recycled aluminium

outdoor sculpture exhibition

# Between Sky & Sea

International weaving culture on an old land fill in Denmark took place from May 15th until June 30th 2011.

*Written by Jette Mellgren, Denmark*

Under the sky surrounded by the sea, one found the exhibition that presented original works by a number of renowned, international basketmakers. All the works had the art of weaving in common, and were placed in a new context.

The exhibition place was a peninsula – an old land fill now covered with soil - an odd space, a hilly area, quiet and possessing an illusion of unspoiled nature – all at the same time. The location was close to town, but still in the middle of nowhere – just between sky & sea! The place nowadays is a recreation area for the inhabitants of our town, Odense, Denmark.

Our idea was to create a sculpture area made on the spot by basketmakers from different parts of Europe to show the potential and variation of each artists' work. We decided that the materials would have to be either naturally grown plants (because we were in nature) or recycled materials (because we were in an old land fill). The work had to be connected with the title "Between Sky & Sea". The artwork remained outdoors, unattended in the midst of wind and rough weather, therefore they had to be sturdy and strong and last for the entire period of the exhibition.

The exhibition was open and free of charge to the public. It was for viewers who liked to be surprised, wanted to experience the outdoor space and who wanted to set foot on soil that would not usually be used for artistic expression. The works were spread out in the area which forced the viewer to walk around the entire peninsula.

We are grateful and honored with the participation of these artists: Mary Butcher (England), Judy and David Drew (France), Juan Farre (Spain), Carlos Fontales (Spain), Annette Holdensen (Denmark), Maiken Jacoby (Denmark), Tim Johnson (England), Helle Schaumann (Denmark), Anna Maria Väättäinen (Finland),



Laurent Weiss (France), Jan Johansen and Jette Mellgren (Denmark).

The exhibition was developed during a workshop in early May. The works had to be ready for the opening on May 12, 2011. The opening was partnered with the Modern Dance Theatre Ingrid Kristensen with their interpretation of "The Little Mermaid" in the sea.

If you go to the website [http://jettemellgren.dk/himmelhav/himmelhav/himmelhav\\_home.html](http://jettemellgren.dk/himmelhav/himmelhav/himmelhav_home.html) you can see a short video presenting all the works accompanied by music "Sea" & "Sky" composed by Niklas Mellgren and Kasper Lund.



**Top Basket: And the Sea Whispers  
To Me (2011)**

5.375" x 8.5"

Natural and dyed black ash splint,  
birch rims, sea shell, waxed linen cord

**Bottom Basket: Raven Trinket Basket (2010)**

3.25" x 5.5"

Natural and dyed black ash splint, birch rims

All photography by Ian Raymond  
unless otherwise indicated



*Featured Artist*

**Sharon Dugan**





**Tribal II (2009)**

5.375" x 5"

Natural and dyed black ash splint, birch rims, guinea hen feathers, grapevine, waxed linen cord, thread



**Sharon Dugan**



**Susan working**

Photo provided by Susan Dugan

**I**nternationally recognized basketmaker/artist, that status is still sinking in. I am so humbled and grateful to be in a place in life where I am receiving recognition for my creativity and am amazed at the results of my hands' work. My mom, a staunch supporter of fine craft, would be so proud.

I was born in Massachusetts in 1943 and am descended from English/Irish stock that settled in Boston and Cambridge. In my early years my family lived in Malden, then in Lynn and I remember country weekend drives. When I was eight years old we moved into the rural southeastern New Hampshire town of East Kingston where I spent many happy hours exploring woods and fields and developing a rich appreciation for the trees and plant material around me. I have vivid memories of my mom weaving baskets she learned at home extension meetings. She wove cornucopias for the holiday tables and vases of round reed formed over Boston Baked Bean jars. Years later my mom taught me some of her basketmaking skills in making melon, egg and "fanny" baskets woven with colorfully dyed reed, grapevine, palm tree racemes and other natural materials.

In the early 1980's I moved north to the foothills of the White Mountains. My life changed the day I saw a fine black ash basket in an art exhibit at Plymouth State College. My heart raced, my mouth dried and the world receded. There was only the basket. I knew at that moment that this was the culmination of my search: the wood element that I love, texture that is so important to me, and the graceful forms.

A wonderful local woman, Marian Woodward, taught me how to pound an ash log, prepare materials and weave a small basket. I was hooked and determined to become an accomplished basketmaker. In the mid 80's I worked for the Martha Wetherbee Basketshop in Sanbornton learning Shaker ash basket basics. I then spent nearly ten years in my studio perfecting material processing and control, technique and formulas. I did not expect that I would have to learn to be a woodworker to make baskets. The Shakers had a regimented woodworking system and I too developed a system that worked for me. In order to design my own signature pieces I had to "do it myself".

Sandwich Home Industries opened in 1932 and launched the fine craft movement that is now known as the highly regarded League of New Hampshire Craftsmen. I was juried in as a member in 1996 and have served on the League's Standards Committee for six years, including chairperson for the last year and am currently a basket juror.

For a number of years I wove lovely ash Shaker baskets. When imports started to arrive from China I was nudged into creating my own work. Out came my mom's pottery books and the study of those shapes resulted in my creation of classic forms. Then I started the search to find exciting patterns. I must give credit to Judy Olney for helping me understand twill patterns. I purchased one of her twill patterns which was described as "difficult" with each row woven individually. Judy said "do with it what you want and good luck". Great, a challenge! Well, I did figure it out and when woven continuously it can work. Being



**Foolish Guinea Hen (2011)**

10" x 5"

Natural and dyed black ash splint, birch rims, guinea hen feathers, thread, grapevine, waxed linen cord



**Raven (2010)**

6.5" x 6"

Natural and dyed black ash splint, birch rims

a visual person I created my own graph paper pattern that corresponded more to my upright/weaver ratios than standard graph paper so that I had a better understanding of the developing pattern. Voila! My urchin basket was born. My Fool the Eye pattern was developed from directions to mend damaged damask fabric that I found in an antique needlework book.

After this period of artistic growth my baskets have become more than form and pattern and include the spirit of the maker. The Fool the Eye Pattern combined with a lid and feathers from my guinea hens become the Foolish Guinea Hen basket, an accurate description. My appreciation of both the wonderful arts and crafts period and the innocence of the early 1950's produced my Retro and stylized Raven baskets. In the piece The Sea Whispers to Me I weave splints of ash wood to my mind's image – creating a conceptual, sculptural and textural basket. The sea laps ever and ever closer to a well worn sea shell whispering the shell's broken story.



Over the years my work has been recognized with many awards; Best Basket, Best Body of Work, Best Traditional Design, the Handweavers Guild of America Award, Finalist in the Canary Islands, Best Basket Internationally in Poland, and others, validating and encouraging me to continue my journey as a basketmaker.

Years ago a friend gave me old copies of the Basketmaker Quarterly magazine in which Jane Sauer had articles published. While reading and rereading those articles I continue to obtain something new, exciting, and inspiring to incorporate into my work. I am very thankful for the creative people who have gone before me who have shared their experiences, and who have encouraged my creativity. When I look up from my work I am amazed to find that nearly 30 years have gone by. What fun!



## 1st & 2nd Place Winner – USA!

The United States delegation, which included Sharon Dugan, was so proud when it was announced at the 2nd International Wicker Festival and Competition, in Nowy Tomysl, Poland, August 25 – 28, 2011, that she won two prizes. There were four categories in the on site competition ; furniture, basketry, decorative, artistic. Sharon won first place in the basketry category. She also won a second place for overall basketry which was sent in for jurying. Congratulations Sharon!

Michael Davis

### Poland Basket (2011)

5" x 5"

Natural and dyed black ash, guinea feathers, grapevine, thread  
Photography by Michael Davis

### Left: Storm at Sea (2005)

5.5" x 5"

Natural and dyed black ash splint, birch rims

### Middle: Desert Winds (2005)

3.25" x 5"

Natural and dyed black ash splint, birch rims

### Right: Sedona (2005)

5.5" x 5"

Natural and dyed black ash splint, birch rims



# Herringbone French Randing

This is the 23rd in a series of articles presented as part of NBO's Basketry Terminology Research Project

In the last basketry terminology article, "English Randing and French Randing" (NBO Quarterly Review, Fall 2011), we discussed basic French randing and twill French randing and showed right-slant examples. With this article we introduce **left-slant French randing**, the use of color with French randing, and **herringbone French randing**, a more complex weave structure.

Let us begin with *Figure 1: Working Methods for Left-Slant and Right-Slant Basic (1/1) French Randing*. Both left-slant French randing and right-slant French randing have one weaver per warp in this simplest form. As each row builds upon the previous row, the upward movement of each weaver progresses with a definite slant. To make this clear, we have labeled the weavers by the direction of their slant, (which is also the direction of the over/under weaving stroke): R for right slant and L for left slant. The numbers refer to the sequence in which each weaver is woven. In *Figure 1a: Right-Slant Basic (1/1) French Randing*, the over-one/under-one weaving stroke is worked upward from left to right while the sequence of active weavers passes from right to left: follow the R1, R2, R3, R4, etc. in the diagram. The working methods are simply reversed to achieve the left slant. Notice in *Figure 1b: Left-Slant Basic (1/1) French Randing*: the over-one/under-one weaving stroke is worked upward from right to left, while the sequence of active weavers passes from left to right: as indicated by the numbering of L1, L2, L3, L4, etc.

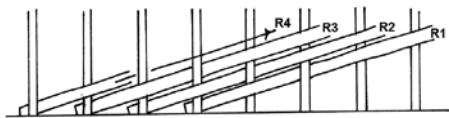
Flo Hoppe's basket, "Fandango" (Plate 1), incorporates color and French randing with different slants and materials as major design features. Narrower bands of over-twist twining worked with heavier black-colored round reed separate the sections of French randing. There are three French-randed sections worked with round reed, in which each row of weaving has black weavers alternating with lighter weavers. Because there is an even number of warps, the basic French randing creates light and dark blocks of color. Two colors are also used in the French-randed sections worked with flat-oval reed. In those sections, the diagonal slants of the French randing are accented by the repeated color arrangement: two dark weavers followed by two light weavers.



**Plate 1: Fandango**

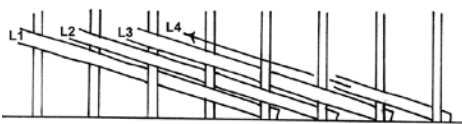
Maker: Flo Hoppe  
Material: dyed round reed; natural and dyed flat-oval reed  
Photography by: Flo Hoppe

**FIGURE 1: WORKING METHODS FOR LEFT-SLANT AND RIGHT-SLANT BASIC (1/1) FRENCH RANDING.**



**Figure 1a:**

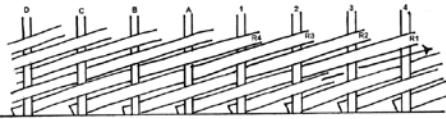
Right-Slant Basic (1/1) French Randing in progress



**Figure 1b:**

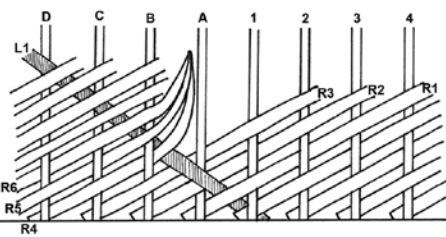
Left-Slant Basic (1/1) French Randing in progress

**FIGURE 2: BASIC HERRINGBONE FRENCH RANDING (1/1)**



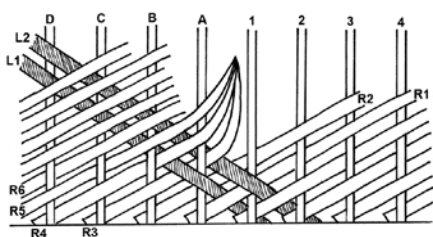
**Figure 2a:**

First Row - Right-Slant Basic French Randing.



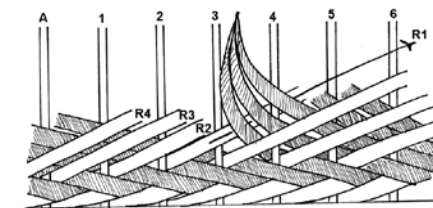
**Figure 2b:**

Beginning the Second Row - Left-Slant French Randing.



**Figure 2c:**

Second Left-Slant Weaver for Second Row.



**Figure 2d:**

Beginning the Third Row - Continuing the Right-Slant French Randing.



**Plates 2a & 2b(detail). Twined Vessel with Herringbone French Randing**

Maker: Flo Hoppe

The warp and twining weavers are round reed while the weavers of the basic (1/1) herringbone French-randed section are flat-oval reed.

Photography by: Flo Hoppe

**Herringbone French randing** is a two-directional variation of French randing where right-slant French randing and left-slant French randing are worked over the same section of warps. If worked without slewing (when two or more weavers are worked together as a unit), it requires twice the number of weavers as warps. There are two sets of weavers: one set weaves a *right-slant* French randing while the other set weaves a *left-slant* French randing. The execution of herringbone French randing requires a two-step process with a row of right-slant French randing alternating with a row of left-slant French randing (or vice versa). As mentioned in our article “Complex Twills”(NBO Quarterly

Review, Fall 2010), the common name “herringbone” sometimes is used to describe reversing twills. Herringbone French randing is also a two directional weave structure and this similarity of reversing angles is why we have adopted the term “herringbone”. In “Twined Vessel with Herringbone French Randing” (Plates 2a & 2b), there is a wide mid section of herringbone French randing (worked with flat-oval reed weavers) which clearly shows the zigzags and textural surface of this weave structure. Using different materials, or working the weavers in pairs (double slewing) adds to the decorative effect. Joanna Schanz (who has coined her own name for the technique, “French braid”) has used

*Continued on next page*



**Plate 3a & 3b (detail): "Hessen" Sewing Basket**

Maker: Joanna E. Schanz  
Material: Buff willow and Red Belgium barked willow.  
Dimensions: 13" x 16" x 12"h.

Featuring sections of herringbone French randing worked with two skein willow weavers, what Schanz calls "French Braid". Schanz's informative detailed description of her techniques: Base of basket is what we call "single twining" or pairing. We call "single twining" because usually in the Amana Colony baskets after a few rows of "single twining" on the base we switch to "double twine". When the weavers are about half way used we introduce the tip of a new weaver. Weave with the two weavers held together (one is skinny and one is fat). The skinny willow is woven so it is towards the center of the base taking up the space you see when you "single twine". This base is only single twined because it will not be seen and does not need to be as strong as the double twine. We also twine "down" as opposed to the English weaving "up". Our weavers hang down with weaving. This way when the "double twining" is done, you will have all butts on the bottom of the base. Produces a very neat strong base.

Side weaving: Weave at bottom of sides before the "French Braid" is what we call "2/1 French Randing" all the way. I began with tips since the space between uprights is smaller than higher up on the sides. Amana Colony baskets we can trace back to the village of Homestead began the side weaving with a 2/1 French randing for several rows before changing to French Randing 1/1. We have also seen the French randing beginning with a 3/1 for one row, 2/1 for next row and then the regular 1/1 French randing. The weave above the French Braid is "basic 1/1 French randing with an over-two start".

Border: each upright goes behind 2, in front of 3, behind 1 and out. 1 name borders by how the strokes weave. This border would be 2,3,1.

Lid: Base spokes lashed with buff skined willow. Single twining with two sets chasing. Begin with tips splice butt-to-butt and tip-to-tip. One row of buff 4-rod wale beginning with butt, tip, butt, tip: weaving in front of 2 and behind 2 half way plus 4 strokes; splice tip-to-tip and butt-to-butt, weaving back to beginning splicing ending with beginnings. Then 2/1 French Randing all the way beginning with tips and ending with butts (same as on basket beginning side weaving) and 1 row of 4-rod wale. (If I do only one row of 4-rod wale for strength, I do the butt, tip, butt, tip beginning half way, splice and weave back to beginning.) Next: the "French Braid", 1 row of 4-rod wale; 3-Rod wale with two beginnings chasing begin with tips and splice butts. Splicing butt-to-butt and tip-to-tip. Lid border same as basket 2,3,1.

This basket has the traditional replaceable bottom "foot". Did not use the cuttings from the basket border, as I wanted the Red Belgium willow.

Cranked handle on top; Willow cordage for latch and loop. Very fat willow piece attached with leather string to complete latch. (Joanna Schanz correspondence with Cynthia W. Taylor. 18 September 2011)

Photography by: Joanna E. Schanz

the "French braid technique" in buff skein willow in both the basket body and lid of her willow "Hessen" Sewing Basket featured in Plates 3a & 3b.

To more clearly show the working method for creating **Basic (1/1) Herringbone French randing** (Figure 2), we have illustrated the technique using light-colored weavers for the right-slant French randing and dark weavers for the left-slant French randing. In the first right-slant row (Figure 2a) the end of the first weaver, R1, is secured behind Warp A and worked upward to the right – crossing over Warp 1, under Warp 2, and rests against the warps to the outside of the basket. The next weaver, R2, is started in a similar way: behind Warp B and follows the same over-one/under-one stroke. The last weaver (shown with the arrow) completes the entire row and all weavers angle upward to the right and rest outside the warps.

With the second row of basic herringbone French randing a different set of weavers (shown as dark weavers) are begun and worked with the opposite slant- a left slant. As shown in Figure 2b, the end of the first left-slant weaver, L1, has been inserted under R1 and anchored behind the warp to the right, Warp 1. As L1 is worked *upward to the left* it crosses over Weaver R2, Warp A, and Weaver R3, before it is worked under Warp B. To complete the weaving stroke, the left-slant weaver is then brought to the outside of the basket and rests against the warps to the left, Warps C, D, etc., and under all "free ends" of the right-slant weavers. The next weaver, L2, is secured behind Warp 2 (to the right of the first) and worked upward to the left in an over-one/under-one fashion similar to the first. (See Figure 2c). As each successive weaver of the second row is manipulated it crosses over two light weavers and one warp and then under the next warp to the left – creating a second

layer of left-slant weavers below the inactive right-slant weavers. In order to do this, the "free ends" of the other right-slant weavers of the first row have to be lifted up as illustrated in Figures 2b and 2c. Upon the completion of the second row, there will be twice as many weavers as warps and two layers of weavers – one facing to the right and the other to the left. Both layers are outside the warps. Compacting

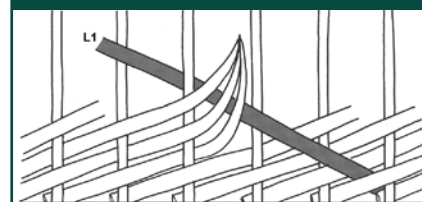


**Plate 4: Amish Herringbone Basket.**

Maker: Flo Hoppe  
Material: Natural round reed, smoked round reed, and flat-oval reed dyed navy blue and amethyst. Dimensions: 12" x 12" x 11" h., 9" rim diameter. 7.5" base diameter. Techniques: Base woven with "Japanese weave" (2/1 twill randing). The side weaving (from the base up) begins (and ends) with a band of three-rod wale (over-2/under-1 three-strand twining), then right-slant basic (1/1) French randing with navy weavers, which transitions into four rows of basic (1/1) herringbone French randing with the introduction of the left-slant French randing with amethyst weavers. The left-slant French randing continues for three rows and then transitions into two rows of herringbone French randing with the introduction of right-slant (double-slewed) smoked round reed weavers. The right-slant French randing continues for four rows creating a centering point for the over-all design. With slight modification in the number of rows woven, these same techniques and colors are echoed in the upper half of the basket. For more specific details see Flo Hoppe's *Contemporary Wicker Basketry 2nd ed.* (Rome, NY: self published, 2005, p. 151).  
Photography by: John C. Keys



**FIGURE 3: MIXED HERRINGBONE FRENCH RANDING WITH RIGHT-SLANT BASIC (1/1) FRENCH RANDING AND BEGINNING OF SECOND ROW WITH LEFT-SLANT (2/1) TWILL FRENCH RANDING**



the completed weaving rows is recommended before working the third row.

In the third row, it is the right-slant weavers that are the "active set." See Fig. 2d: *Beginning the Third Row - Continuing the Right-Slant French Randing.* The first right-slant weaver, R1, passes over two left-slant weavers and over Warp 3 and then under two left-slant weavers and under Warp 4 and the unwoven "free end" is brought to the outside resting against the warps to the right and UNDER the layer of left-slant weavers. It is necessary to lift the left-slant weavers in order to open up space and see the correct pathway. As each successive right-slant weaver (L2, L3, etc) is worked in a similar way, the zigzags of the weave

**Plate 5: Horizontal Stripes in Basic (1/1) Herringbone French Randing.**

Maker: Flo Hoppe  
Photography by Flo Hoppe

**Plate 6: Dashes in Basic (1/1) Herringbone French Randing**

Maker: Flo Hoppe  
Photography by Flo Hoppe



**Plate 7: "Zs and Ss Herringbone"**

Maker: Flo Hoppe  
Material: Natural round reed for warps and twined sections; natural and brown dyed flat-oval reed for the weavers of the basic (1/1) herringbone French-randed section.  
Photography by John C. Keys

structure become apparent. With this illustration, the odd rows weave the right-slant French randing, while the even numbered rows are worked with the left-slant French randing. As a row is worked, the outer active set of weavers for one row becomes the inner inactive layer for the next row.

When color is introduced, the design possibilities for French randings and herringbone French randing become innumerable. Flo Hoppe's "Amish Herringbone Basket" (Plate 4), inspired by the colors often used by the Amish for their quilts, blends left-slant French randing, right-slant French randing and herringbone French randing. While Hoppe uses a uniform color for each set of weavers, she alternates the direction of their slant, and varies the length of the weavers for each set so that right-slant French randing transitions into herringbone French randing which, in turn, transitions into left-slant French randing. As the section of herringbone French randing is worked at each transition point, the color (and sometimes material) of the newly introduced set of weavers is also

changed. Three-rod wale at the top and bottom not only frame this artwork, but also add strength and stability to the structure.

Many decorative combinations are possible. As shown in Hoppe's Amish Herringbone basket (Plate 4), when there are different colors for the right-slant weavers and left-slant weavers, and the rows are tightly packed, then horizontal bands of color are created. A very different five-row example of a section of herringbone French randing is shown with the close-up photo Plate 5: Horizontal Stripes in Basic (1/1) Herringbone French. Any number of warps is possible, and the length of the herringbone weavers determines the height of the herringbone section. Dashes of color are the design choice in the close-up photo Plate 6: Dashes in Basic (1/1) Herringbone French Randing. In that case the left-slant French randing is worked with light-colored weavers, while the right-slant French randing alternates light and red-colored weavers. There are really unlimited design possibilities when more than two colors are used in both sets of weavers. Flo

*Continued on next page*



**Plate 8: Mixed Herringbone French Randing with Right-Slant (2/1) Twill French Randing and Left-Slant Basic (1/1) French Randing.**

Maker: Flo Hoppe  
Photography by Flo Hoppe



**Plate 9: Basic (1/1) Herringbone French Randing Transitions to (2/1) Twill Herringbone French Randing and Back to Basic.**

Maker: Flo Hoppe  
Photography by Flo Hoppe

Hoppe's basket featured in Plate 7, "Zs and Ss Herringbone", has a central herringbone French-randed section where each set of weavers has a repeated color sequence of two brown weavers and then one light weaver. The proper placement of the colors in the second left-slant French-randed row is critical to creating the over-all design.

Consider also the possibility of working a different over-under stroke for the French randing for each set of weavers, what we have called "**Mixed herringbone French randing**". See Figure 3: *Mixed Herringbone French Randing with Right-Slant Basic (1/1) French-Randing and Beginning of Second Row with Left-Slant (2/1) Twill French Randing*. In Plate 8, the right-slant weavers are worked with a (2/1) twill French randing while the left-slant weavers are worked with a basic (1/1) herringbone French randing. Plate 9 shows another possibility where basic herringbone French randing

transitions to **twill herringbone French randing**. Row 1 is basic (1/1) right-slant French randing worked with dark weavers; row 2 is rose-colored weavers worked with a left-slant French randing in the basic over-one/under one stroke. Then rows 3 and 4 are twill herringbone French randing: row 3 is over-two/under-one twill French randing with the right-slant weavers and row 4 is worked in (2/1) twill French randing with the left-slant weavers. The twill French randing transitions back to the basic (1/1) French randing for the remaining rows of the herringbone French-randed section. Indeed the possibilities for variations of the herringbone French randing are endless!

We thank Joanna Schanz for her contributions to this article. The next article will address more variations of French randing. 📄

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# ROCKSTARS: Basketmakers in Poland



From Left to Right: Matt Tommey, Sharon Dugan, Kathryn Lewis, Michael Davis, Jo Stealey, Ann Ratnajarah (Great Britain)

Written By Matt Tommey

I've been a basketmaker for 18 years now and for most of that time worked primarily in the southeastern region of the United States. Like many artists I dreamed of one day being able to show my work around the world and for me, that opportunity came this past August.

In the spring of 2011 I was invited by the NBO board to be a part of the US delegation to the International Wickerwork Competition and Festival and Nowy Tomysl, Poland, a rural town southeast of Berlin, Germany. Because of the translation issues and difficulty communicating with the festival organizers we weren't 100% sure what we were getting ourselves into but pressed on with excitement nonetheless. As the dates got closer, we began to realize this was much more than just a small, regional event. It was a truly international event with over 70 artists from 32 nations around the world represented at what we affectionately called "The Basketry Olympics". The festival included 2 competitions, juried exhibitions and a variety of other events all centered around Polish willow basketry.

From around the country we all gathered in Poznan, Poland, the largest airport around the small

town of Nowy Tomysl. The US delegation consisted of myself, Michael Davis, who was asked to lead the American delegation, Jo Stealey, PhD, professor of Fiber & Textiles at the University of Missouri – Columbia, and basketmakers Sharon Dugan and Katherine Lewis. Once we got on the ground in Nowy Tomysl, the excitement was palpable. Friendly Polish artists greeted us and beautiful living willow sculptures dotted the festival grounds that included a large exhibition area, museum of traditional Polish basketry work and a huge white tent which would serve as the competition area. We checked in on a Thursday and were greeted by our translation team and the festival organizers. We then received all our materials for the weekend competition, including matching hats, shirts and aprons and were given the afternoon off to relax before the big weekend.

On Friday the festival opened with a rousing ceremony complete with folk dancing, regional and national dignitaries and even a wicker car which carried the festival commissioner to the stage. After the ceremony, all the basketmakers were immediately summoned to the competition tent where we had to choose our material – all locally grown willow – our work area and begin working on the project of our choice. For a southern boy who has never worked with willow before, I have to say it was quite nerve-racking and yet a wonderful challenge. I had read a little bit on how to prepare and use willow right before the trip but to be seated next to willow basket guru's who had specialized in that material for 20, 30 and 40 years was a bit overwhelming. So, with an idea in my head and nothing else but a "wing and a prayer" as my granny used to say, I jumped right in. All the basketmakers worked until around 6:00 pm the first day and needless to say, we were exhausted. We ended the evening as we did every evening, with a lovely dinner and lively conversations with basketmakers from around the world.

Saturday we started early at 8:00 am and worked right through lunch until literally two minutes until 4:00 pm deadline. I did have a little time that day to walk around and take some pictures of other basketmakers at work. It was such an honor to be among artists of such a high caliber. Their unlimited creativity, masterful skill and command of the material made for some pretty stiff competition. My "assistant", world-renowned basketry artist Michael Davis worked with me all Saturday putting the finishing touches on my willow debut while Jo Stealey encouraged us from the sidelines with design ideas and cold water! Thank goodness we finished just in time for

me to literally run the basket over to the jury area for final judging.

Unfortunately, we'd have to wait one more day to find out the Jury's decisions. That evening, we all were invited downtown where all the artists and festival participants did a city-wide parade complete with national flags, signs and other festivities. The US delegation co-ordinated by our stylist, Randy Waak (not present) was not to be outdone and donned red shirts with large American flags on the front as we chanted "Kochamy Polska" or "we love Poland" waving our American flags along the way. The crowd loved it and we all had a great time celebrating basketry! Of course it didn't hurt to have the large Senegal delegation making glorious music behind us. I don't think any of us had ever been in a parade before, much less one celebrating basketry...and yes Jo Stealey can dance!

Sunday Morning all the artists, dignitaries and festival organizers gathered at a local hotel for the International Wickerwork Festival Forum on Wicker where Professor Jo Stealey and other internationally renowned artists, scientists and business leaders lectured on the economic and artistic impact of willow on Poland and the world. Jo gave a marvelous lecture on the history of the Contemporary Basketry Movement and even featured members of our delegation in her talk. That evening we all gathered once again at the festival fairgrounds for the closing awards ceremony. Other artists who initially were just 'the competition' had now become dear friends and through our incredible talented translators, we laughed, shared common stories from the weekend and talked about opportunities to visit one another's countries.

As craft artists go, basket makers often joke that we're at the bottom of the proverbial totem pole. However, things were about to change – big time. We all thought the closing ceremony was at the museum. At the last minute, which was not unusual, we found out that the ceremony was to be held at the festival fairground stage. As we made our way over there literally thousands of people jammed the area. We waited for a while backstage and then all at once walked up on to a huge 'rock and roll' stage complete with jumbo-tron video screens, huge speakers and what seemed like about 15,000 people in the audience. As the ceremony went on names were called and awards were given in a variety of categories. The crowd cheered, we beamed with pride and laughed among ourselves. One of the artists jokingly said "Hey, we're rockstars" and I guess for a moment we were.

The highlight of my trip was during the awards ceremony when I was awarded the Festival Commissioners Award for my basket. When they called out "Matt Tommey – USA" I was stunned. The crowd cheered and I made my way to the front of the stage with the other winners. It was amazing. I was humbled and yet so very grateful for my mentors Michael Davis, Katherine Lewis, Sharon Dugan and Jo Stealey for their encouragement and support of my very first willow project– especially Michael who was sweating as much as I was at the end as we put the finishing touches on the basket. As an artist, you often dream of those moments where your work, passion and commitment to your craft will be recognized. At that moment when the crowd cheered, my knees were weak and the whole scene went misty in my mind, all I could do was laugh and think of one word: "Rockstar". Later that night, in true Polish fashion we ended the evening with a blowout party back at the hotel complete with one more round of recognitions, delicious Polish fare, great quantities of vodka, and lots of hugs, well wishes and good-byes. Sharon Dugan was an even bigger winner and her story is on page 9.

Each of us were so honored to have been a part of this historic event representing our country and our craft. It was much more than just a festival. It was an opportunity to both invest in and receive from the wonderful creative community of basketmakers from around the world. Needless to say, the art of basketry is alive and well in the hands of skilled, creative makers. The 3rd International Wickerwork Festival will be held in 2014 and I'm already making my plans. How many of you would like to join us?



## The 1st Place Winner - USA!

Untitled (2011)

36" x 26"

Willow

Photography by Michael Davis





**Left: Seven Fingers (2010)**

10.5" x 9.5" x 8"

Watercolor paper, acrylic paint, waxed linen thread  
Photography by Ken Rowe

**Top: Dorothy in her studio**

Photography by Dorothy McGuinness

# DOROTHY MCGUINNESS

**A**n incredible journey started when I took my first basket making class in 1987 from the University of Washington Experimental College. It was called Creative Basket Making. It looked interesting and I thought it would be a fun new craft to learn. We learned twining, coiling, and diagonal plaiting and working with natural materials. I was hooked. Before I became involved in Basketry I did a lot of different types of hand work: knitting, crochet, cross stitch, needle point and embroidery. But I dropped all that after I took my first basketry class. I still occasionally do a little knitting or crochet, but I concentrate exclusively on basket making now.

I was very fortunate to start my exploration of basket making just as Michelle Berg and Leslie Coe were starting up the Basketry School in the Fremont area of Seattle. It became my home away from home. I took almost every class they offered, whether I could afford it or not. I was at the school at least once or twice a week whether I had a class or not. It was just a great experience to have all the exposure to so many teachers, techniques and materials.

In 1994, about the time the Basketry School was winding down after 7 or 8 years, another basketry school opened up north of Seattle in Marysville, called Fishsticks. This is owned and operated by Judy Zugish and Bill Roeder. They brought in many national and international teachers to teach workshops at their studio. So my basket education continued. Although Bill and Judy are focusing more on their plant business now, they still have the occasional interesting teacher in to tempt me to take one more class.

I've taken more than 200 basket workshops over the years and many of them have influenced my work. Shuna Rendel, of England, gave me a great technique she called complex linking, at the 1997 Basketry Focus Conference in Geneva Park, Ontario. I've explored this technique a little, but still have so many more ideas I'd like to try.

I've taken many classes in natural materials and traditional techniques from local native artist. These include Anna Jefferson (Lummi), Holly Churchill (Haida), and Elaine Emerson (Colville). I've worked with willow, ash, cedar bark, white oak, birch and



**Top: Electric Blue (2011)**

18.5" x 12" x 12"

Watercolor paper, acrylic paint, waxed linen thread  
Photography by Ken Rowe

**Bottom: Behold (2011)**

10.5" x 19" x 12"

Watercolor paper, acrylic paint, waxed linen thread  
Photography by Ken Rowe

“ I know it was a *life changing* experience for me when I took that first class. I can't wait to experience the *rest of the journey.* ”

many other materials. I've explored coiling, twining, plaiting, mad weave, rib style baskets and everything in between. But, diagonal twills are what I enjoy working with the best.

I think Judy Zafforoni first exposed me to the idea of just playing in basketry. She was very good at letting students experiment with structure and form with her woven cherry bark baskets and folded pouches. She would encourage students to try something different to see what would happen. Sadly she is no longer with us.

I was first exposed to bamboo baskets at the Basketry School by Nhia Heu, a Hmong tribesman, who weaves beautiful functional baskets. I then started my study of Japanese style bamboo flower baskets with Jiro Yonezawa at the Basketry School and continued studying with him at Fishsticks. I took more than 30 workshops over 15 years with Jiro. I learned many styles of Japanese weaving techniques using bamboo: diagonal and undulating twills, hexagonal and hemp weave, rinko and chrysanthemum starts, various embellishments and much more. I believe that Jiro had the greatest influence on my work in terms of technique and esthetics.



It was a great learning experience, but I knew I wasn't really interested in taking the time to develop the necessary meticulous skills to properly process bamboo for weaving fine baskets. I explored cedar bark for use in diagonal twills, but was less than satisfied with the results. In 2000, I took a class from Jackie Abrams at Fishsticks using watercolor paper for weaving baskets, and finally found my medium of choice. I never looked back, dropping all other materials to work exclusively with paper.

I now work in diagonal twills using mostly narrow 3mm wide strips cut with a pasta maker. I paint the paper before-hand with a variety of acrylic paints. I design and discover new shapes, possibilities and weaving innovations by approaching most of my work as a type of puzzle. I constantly challenge myself with questions:

"If I weave these two corners together what will happen?"

"If I weave these two or three pieces together what is my result?"

"If I weave this side longer where will I be directed?"

"If I weave this combination of color in this order what will occur?"

I access new shapes and possibilities with these experiments and innovations. The mathematical aspects of the shapes and patterns and the use of color inspire me. They fill my thoughts with endless creative possibilities.

I am intrigued by the potential outcome of any new design. The evolution of my pieces is built on taking a risk and avoiding the 'known'. While I could continue to play it safe and continue in the 'known,' I prefer it to be a continual experiment, progressing and developing. The risks provide a challenge often leading to a new direction. This is the excitement that keeps me working in a repetitive medium.

I have participated for many years in various national and international juried shows. In the last few years I've had solo shows in Rocky Mount, North Carolina, Auburn, Washington, and Grants Pass, Oregon. I have three more solo shows scheduled in the next 2 years, one in Eugene, Oregon next year at the Maude Kerns Art Center and two in Tennessee in 2013 at the Joan Derryberry Art Gallery in Cookeville and the Appalachian Center for Craft in Smithville.

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**Left top: On Point (2010)**

9" x 9.5" x 9.5"

Yupo paper, acrylic paint,  
waxed linen thread  
Photography by Ken Rowe

**Left bottom: Shifting Sands (2008)**

8.5" x 8.5" x 2.5"

Watercolor paper, acrylic paint,  
waxed linen thread, beads  
Photography by Ken Rowe



**Left: Child's Play (2008)**

18.5" x 12" x 12"  
Watercolor paper, acrylic paint, waxed linen thread  
Photography by Ken Rowe

**Top: Alice (2008)**

8" x 13" x 8"  
Watercolor paper, acrylic paint, waxed linen thread  
Photography by Ken Rowe

**Right: Grass (2009)**

12" x 4.5" x 4.5"  
Watercolor paper, acrylic paint, waxed linen thread  
Photography by Ken Rowe



In 2007 I participated in a Fiber Arts Certificate Program at the University of Washington Professional and Continuing Education School. It was a three quarter program where we worked on personalizing our artwork and improving our creativity. We got an overview of the history of fiber arts and learned how to prepare for professional opportunities. The best thing I got from the program was a community of other fiber artists with whom to meet and network on a regular basis.

I also participated in a professional development program sponsored by Artist Trust called the EDGE program. It was a weeklong intensive focusing on

professional practices for visual artists. It gave me a lot of practical skills and advice on resumes, portfolios, approaching galleries, finances, taxes. It gave me good grounding in my professional practices.

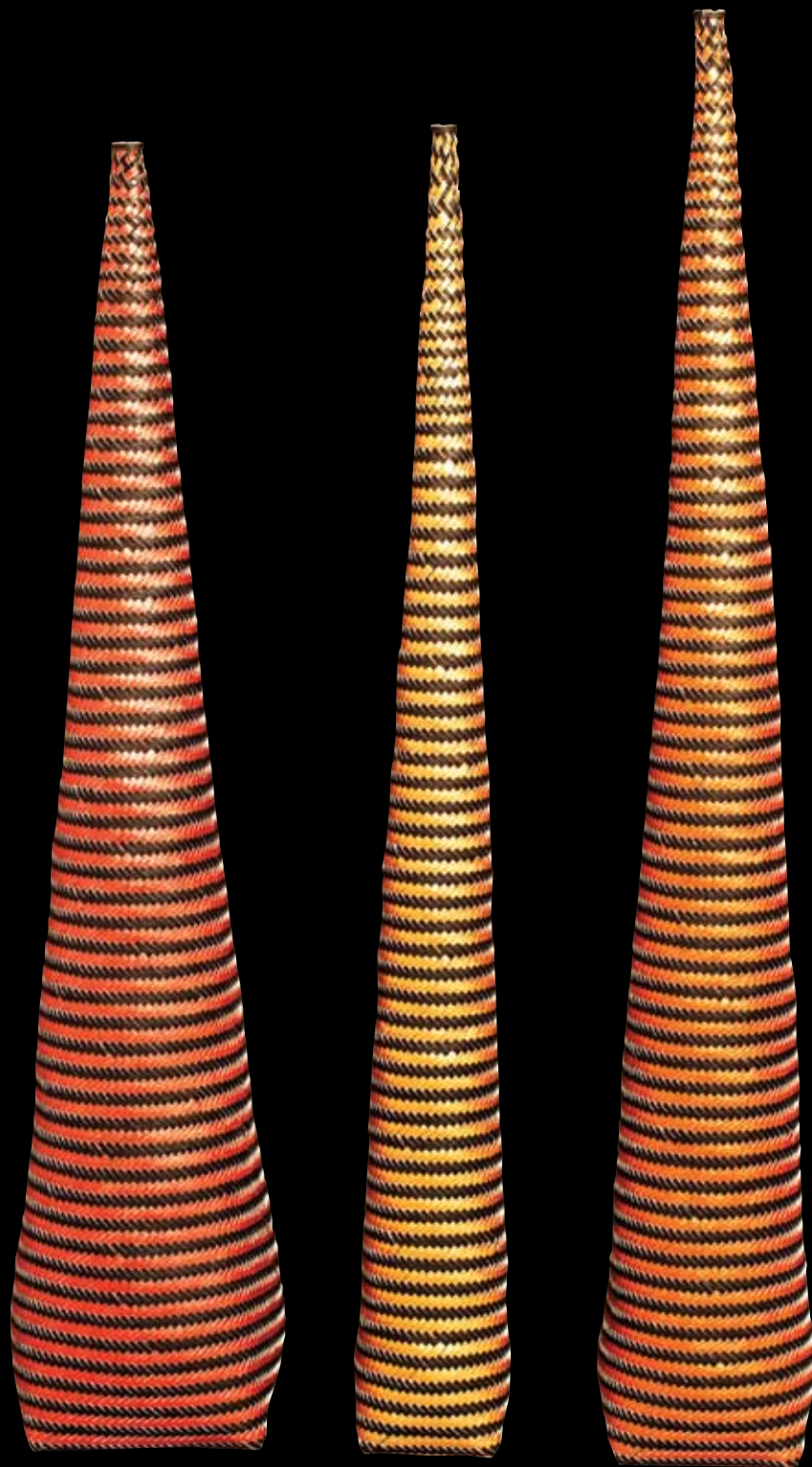
I was born and bred in Western Washington. I grew up in Skagit County north of Seattle. I attended the University of Washington, and began working in a lab as a student helper nearly 28 years ago, and I never left. I now work as a Research Scientist, with the same investigator, at the University of Washington, in a clinical research lab.

I had lived most of my adult life in Seattle when I started looking to buy a house

with studio space. I found one I could afford in Everett, which is about 20 miles north of Seattle. I found a place with a detached garage I could use as my studio. It seems hard to believe it will soon be 7 years since I signed the mortgage papers. Now I spend many an evening and weekend working in the studio on new pieces. And when I need inspiration I can dive into my ever growing collection of over 300 basket books.

I've been a member of the local Basketry Guild, Northwest Basket Weavers, Vi Phillips Guild since 1990. I'm also a member of the Northwest Designer Craftsmen, the Northeast Basketmakers Guild, the Handweavers Guild of America, as well as various other organizations, and of course the National Basketry Organization. I attended the HGA Conference in 1999 at Arrowmont where the National Basketry Organization got its start as well as NBO's most recent conference in Boston.

I've made so many lifelong friends through basketry; I'm not sure where I would be without the basketry community. I've traveled and seen other parts of the country and the world because of basketry. I know it was a life changing experience for me when I took that first class. I can't wait to experience the rest of the journey. 🍷

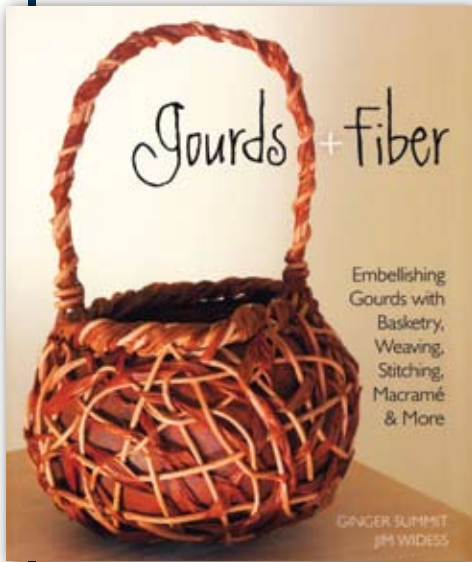


**Left: Fade to Black (2008)**

45" x 16" x 16"  
Watercolor paper, acrylic paint,  
waxed linen thread, beads  
Photography by Ken Rowe

**Top: Sentinels (2011)**

31" x 18" x 7"  
Watercolor paper, acrylic paint  
Photography by Ken Rowe



## Gourds + Fiber: Embellishing Gourds with Basketry, Weaving, Stitching, Macramé & More

by Ginger Summit and Jim Widess. *Lark Crafts, An Imprint of Sterling Publishing Co., Inc., 387 Park Avenue South, New York, New York 10016. 2011. Soft cover, 144 pages, \$19.95.*

There are many gourd books being written today, but none has approached it from the angle of adding fiber techniques and embellishments on the outside of the gourd. Summit and Widess have explained the various fiber techniques well with step-by-step photos along with detailed instructions. Many contemporary artists' gourds are showcased throughout the book as well as having unique examples of antique gourds.

The book begins with a short history of gourds from African and Asia that use fiber techniques for practicality as well as beautification. The next section deals with selecting and preparing the gourds as well as finishing the interior and exterior before working with fiber.

Chapter 2 deals with rims, handles, bases and lids. A particularly beautiful example is a beaded rim. Handles are carved or decorated before being attached to the gourd. A twined base is begun with drilled holes in a circular pattern allowing you to lace leather through in parallel lines. Leather weavers are then twined around them. For the lidded gourd, an extender is added to the gourd to make the lid a tight fit.

Lacing, couching, and stapling are techniques covered in Chapter 3. The techniques include decorative stitches, a dracena draco rim, cascading beads and buttons, and wire designs based on Zulu geometric patterns.

Chapter 4 explores coiling. Coiled rims are woven around the tops of the gourds with pine needles and raffia or yarn. The chapter also explains how to bridge a gap with free-floating coils to add an interesting negative space to your project.

Chapter 5 is entitled Twining. Several of the twining techniques are done as extensions on the top of the gourd. Others require making slits in the sides of the gourds in order to twine intricate designs through them. One unusual gourd has been cut in half with spokes inserted between the two halves then twined with date palm stalks. Reed, dracena draco, paper rush, telephone wire, and bamboo strips are some of the materials used.

Weaving and Plaiting are covered in Chapter 6. The techniques range from random weave with vines and colored raffia to diagonal plaiting with leather strips, to weaving over warps strung on the outside of the gourd. A variety of Teneriffe patterns are included. Nails, nailed into the top of a thick gourd, are used for making several layers of string art.

Chapter 7 include many examples of netting and knotting. Whole gourds are covered in knotless netting with various fibers: artificial sinew, copper wire, and waxed linen, each giving a completely different look and feel. A noisemaker called a shekere has its surface covered with knots worked with waxed linen and shells. There are also two examples of gourds using macrame techniques, one with square knots, the other with Josephine knots.

The final chapter explores felting and crochet. The felting process is well explained, but there are only examples of gourds with crocheted coverings.

All the books authored by Ginger Summit and/or Jim Widess are always excellently researched and written. This book is no exception and well worth having in your library.

## CONFERENCES & RETREATS

### January 12-15, 2012

Tidewater Basketry Guild of Virginia Guilders Weave  
Point Plaza Suites ~ Newport News, VA  
[www.tidewaterbasketryguild.org](http://www.tidewaterbasketryguild.org) ~ (757)436-6725

### January 19-22, 2012

Texas Basket Weavers Association Conference  
T Bar M Resort, New Braunfels, TX  
[www.texasbasketweavers.com](http://www.texasbasketweavers.com)

### February 3-5, 2012

Georgia Basketry Association Convention  
Doubletree Inn Atlanta/Roswell in Roswell, GA  
[www.georgiabasketry.com](http://www.georgiabasketry.com)

### February 11-18, 2012

Basket Weaving Cruise 2012  
Carnival Freedom Leaving from Ft. Lauderdale, FL  
Linda at A-1 Supertravel ~ (866) 878-8785  
[www.basketweavingcruise.com](http://www.basketweavingcruise.com)

### March 15-18, 2012

NCBA 2012 Convention  
"THE WOVEN JOURNEY"  
Sheraton Imperial Hotel - Durham, NC  
[www.ncbasketmakers.com](http://www.ncbasketmakers.com)

### March 30 - April 1, 2012

Surface Design Association Conference  
Identity: Context & Reflection 2012  
Philadelphia, Pennsylvania  
[www surfacedesign.org](http://www surfacedesign.org)

### March 30 - April 1, 2012

Los Angeles Basketry Guild Retreat  
Camp Stevens, Julian, CA  
[www.labasketryguild.org](http://www.labasketryguild.org)

### April 21-22, 2012

Baskets and Gourds Containers of our Culture  
Visalia, CA ~ Toni Best (559) 627-5430  
[www.calgourd.com](http://www.calgourd.com)

### May 3-5, 2012

Lake Country Basket Guild Basket Fest 2012  
Excellence Center-Waukesha, WI  
Sally Turner ~ (262) 544-5512  
[www.lakecountrybasketguild.com](http://www.lakecountrybasketguild.com)

### May 18-20, 2012

Tradition / Innovation Fiber Artisans Conference  
Conference of Northern California Handweavers  
Oakland Convention Center, Oakland, CA  
[www.cnch.org](http://www.cnch.org)

### May 18-20, 2012

Ky Gourd Society 18th Annual Gourd Art Show  
[www.kygourdsociety.org](http://www.kygourdsociety.org) ~ (502) 463-2484

### June 4-10, 2012

Stowe Basketry Festival  
Round Hearth at Stowe, VT  
[www.roundhearth.com](http://www.roundhearth.com) ~ (800) 344-1546

## EXHIBITS

### October 22 - December 3, 2011

Unexpected Edge: Yugen in Contemporary Art  
Cavin-Morris Gallery, New York, NY  
[www.cavinmorris.com](http://www.cavinmorris.com) ~ (212) 226-3768

### October 28, 2011 - January 7, 2012

Traditional Crafts - Past and Present Perspectives: Quilts, Woodcraft and Basketry  
Hillsborough Arts Council, Hillsborough, NC  
[www.hillsboroughartscouncil.org](http://www.hillsboroughartscouncil.org)

### November 2 - December 7, 2011 ~ Southern Utah University Library

January 26 - April 11, 2012 ~ Weber State University Library  
Traveling Exhibit: Willow Stories: Utah Navajo Story Baskets  
[www.arts.utah.gov/area\\_interest/visual\\_arts/tep/exhibits/willow.html](http://www.arts.utah.gov/area_interest/visual_arts/tep/exhibits/willow.html)

### November 5 - 29, 2011

GATHERED: An Exhibit of Works in Fiber  
MUSEO Gallery, Whidbey Island, WA  
[www.museo.cc](http://www.museo.cc) ~ (360) 320-1885

### November 18, 2011 - May 1, 2014

Woven Identities: Basketry Art from the Collections  
Museum of Indian Arts & Culture  
Santa Fe, NM  
<http://www.miaclab.org/upcoming-exhibitions&eventID=1249>

### Ongoing - November 19, 2012

Spirit of the Basket  
Sacramento State University, Library Gallery  
<http://www.al.csus.edu/sota/ulg/> ~ (916) 278-6011

### Ongoing - December 12, 2011

All Things Considered VI  
Juried and Invitational Exhibition sponsored by the National Basketry Organization  
Fuller Craft Museum, Brockton, MA  
(508) 588-6000  
[www.nationalbasketry.org/all-things-considered.html](http://www.nationalbasketry.org/all-things-considered.html)  
[www.fullercraft.org/exhibitions.html#Basketry](http://www.fullercraft.org/exhibitions.html#Basketry)

### Ongoing - December 31, 2011

Woven Wonders: Native American Basketry  
Mint Museum of Art, Charlotte, NC  
[www.mintmuseum.org](http://www.mintmuseum.org) ~ (704) 337-2000

### Ongoing - December 31, 2011

Unraveling the History of Basketry  
Anchorage Museum  
[www.anchoragemuseum.org](http://www.anchoragemuseum.org) ~ (907) 929-9201

### Ongoing - January 14, 2012

Kindred Spirits, Native American Influences on 20th Century Art  
Peter Blum Soho Gallery, New York, NY  
[www.peterblumgallery.com](http://www.peterblumgallery.com) ~ (212) 343-0441  
(415) 773-0303

### Ongoing - January 15, 2012

Fiberart International 2010 Touring Exhibit  
San Francisco Museum of Craft + Design  
[www.fiberartinternational.org](http://www.fiberartinternational.org) ~ [www.sfmcd.org](http://www.sfmcd.org)  
(415) 773-0303

### Ongoing - January 30, 2012

Patrick Dougherty "Double Take"  
Palo Alto Art Center Site-specific willow sculpture  
[www.cityofpaloalto.org](http://www.cityofpaloalto.org) ~ (650) 329-2366

### Ongoing - March 31, 2012

California Indians: Making a Difference  
The California Museum, Sacramento, CA  
[www.denverartmuseum.org](http://www.denverartmuseum.org) ~ (720) 865-5000

### Ongoing - May 27, 2012

Sleight of Hand  
Denver Art Museum, Denver, CO  
[www.fiberartinternational.org](http://www.fiberartinternational.org) ~ [www.sfmcd.org](http://www.sfmcd.org)  
(415) 773-0303

### Ongoing - July 29, 2012

Texture & Tradition: Japanese Woven Bamboo  
Denver Art Museum, Denver, CO  
[www.denverartmuseum.org](http://www.denverartmuseum.org) ~ (720) 865-5000

### December 2, 2011 - January 21, 2012

Green from the Get Go: International Contemporary Basketmakers  
Wayne Art Center, Wayne, PA  
[www.wayneart.org](http://www.wayneart.org) ~ (610) 688-3553

### February 7 - June 17, 2012

Knitted, Knotted, Twisted & Twined  
The Jewelry of Mary Lee Hu  
Bellevue Arts Museum, Bellevue, WA  
[www.bellevuearts.org](http://www.bellevuearts.org) ~ (425) 519-0770

### March - April 2012

FiberPhiladelphia 2012  
Various locations in and around Philadelphia, PA  
[www.fiberphiladelphia.org](http://www.fiberphiladelphia.org)

### March 2 - April 14, 2012

Outside/Inside the Box - ICE Box Project Space  
Crane Arts Building, Philadelphia, PA  
[www.cranearts.com](http://www.cranearts.com) ~ (215) 232-3203

### March 2 - April 28, 2012

8th International Fiber Biennial  
Snyderman-Works Gallery, Philadelphia, PA  
[www.snyderman-works.com](http://www.snyderman-works.com) ~ (215) 238-9576

### November 13, 2012 - February 3, 2013

Modern Twist: Contemporary Japanese Bamboo Art  
Bellevue Arts Museum, Bellevue, WA  
[www.bellevuearts.org](http://www.bellevuearts.org) ~ (425) 519-0770

## MARKETS & SHOWS

### December 10, 2011

Maine Indian Basketmakers Sale and Demonstration  
Hudson Museum, Collins Center for the Arts  
The University of Maine, Orono, ME  
[www.maineindianbaskets.org/Events.asp](http://www.maineindianbaskets.org/Events.asp)

### April 20-23, 2012

SOFA New York - International Sculpture Objects & Functional Art Fair  
Park Avenue Armory, New York, N  
[www.sofaexpo.com](http://www.sofaexpo.com) ~ (800) 563-7632

### April 19-22, 2012

Smithsonian Craft Show  
National Building Museum, Washington, DC  
[www.smithsoniancraftshow.org](http://www.smithsoniancraftshow.org) ~ (888) 832-9554

### July 7, 2012

Native American Festival and Basketmakers Market  
College of the Atlantic, Bar Harbor, ME  
[www.abbemuseum.org](http://www.abbemuseum.org) ~ (207) 288-3519

## WORKSHOPS

### January 24-29, 2012

Charissa Brock ~ Elizabeth Whyte Schulze  
North Country Studio Workshops  
Bennington College, Bennington, VT  
[www.northcountrystudioworkshops.org](http://www.northcountrystudioworkshops.org)  
(603) 380-4520

## CALL TO ENTRY

### December 1, 2011: Deadline for Teaching Proposals

Midwest Fiber & Folk Art Fair  
Lake County Fairgrounds, Grayslake, IL  
[www.fiberandfolk.com/teach.htm](http://www.fiberandfolk.com/teach.htm) ~ (815) 276-2537

### December 15, 2011: Entry Deadline

Bellevue Arts Museum Biennial 2012: High Fiber Diet  
Exhibition Dates: October 25, 2012 - February 24, 2013  
[www.bellevuearts.org](http://www.bellevuearts.org)

### January 6, 2012: Deadline for entry

Crafts National 2011  
Mulvane Art Museum, Washburn Univ, Topeka, KA  
[www.washburn.edu/main/mulvane/](http://www.washburn.edu/main/mulvane/)

### January 12, 2012: Deadline for Teaching Proposals

Weaving Friendships August 2-5, 2012  
Missouri Basketweavers Guild 21st Annual Convention  
[unionpoint.net/mbg/2012convention.html](http://unionpoint.net/mbg/2012convention.html)

### February 1, 2012: Deadline for US Entry

Small Expressions HGA Exhibit of Small Scale Works Exhibit: May 10 - August 12, 2012, Long Beach, CA  
[www.weavespindye.org](http://www.weavespindye.org) ~ (678) 730-0010

### February 22, 2012: Entry Deadline, US

Latitudes - All Fiber Exhibit Convergence® 2012 Long Beach  
Exhibit: July 18-21, 2012, Long Beach, CA  
[www.weavespindye.org](http://www.weavespindye.org) ~ (678) 730-0010

### Call for Teaching Proposals

Ky Gourd Society 18th Annual Gourd Art Show  
May 18-20, 2012 Taylorsville, KY  
Carol Ann Prather ~ (502) 463-2484  
[www.kygourdsociety.org](http://www.kygourdsociety.org)

## 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**  
**Interviews**  
**Reports**  
**Reviews**  
**Calendar of Events**  
**News and Notables**

*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](mailto:m.davis@nationalbasketry.org) or (828) 837.1280.

## ADVERTISEMENTS

Please contact NBO Quarterly Review at (828) 837.1280.

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

### Submit by mail to:

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PO Box 277  
Brasstown, NC 28902

OR

call 828.837.1280  
e-mail: [m.davis@nationalbasketry.org](mailto:m.davis@nationalbasketry.org)

# Lissa Hunter's Keynote Address

## Nine Questions in Search of Artists' Answers...

by Helene Meyer, Board Member, NBO

One of the most exciting aspects of an NBO biennial conference is the opportunity for basketry artists to gather and stimulate one another's thinking about our art form. In her Keynote Address at the 6th Biennial Conference at Stonehill College this past August, Lissa Hunter got everyone thinking about our art form, as well as our relationships to ourselves and each other as artists, to museums, to galleries, to schools, to collectors and to our futures as artists. For those of you who weren't able to attend the 6th Biennial, Lissa has been kind enough to share her basic list of questions. I'd like to pass them on to you, along with some thoughts of my own (expressed in italics).

Thanks to Lissa Hunter for a very provocative, important keynote address. Her questions were developed based on her own history as an artist who thinks deeply, and as an artist who invites each of us to think about the future of our art form, as well as our lives as artists. Here are her questions - I hope some of you will share your thoughts on how you would answer these questions. Write to us at the National Basketry Organization Quarterly Review - we'd like to share responses with our reader-members.

### From Lissa Hunter:

#### What do you think about:

**Professional Development** - How do we help each other to continually be pushed and assisted in developing our own work, outside of market demands and physical limitations? How do we encourage

communication between and among artists within and outside of our own geographic areas? Is getting together to say how wonderful we all are really helpful to our work or just to our egos? *My own response to this question is that pushing/developing and communicating is one of the primary roles that NBO can play in the life of a basketry artist. Through the website, our presence on Facebook, the Quarterly Review, conferences and NBO sponsored exhibitions, NBO facilitates the discussion and development of artistic perspective and skills.*

**Exhibitions** - There are fewer and fewer medium-specific exhibitions in museums or galleries. Fewer "basketry shows" whose only requirement is that the maker say that the object is a basket. What kind of exhibitions do we want? How can we make them happen? Are we willing to expose our work to the rigors of a generalist exhibition - i.e., not a basketry or textile or craft juried exhibition? *One way to insure that "basketry shows" continue to be part of the museum/gallery exhibition schedule is to support the exhibitions that NBO sponsors. Tradition and Innovation in Basketry Today VI currently on view at Fuller Craft Museum is just one example of a basketry-specific exhibition developed by NBO and supported by a high quality catalog, by extensive press coverage, and by a highly respected institution. With more members interested in exhibiting and selling their work through the NBO, even more can be accomplished.*

**Museums.** How do we work with museums to develop existing collections and to establish new ones? How do we encourage exhibitions? *Flo Hoppe had a great approach to working with museums - just jump in with both feet! While we were touring the Museum of Fine Arts, Boston during the Biennial Conference, Flo noticed that some pieces in their basketry collection were inaccurately labeled. In a gentle, respectful, but highly informational exchange, Flo pointed this out to the curator leading the group. By sharing the knowledge and skills that we possess, we can make our art form more respected and accessible to museums and their visitors. NBO can help to encourage museum exhibitions through its expertise in organizing exhibitions.*

**Collectors.** The collector base is aging. How do we honor these people who have assisted many of us in making our work? How do we work with them to ensure that their collections are properly placed? How

do we engage new collectors? *The National Basketry Organization is uniquely positioned to play a key role in the relationship with collectors. NBO has begun to amass its own Permanent Collection, which can be a repository of the works collected by basketry's greatest supporters. NBO can help to value collections for estate purposes, and can guide collectors to suitable sales/donation opportunities.*

**Sales opportunities.** The landscape of galleries has changed tremendously in the last 25 years. Galleries are really no longer divided into "fine art" and "craft" galleries. How do we use this changing acceptance for three-dimensional objects in craft media effectively? How do we learn about galleries that might be interested in contemporary [or traditional] basketry that are not now on our radar screens? What are opportunities for selling our work outside of or in concert with the gallery system? *Again, NBO can be a real resource for member artists. NBO can do on-line gallery sales; NBO organizes and produces exhibitions that both show and SELL artists' works. NBO has relationships with numerous galleries and can facilitate the undertaking of basketry-specific shows.*

**Writing.** If we want more to be written about basketry, who will write the articles? For what publications? What subjects? (In *Makers: A History of American Studio Craft* by Janet Koplos and Bruce Metcalf, University of North Carolina Press, 2011, the first academic text for craft, Basketmaking is listed under Textiles, but it is there.) Why not a recurring publication that is dedicated to structures that are seen as basketry structures. How would that definition be developed? What would be the audience for this publication? Hard copy or digital? Is there a way to use more effectively publications already in existence? Our history is a written history. If it is not documented in writing, it will not exist in the future. *You probably won't be surprised by my suggestion here. National Basketry Organization's Quarterly Review is a recurring publication that is dedicated to structures that are seen as basketry structures. Want to develop that definition? Write for the Quarterly Review. Provide us with information about what you are doing in the field, what you create, your creative ethos, your teaching efforts, your "street creds" in the field of basketry. We want to know more about you and we want our members - other artists, collectors, museum curators, to know more about you too!*



# NBO MEMBERSHIP APPLICATION

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- 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
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**Consider giving a NBO membership as a gift or make a contribution to our \$75,000 Challenge Grant!**

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**Education.** How do we educate the public, potential collectors, galleries, writers, other artists? We cannot assume that they know anything about what we do. The humility of basketry can work against us. We can't just say, "Look at this! Isn't it wonderful? *Lissa has a well-made point here. Basketry as an art form needs to raise its profile. One very serious effort in that direction is the National Basketry Organization - promoting the art, skill, heritage and education of traditional and contemporary basketry. NBO actively supports conferences, exhibitions, publications, gallery shows, internet information and local teaching efforts. NBO stands on the forefront of basketry education - for makers, collectors, and the general public.*

**Technology.** How do the new communication technologies affect all of the above, i.e., professional development, communication, education, sales, writing, etc? *It is the elephant in the room when talking about all of these subjects. I'm not sure anyone knows the answer to this question. We are still in the middle of an explosion. Yes, we are. Technology has changed the way we communicate, the way we buy and sell, the way we teach, learn, and exchange ideas. That's why NBO is working diligently to increase its presence on the digital cloud. NBO has a Facebook presence, a website, several different writers blogging about basketry. While no one has all the technology answers, NBO is hard at work to make technology work for the benefit of our membership.*

**Professional Association.** What do we want for such an organization? What is reasonable to expect? What are we willing to do to make it happen? I certainly can't presume to respond to everyone's expectations of a professional association for basketmakers. *I can, however, attest to Michael Davis' and my aspirations for NBO when we (along with others) created it in 1999. Our vision was a representational group that would position basketmakers alongside artists from various other media ... a professional association that would provide a medium for the exchange of ideas, the presentation of new ideas and faces in the art form, a source for education of new makers, established makers, collectors, curators and others interested in the art form. While I don't know what individual makers are willing to do to make it happen, I can certainly urge individual makers to join the National Basketry Organization in its efforts to represent the art form in the best possible light.*

Lissa certainly asked provocative questions in her keynote address. My italicized comments may seem to suggest that NBO has all the answers. I understand that we don't, but I also feel strongly that we are a huge part of the solution. NBO is, like every other organization out there, market driven. Our market is our membership. We can only represent the concerns of the people who take our mission seriously and want to support it. If you are a basketry artist who is currently not a member of the National Basketry Organization, I urge you to join us. Make your needs and concerns known to us and together let's work toward a positive answer for all the important questions Lissa Hunter has asked. We look forward to hearing from you.

## UPCOMING ISSUE

*Winter 2011*



Sarah Thompson  
(Walkingstick/  
Thompson family)



Joyce Coakley

[WWW.NATIONALBASKETRY.ORG](http://WWW.NATIONALBASKETRY.ORG)

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