



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



# EXPANSION

It's summer! Here we are. I have been looking forward to this time for our biennial conference with workshops, tours, and meet-ups; our juried traveling exhibit; our non-juried exhibit; and the abundantly satisfying and inspirational opportunity to interact with fellow basket makers. We have a record number of registered attendees and I cannot wait to see all of you.

It feels like a time of expansion. NBO is expanding, growing, thriving, and increasing our membership. The conference is one of our biggest projects. Lots of work gets done by board committees, staff, and guilds. I am so grateful to all the people who work on putting it together. The conference is a way for all of us to connect, to meet new people, to be creative, and to be inspired. Our publications keep us all in touch.



And, personally, now feels like a time of expansion, openness, and inspiration. I am motivated to try some new things, stretch, and digest life experiences through my work as a basket maker. I want to keep swimming forward while experimenting, discovering, exploring, and savoring the experience to the fullest. That expansion is turning into energy. Summer is a glorious season!

Emily A. Dvorin  
Emily Dvorin, President

Summer is finally here, and it seems as though it's been forever in arriving! My vegetables and flowers have taken root and will be producing lovely edibles and flowers for several months to come. What a miracle this is to me year after year.

For the National Basketry Organization, this summer's arrival brings with it great excitement of another kind. Our conference, *Tradition and Innovation in Basketry IX*, will take place in mid-July. Accompanying the conference will be two exhibits: *All Things Considered 9: Basketry in the 21st Century* and *More to Consider 2*. *All Things Considered* is a juried exhibit; forty pieces will travel from American Arts Company in Tacoma to Peters Valley School of Craft in New Jersey and then on to their final destination, the Society of Arts + Crafts in Boston. *More to Consider* is an inclusive exhibit that will take place during the conference on the campus of the University of Puget Sound.

While the Conference Committee has worked tirelessly to bring a wonderful, creative, and inspiring conference to the attendees, all of the board and staff continue on with our daily work. The various NBO committees continue to meet. Our publications bring you new ideas and information about other basket makers around the country and sometimes the world. These articles span the breadth of basketry from traditional to contemporary. Our goal at NBO is to be a welcoming presence in the basketry community to one and all.



I hope you enjoy this issue of the *Quarterly Review*. There are articles to excite you and encourage your own creativity. As you read *QR*, please stop and look at our advertisers. We are always grateful for their support!

Pamela Morton  
Pamela Morton, Executive Director

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Designing and weaving baskets is only half of what makes a basketry business; the other half is selling those baskets. Whether you're focused on selling in craft fairs and in stores, or you set your sights on exhibitions and gallery representation, marketing is essential to your success. Read about defining your target customer and spreading the word about your work in "The Art of Marketing Art."



ON THE COVER:  
Gyöngy Laky, *Traverser*, 2016;  
branches, commercial wood,  
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22.125 x 24 x 24"

RIGHT: *Ornament* by  
Delores Churchill

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Honored as one of two recipients of the 2017 NBO's Lifetime Achievement Awards, Gyöngy Laky has crafted intricate sculptural works from both natural and man-made detritus—cut and painted twigs, commercial wood, telephone wire, and toy figures—fastened together to form grids, vessels, language-related sculptures, and abstracted architectural shapes.

## 26 MEMBERSHIP APPLICATION CALENDAR OF EVENTS



JACK LITRELL



# A THRIVING BASKETRY PROGRAM IN A SERENE MOUNTAIN SETTING

BY BARBARA HAZELDEN

Soft morning sunlight washes over the John C. Campbell Folk School's Basketry Studio, revealing colors and textures from students' projects resting on the worktables. Just outside, bird songs blend with the wind rustling through the trees and meadows as students return to the studio to resume weaving while filling the room with quiet conversation and creative energy.

The Folk School's scenic Brasstown, North Carolina, campus is nestled in the Southern Appalachian Mountains, about two hours' drive from Asheville, Atlanta, or Chattanooga. This acclaimed institution offers a diverse selection of craft, music, dance, and cooking classes throughout the year. A weeklong class there is akin to enjoying a secluded retreat that nourishes body, mind, and creative spirit.

## RESIDENT ARTIST GUIDES BASKETRY PROGRAM

A skilled resident artist manages each subject area's course offerings and also keeps the studios maintained and well stocked. Pattie Bagley, the Folk School's resident artist in basketry and a longtime instructor, is delighted that the School offers classes for students' varied interests and skill levels. "The most exciting thing about our program is the diversity of classes that we offer. We provide a full spectrum of techniques, styles, and materials.... Our teachers are excellent at tailoring the classes not only [for] beginning basket weavers, but also for those that have been weaving for years. I am excited that each year we are able to add new instructors to the program, as well as keeping our perennial favorites."

## COLORFUL PALETTE OF BASKETRY CLASSES

The Folk School's basketry program has attracted many acclaimed instructors from across the country.

Massachusetts resident JoAnn Kelly Catsos, who has a sewing basket displayed in the Smithsonian American Art Museum, takes every



opportunity to share her deep love for traditional black ash splint basketry. Her Miniature Black Ash Baskets class for advanced basket makers focuses on baskets one to six inches in diameter. Catsos and her husband harvest black ash trees near their home, and process the freshly cut logs into satin strips ideal for basket weaving. They also fabricate the baskets' molds, rims, handles, and other wooden parts in their own woodworking shop.

Not surprisingly, many of Catsos' students have come to share her enthusiasm for this elegant, functional art form. Student Tony Stubblefield has taken nine of Catsos' black

ash basketry classes, including five focusing on miniature basketry. Although Stubblefield has been crafting baskets for over 30 years, he always learns something new from Catsos and his fellow students.

Stubblefield recognizes the Folk School as an oasis of calm and creativity in the midst of a hectic world. "At the Folk School, I can completely disconnect from the worries of everyday life and just focus on weaving and enjoying time with my friends, both old and new."

*The most exciting thing about our program is the diversity of classes that we offer.*

As a counterpoint to Catsos' black ash basketry focus, handcraft specialist Mark Hendry delves deeply into the finer points of willow basketry. Hendry assembles fresh, frozen, and dried English basketry willows, the fresh withes coming directly from his Blue Ridge, Georgia, willow farm. Willow basketry students also harvest their own fresh willow from Hendry's Folk School willow bed.

Hendry also teaches an Antler Basketry class, which utilizes a decidedly different raw material: shed mule-deer antlers gathered by the Boy Scouts of America from a western-area US Forest Preserve. To provide complementary textures, Hendry incorporates wool, bark, kudzu, and organically dyed twined grasses and reeds.

His classes have given him valuable insight into the creative process. "I believe individuals at any age are happiest when they are engaged in learning and creating. The Folk School manages to provide an atmosphere where people can step away from their complicated lives and focus, through art, on a single creative endeavor, which brings them wholly into the present moment. It's really magical."



OPPOSITE PAGE  
TOP: The Folk School is nestled in the Southern Appalachian Mountains.  
BOTTOM: A student's black ash basket in progress.

THIS PAGE:  
TOP: Students of all skill levels in the Willow Basketry class in the school's basketry studio.  
ABOVE: Instructor Sarah Hammond guides a student during a Charleston Sweetgrass Baskets class.



Instructor Marianne Barnes has found her niche in gourd basketry, teaching her students to create textured woven elements that enhance earth-toned gourds. Barnes provides raw materials, which she harvests near her South Carolina home. She frequently gathers honeysuckle vine, kudzu, and longleaf pine needles. When necessary, she purchases rough cedar bark, which she soaks and splits before cutting it to the desired size. She also supplies her students with reeds and yarns, sea grass, pine needles, and lesser-known philodendron sheath. Using these diverse materials, Barnes shares her passion for textural weaving. “Texture is the core to my art.”



Longtime instructors Bill and Mary Ann Smith bring two traditional basketry styles to Folk School students. This dynamic Alabama pair teaches a weekend Hickory and Poplar Bark Basketry class, plus a weeklong Traditional Split-Oak Basketry course. For 18 years, the Smiths have shared their expertise and their passion for basketry with hundreds of appreciative students.

For both classes, the Smiths invite their students to prepare their basket components using just a few hand tools. By getting acquainted with the tree at the outset, students can become more connected to the raw materials needed for their baskets.

Through her years of teaching traditional basketry classes, Mary Ann Smith has shared in many students’ creative breakthroughs. “One thing I have learned from 18 years of teaching at the Folk School is that if you don’t believe in magic when you come—you will before you leave.”

Christine Ogura, one of the Smiths’ former Traditional Split-Oak Basketry students, developed a love for this art form through her class. “A deep appreciation for the craftsmanship of white oak baskets is what I took away with me from this class. This is one of the aspects of the Folk School classes I really appreciate—learning techniques and methods that I can experiment with when I go home.”

Ogura has taken four Folk School basketry classes, traveling for each from her home in Hawaii to Brasstown. She reflects on the value of her basketry classes’ “total immersion” experience. “Time just slips away as I’m weaving and enjoying conversations with others in the studio.”

## WHAT MAKES THE FOLK SCHOOL A SPECIAL PLACE?

The Folk School’s timeless appeal comes from a serendipitous blend of factors. First, the School’s 300-acre campus is surrounded by the beautiful southern Appalachian Mountains, with lush green woodlands



THIS PAGE  
TOP: Each week, students enjoy an introduction to contra and square dancing to live music in the Community Room.  
ABOVE: Students make miniature baskets out of black ash in this class taught by JoAnn Kelly Catsos.

OPPOSITE PAGE: Students learn how to use the shaving horse and drawknife in the Split-Oak Basket class.



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Finally, the John C. Campbell Folk School’s non-competitive learning environment makes it an ideal place to realize artistic growth. Students are encouraged to experience the joy of learning or mastering a craft without grades or other objective measures of achievement. Freed from these constraints, they often experience creative breakthroughs while enjoying a craft they love.

## SAVOR THE FOLK SCHOOL EXPERIENCE

To truly capture the flavor of the Folk School, students partake in every aspect of campus life, including three hearty family-style meals daily and on-campus housing. Lodging includes several charming historic buildings, plus a contemporary Energy Star-certified home, all located in peaceful settings within walking distance of the studios.

During each weeklong class session, students enjoy plenty of studio hours, along with some leisure time before dinner. At that time, students can tour other studios, view an instructor’s on-campus demonstration, or visit nearby Brasstown artisans’ shops.

As each session draws to an end, students gather for the much-anticipated Student Exhibit, also known as “Show and Tell.” Students from basketry, jewelry, blacksmithing, and other classes showcase their finished works. A music class presents a short concert, and a cooking class provides tasty treats. The creative energy and joy of accomplishment are palpable, as everyone celebrates with newfound friends they hope to see again soon.

To learn more about the John C. Campbell Folk School and their craft offerings, visit their website at [www.folkschool.org](http://www.folkschool.org).

*Barbara Hazelden* is a western North Carolina-based freelance writer who enjoys painting pictures with words. She writes for both non-profit and commercial clients.





# ROOTED, REVIVED, REINVENTED: BASKETRY IN AMERICA

BY KATHERINE LEWIS

The much-anticipated *Rooted, Revived, Reinvented: Basketry in America* has opened at its first venue, the Museum of

Art and Archaeology at the University of Missouri. The opening was well attended with a dozen exhibiting basket artists mingling with the graduate students who worked to create the exhibit. Also present were NBO board members past and present, members of the Museum, and exhibit co-curators Jo Stealey and Kristin Schwain.

It was a pleasure to view the exhibit; the baskets were beautifully presented to tell the story of basketry in America.



ROOTED,  
REVIVED,  
REINVENTED:  
BASKETRY IN AMERICA

The exhibit begins with a long hallway showcasing the baskets representing "Cultural Origins": incredible intricate baskets from a number of Native traditions, as well as from Gullah, Amana, and Shaker communities. Along the hallway a set of touch panels invite attendees to feel different weaves and materials. Turning the corner, visitors enter a room that roughly divides the works into the categories of "Living Traditions," "New Basketry," "Basket as Vessel," and "Beyond the Basket." The exhibit is visually engaging, diverse, and educational, with informational signage about the different aspects of the evolution of basketry in America.

The evening opening was followed by Saturday's Symposium, *A Closer Look*. Introduced by Jo Stealey, Kristin Schwain spoke on the history of contemporary American basketry, and graduate student Meg Melanick lectured on the fascinating history of

Nantucket baskets. Both of these talks will be included as chapters in the exhibit catalog, which will be available later this year. More information about the catalog will be published in an upcoming issue of *Quarterly Review*.

Graduate student Rachel Straughn-Navarro described the process by which the exhibit was created during three semesters of graduate-level Museum Studies classes, and involving students from numerous departments. The students studied the history of basketry in America, chose the baskets to be included, and then developed and supplemented the exhibit with educational materials.

After the symposium, we toured the exhibit as a group. Jo Stealey introduced us to the different areas of the exhibit, and we heard from the attending artists about their pieces. What a treat to hear from Leon Niehues, Jane Sauer, Lissa Hunter, Carol Eckert, Lois Russell, Amanda Salm, Jerry Bleem, Marilyn Moore, Ann Coddington, and Christine Joy. I also have work included in the exhibit and got to say a few words about my basket as well.

The exhibit will travel to venues across the US through 2020 (see locations and dates in the Calendar of Events). For more about the creation of *Rooted, Revived, Reinvented* and the basketry included, see the Winter 2016 *Quarterly Report* and visit the exhibit website at <http://americanbasketry.missouri.edu>. Be sure to visit RRR in person when it comes to a city near you!

*Katherine Lewis* has been weaving willow baskets for over 20 years. She is on the board of the National Basketry Organization, and is proud to be one of the artists included in the *Rooted, Revived, Reinvented* exhibit. You can see her work at [www.dunbargardens.com](http://www.dunbargardens.com).

OPPOSITE PAGE: Carol Eckert speaking about her piece, **According to Isidore**. Also seen, left to right are: Nancy Koenigsberg's **Caught**, Charissa Brock's **Adagio**, and David Bacharach's **Blue II**.

THIS PAGE: TOP: Leon Niehues speaking about his piece, **Emery Cloth Bird** in the "New Baskets" section. Also visible are (top shelf, left to right): **Heart Dance** by Ferne Jacobs and **Final Resting Place** by Norma Minkowitz; (below, left to right): **Basket with Sphere** by Kay Sekimachi, **Mixing Bowls** by Karyl Sisson, and **RRR6 10-14 AAA** by Dorothy Gill Barnes. AT RIGHT: Ann Coddington's **Fingerprints**. BELOW: Jerry Bleem speaking about **Burden**. Other baskets visible are (left to right): Lindsay Ketterer Gates's **Calendula**, Amanda Salm's **Showered with Laughter**, Carol Hetzel's **Brendan Basket**, and Lanny Bergner's **Celestial Vessel #7**.







Marketing can be a sensitive topic for artists, whether they are focused on production work, selling in craft fairs and in stores, or —being more fine craft oriented— seeking exhibition exposure and gallery representation. Getting to know your customer and committing to exposing your work to the world in numerous ways will help you develop a following and customer base.

## YOUR TARGET CUSTOMER

One thing that everyone can agree on is that the more you learn about your target customer, the better you are able to reach them, speak their language, engage them, and sell your work. Drilling down to your exact target market will help you hone your marketing messages, activities, and marketing budget to reach the right people. Build a list of customers and prospects that fit your customer profile, then create a message that resonates with them. When you are a good fit for your prospects' specific interests, you can refine your time, energy, and budget expenditures. The more information you gather about them, the easier it is to distinguish why they buy from you and see opportunities to design new work that will appeal to them.

As you speak with people interested in your work, ask questions and listen carefully to their answers. What brings them to the fair or festival? Are they traveling? Are they shopping for a gift? What intrigues them about your work? Which pieces are their favorites,

and why? It's not difficult to engage in this way; most people love to talk about themselves. Include both demographics (such as gender, age, education level, hobbies) and psychographics (personality, desires, motivations) as you imagine your ideal target customer.

*Even though money is part of the artist's life, money is not—and cannot be—the final goal. It's always about the merit of the artwork. – Paul J. Stankard*

Over time, you will be able to develop a more detailed profile. Use that knowledge to develop marketing content that clearly addresses your ideal customer. Your branding, including signage and booth displays, can be designed to appeal more directly to the very people who are most likely to love what you make.



## EXPAND YOUR REACH

You've put in ample studio time, developed a signature style, and created a body of work. You are serious about selling work and building your business. Even if you're experienced, are you doing everything you can to market yourself and create opportunities for sales every day? Here are ways to spread the word, spur interest in yourself and your work, and grow a base of dedicated customers:

**1 MAKE SURE YOUR WEBSITE AND SOCIAL MEDIA OUTLETS ARE ALWAYS UP TO DATE.**  
The importance of your online presence can't be over-emphasized. You don't have to cover every social media tool. Simply choose the ones that work for you and keep them updated. Imagine that there is a world phone book and you decide that you don't want to be listed. How will anyone find you? Your website and social media tools offer the world a catalog of your work, history, and CV. Make it your priority to maintain a professional presence.

**2 SELL RETAIL & WHOLESALE.**  
Are you currently selling only to the public? You may be giving up a huge market: wholesale buyers. Crunch the numbers and see if you can sell your products to the wholesale market. This may involve making items in mass production rather than strictly originals.

**3 SELL YOUR WORK THROUGH ONLINE OUTLETS.**  
Etsy, Red Bubble, DeviantArt, ArtyBuzz and other sites let you upload images and sell through their venue. Take advantage of these popular websites not only to sell but also to create recognition and publicity.

**4 SHOW YOUR WORK IN ALTERNATIVE SPACES.**  
In this economy, there are empty storefronts, window space on busy streets, and other non-traditional places to show and sell your work. Pop-up galleries have become a trend, and they can be placed in homes, restaurants, and even available real estate for next to nothing.

**5 APPLY TO EXHIBITIONS.**  
Keep sending in applications to shows that suit your work. Show up personally to shows you get into at local galleries to speak with visitors and meet potential collectors of your work.

**6 WRITE ABOUT YOURSELF.**  
Write an article about yourself and your work, or have an article written about you. Does your work involve anything unusual or complex? Explain your techniques, using lots of photos. Post your article on ezines, on your blog, or in press releases.





## 7 REGULARLY SEND OUT PRESS RELEASES.

Any time you have news, whether it is a show you are participating in, a new body of work you have created, or if you just want to publicize your work, you can send out press releases by email and on paper. Send them to trade publications, local newspapers, large newspapers, blogs, and news organizations. Photos of yourself and your work are essential. Most importantly, tell your story. The press is always looking for interesting stories for their readers. And face it, you're interesting!

## 8 CULTIVATE REFERRALS.

Word-of-mouth referrals are like gold; you want to encourage them whenever possible. How to get referrals? Ask for them! When you send out an email newsletter to your existing customer list, ask them to refer any friends who may be interested in your work. You may want to offer a discount or a gift card for these referrals. And be sure to thank anyone who gives you one!

## 9 MAKE YOUR WEBSITE INTO AN ECOMMERCE SITE.

You spent a lot of time and money on your website. So where's the shopping cart? Getting online visitors is challenging enough, but when they do visit and can't make a purchase you lose the sale.

## 10 SELL AT HOME SHOWS.

Do you have clients or patrons who would be willing to open their home and invite their friends to come and see your work? Partner up with other artists if you wish and create a great experience by setting up displays in a home and selling to a private audience. Give the hostess some free work or other gift to thank them. This is a proven method I've used personally to make thousands of dollars in sales.



*If a maker's work goes unnoticed, and she or he feels disconnected from an audience, the artist often becomes discouraged. Without an audience...it takes a strong commitment to stay the course. That means it's important to know what's out there, what options are available to you, and how you see your career as an evolving artist-artisan. – Paul J. Stankard*

## 11 ADVERTISE.

This may be in a newspaper or magazine, on related websites, or even in Google AdSense ads. Use compelling images of your work. If necessary, get professional help from freelance writers or marketing consultants.

## 12 VOLUNTEER.

Help out at a local art event or sale. Get to know the people who support work in your niche. Who are the collectors and their friends? The people you meet can introduce you to many others in that community, spreading the word about you and your work.

## 13 PARTICIPATE AT A DECORATOR SHOW EVENT.

Many areas around the country have seasonal decorator shows where a large house is transformed by many interior designers. These shows are usually well attended. Vendors at these homes can gain exposure to a crowd of affluent buyers and make substantial money in sales.

## 14 PRINT (AND USE!) POSTCARDS OF YOUR WORK.

Choose several professionally taken photos of your work and have a selection of postcards printed. Use these in mailings to your customer list, to hand out at shows, or as leave-behinds for business contacts.

## 15 SEEK OUT CORPORATE MARKETS.

Is your artwork appropriate for hotels, offices, and other business environments? Submit your portfolio to corporate art advisers or get in touch with buyers for hotel chains and make a presentation of your work for consideration.

## 16 OPEN YOUR STUDIO.

Participate in open studio events or host your own open studio by choosing dates, sending postcards, advertising, and sending out press releases well in advance.

## 17 GET INVOLVED WITH PUBLIC ART.

Public art allows artists to get exposure they ordinarily would not receive.





I learned the power of story and the importance of developing a client avatar from my background in marketing. The people who purchase my work are primarily residents of Western North Carolina who have luxury homes. I developed a concierge approach to making art. This includes visiting the customer's home, harvesting materials from the property, and sometimes even integrating special pieces that they provide, such as a unique piece of driftwood....It's not about the basket. It's about fostering the story and mystique around the piece and stewarding a strong relationship with my customers.

Matt Tommey is an artist and author. His work can be seen at [www.matttommey.com](http://www.matttommey.com). His book, *Crafting Your Brand*, provides a guide for all artists on how to market and sell their work.

## 18 CONSTANTLY SEEK OPPORTUNITIES.

There are many publications out there listing opportunities for artists and craftspeople to sell work. You can find shows, exhibitions, projects, and venues at which to publicize yourself and your work. Subscribe to these publications, whether in paper or online, and plan to read them regularly. Don't miss out on ways to build your business and grow your customer base!

If you want to develop a business as an artist, then you must understand that making art is only half of the equation. The other half includes marketing and creating a vehicle through which you can connect with clients and sell your work.

Thank you to Carolyn Edlund, Executive Director of The Arts Business Institute, for providing information about marketing and selling art for this article. Visit [www.artsbusinessinstitute.org](http://www.artsbusinessinstitute.org) to find more ideas for how to market your work.

## RESOURCES

- **Corporate Art Specialists** (<http://artmatters.us>) is a consulting firm that creates custom spaces through art.
- **The Art in Embassies program** (<http://art.state.gov>) transports art around the world, exposing it to collectors.
- **Public Art Review** (<http://forecastpublicart.org>) is a non-profit organization that connects artists with community needs.
- **The Arts Business Institute** ([www.artsbusinessinstitute.org](http://www.artsbusinessinstitute.org)) provides business education for studio artists, craft professionals, and creative entrepreneurs seeking to grow their businesses to a national audience of collectors and galleries.
- **Studio Craft as Career: A Guide to Achieving Excellence in Art-making** by Paul J. Stankard, 2016, Schiffer Publishing.
- **BasketMakers** (<http://basketmakers.com/topics/business/businessmenu.htm>), "Basketry Business," Susi Nuss, Editor.

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# DELORES CHURCHILL

## WEAVING CONNECTS US



TOM PICK



inding Delores Churchill at home in Ketchikan, Alaska, is no mean feat. She's a busy woman. One of two recipients to be honored this year with an NBO Lifetime Achievement award, she took time out between a trip to Juneau and one to Anchorage for a telephone conversation about her life and work.

That she's a spirited individual was immediately evident as she confirmed the spelling of her name as Delores, explaining that when she became an American citizen she changed it from the more common spelling of Dolores, because she had discovered that Dolores meant something like "mother of sorrows," which certainly does not reflect her lively and optimistic manner.

Churchill is an internationally recognized master basket maker who weaves with yellow and red cedar bark, but is especially renowned for her spruce root work, her teaching, and her deep knowledge of Native basketry. Tidbits of history and technical information from articles and books constantly pop up in her conversation, the result of her years of weaving, her travels, and her large personal library. She expresses gratitude for the various grants and artist residencies that have allowed her to travel extensively to study basketry, and to bring that knowledge back to her people.

THIS PAGE  
ABOVE: Churchill wearing a spruce root hat and Australian merino Raven's Tail tunic, both woven by her.

OPPOSITE PAGE  
TOP: **Rattle Top 20**; spruce root and dyed spruce root; Bear Track design represents the The Bear Lodge where the roots were harvested; the red represents the strawberry plants that were growing nearby; the spiral on the lid is to indicate "our native world is in a spiral"

BOTTOM: **Tsimshian Bottle**; red cedar and canary grass; Lightning design, Tsimshian

BY  
**LEANNE JEWETT**



JACK LITRELL

A prime example of the value of her travels flows from a grant she received that in 1982 allowed her to study in the British Isles: in London, Liverpool, Oxford, and at different museums in Great Britain. "I had the key to all the collections...I could go and study wherever I wanted to at the museum. It was a great privilege." It was there that she came across a hat with a six-strand ending that nobody was doing anymore. It took her two or three days, but she was able to teach herself that ending. When she returned home, no one was using the ending, so she didn't teach it. Years later, though, when a receding Canadian glacier revealed the ancient human remains known as Kwāday Dān Ts'ínchi (Long Ago Person Found), she was excited to learn that the spruce-root hat found with him had that same six-strand ending. Later, she found through DNA testing that she shared a common ancestor with Long Ago Person Found. "Then I felt like 'my ancestors are telling me that I'd better start teaching that ending,' so I have been teaching that ending."

The daughter of the respected and nationally recognized Haida basket weaver Selina Peratrovich, Churchill didn't gravitate to basketry until she, as an adult, took a basket making class from her mother at the community college, after which she became her mother's apprentice.



JACK LITRELL





JACK LITRELL

For the first four or five years of the apprenticeship, her mother burned Churchill's baskets rather than let what she judged to be inferior work be shown. Asked if that discouraged her, Churchill says no, because her husband thought they were great. Finally, one day when she had finished a basket, she took it next door to show her mother. Her husband followed her in and told Peratrovich that he wanted that basket. Her mother said okay, and from then on allowed Churchill to sell the baskets that she made.

Her mother passed on the traditions of their Haida culture throughout Churchill's life, which included an abiding respect for the land. Churchill recalls that as a child she learned to cover the areas where they had dug roots so that the disturbance was minimal, and to thank the trees for their gift—practices that she passes on to her own students.

Shortly after she became her mother's apprentice, she tells of how she learned of another Haida tradition: "We had gone harvesting spruce roots and so I was going to do an art piece. I wasn't splitting my bark or my roots yet myself. I was using her roots. So one day I went over...to get some spruce roots from her, and she said, 'Why are you taking my roots?'" Churchill explained that she needed them for her project. Her mother then said, "No, if you want roots you go by

ABOVE: **Cresting Waves**, red cedar bark with sun-bleached grass, in a private collection, 4 x 5"



LARRY MCNEIL

yourself. When you come with me, I'm teaching you." And so Churchill learned that in Haida culture, when you become an apprentice to a master artist, you have to collect material for the master artist as long as she is alive.

Undaunted, Churchill continued working with her mother and other Native basket weavers, including those of the Tlingit and the Tsimshian people. She explains that the Haida work objects upside down, but the Tlingits and the Tsimshians weave right side up. Because that made more sense to her, she asked Flora Mather, a fellow student, to teach her in exchange for gathering material, which Flora could no longer do. That's how she learned Tsimshian weaving. She learned Tlingit weaving when another fellow student, Esther Littlefield, came to her and said: "My grandmother came to me in a dream and told me that I'd better quit weaving upside down and that I have to weave right side up." Churchill's mother then gave her permission to teach Esther Haida weaving right side up. Over the years she has studied Aleut and Athabaskan basketry as well as Northwest Coast design and Chilkat weaving. In addition to baskets she weaves hats, robes, and other regalia.

Churchill's mother had sometimes been criticized for teaching traditional basketry to outsiders. "I think that the people were really upset that she was

ABOVE: **Spruce Potlatch Ring**; spruce root and dyed spruce root, weaving is Spiderweb design; Haida





sharing intellectual property.” Asked her philosophy on teaching the techniques and designs of Native basketry to non-natives, Churchill recalls the work of James M. Adovasio, an American archaeologist who is well-known for his work in perishable artifacts: “He said that when humans learned to make basketry and other weaving, it totally changed the way that human beings [lived], because they could get out of the caves, they could build, they could make thatched roofs, they could make clothing, they could make containers to pick berries. He felt that basketry and weaving made a greater impact on the human race than the wheel....it made me realize that basketry is in all human history and so I quit worrying about what people say and what people think.”

Though fascinated by weaving of peoples throughout the world she has a special interest in her own Haida culture. “I like people to study the history of their own weaving and maybe bring back that [weaving] because I think those [connections] are important.” When she was honored with a National Endowment for the Arts Creative Residency, she could have gone to France or Great Britain or Japan, but she chose Canada because that gave her access to the very large Haida Collection at the Canadian Museum of Civilization. There director Dr. George MacDonald recognized her contributions by making her a fellow.

Churchill has studied and taught weaving all the years that she practiced it. She sees it as connecting the past to the present and the present to the future. Reacting to one of several First Peoples Funds awards, she articulated her philosophy: “Weaving connects us to the past and teaching passes the weaving art on to the future. Each generation of weavers will contribute their interpretations and artistic expressions to the continuation and growth of this vibrant art form. My mother’s and my students, and their students, will keep this art alive long after our names are forgotten. Weaving belongs to all of us.”

THIS PAGE  
ABOVE: TOP (left): Detail of weaving; (right) Churchill weaving of Naaxlin Apron, Diving Whale design  
BOTTOM (left): Naaxlin Apron from The Field Museum in Chicago; (right) Diving Whale design painted by John Livingston

OPPOSITE PAGE:  
LEFT: Churchill in 1978 with some of her baskets.

Tall basket at right: Bottom section red cedar bark with sun-bleached grass, pattern is lightning, Tsimshian technique; Section 2 (moving up); spruce root, sun-beached grass and maidenhair fern; pattern is seasons on the mountain; Tlingit, weaving and design; Section 3, warp red cedar, weft canary grass; design represents a bird flying among the rocks with algae on the rocks; Salish weaving; Section 4, spruce root and dyed spruce root; Spiderweb design; Haida weaving

Center basket: First Tlingit basket that Delores wove; spruce root; Woodworm design. Left basket: spruce root and dyed spruce root, weaving is Spiderweb design; Haida

On table in front of Delores: a bundle of spruce roots

TOP RIGHT: Churchill woven spruce root hat, with ermine embellishment, replicated from the hat discovered with Long Ago Person Found.

BOTTOM RIGHT: Caption for this image to come.



Churchill’s legacy lies not only in her own notable work, but in her broad and generous dissemination of knowledge and skills. At 87, besides teaching at the University of Alaska Southeast at both the Juneau and Sitka campuses, she frequently travels to teach basketry and to consult with museum curators. She proudly points out that while in 1984 there were only three spruce-root hats displayed at the Sealaska Heritage Institute biennial gathering—two of her mother’s and one from a museum—at the most recent gathering there were hundreds of hats, all created as a result of her and her mother’s teaching. Committed to passing on her knowledge, this fall she will take part in a mentor-apprentice spruce-root weaving program sponsored by the Sealaska Heritage Institute in their efforts to foster new spruce-root weavers who will in turn teach future generations.

Churchill has been honored by many organizations for her work. She holds an Honorary Doctorate of Humane Letters from the University of Alaska Southeast, was awarded a National Endowment for the Arts Creative Artist residency, an Alaska State Council on the Arts travel grant, a fellowship to study Haida basketry in London and Canada, and a Sealaska Heritage foundation study grant. In 2014 the film *Tracing Roots* featured Churchill in her journey to understand the origins of the spruce-root hat discovered with Long Ago Person Found.

She is currently working on a book about how the Haida lived when she was a child, how they used baskets in everyday life when gathering bird eggs, digging clams, or picking berries. And, of course, she is writing about making baskets—the various stages, multiple endings, and preparation of materials—a lifetime of knowledge. Knowledge that, but for makers, scholars, and teachers like her, would be lost.

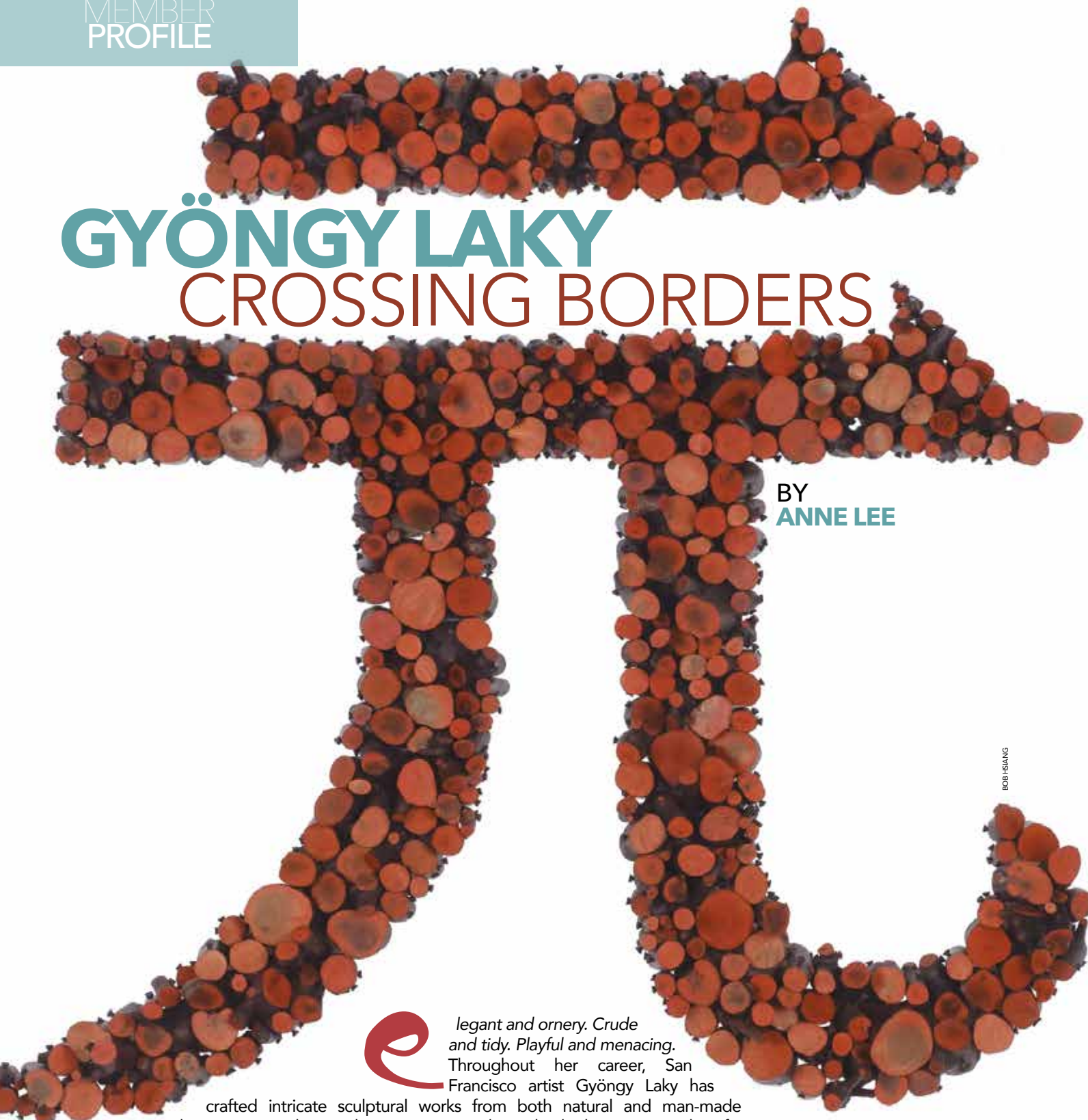
*Leanne Jewett*  
is a freelance writer and editor who lives in Vermont. A fan of basketry, and the wife of basket maker Brian Jewett, she has taken basket-making workshops with the Los Angeles Basket Guild and the Misty Washington Gourd and Basket Guild. She welcomes questions and comments at [info@LeanneRyan.com](mailto:info@LeanneRyan.com).



# GYÖNGY LAKY

## CROSSING BORDERS

BY  
ANNE LEE



BOB HSANG

*legant and ornery. Crude and tidy. Playful and menacing.* Throughout her career, San Francisco artist Gyöngy Laky has

crafted intricate sculptural works from both natural and man-made detritus—cut and painted twigs, commercial wood, telephone wire, and toy figures—fastened together to form grids, vessels, language-related sculptures, and abstracted architectural shapes. Her interdisciplinary body of work is often described with such seemingly contradictory terms. Yet that duality is exactly what makes her oeuvre, presented in more than 180 solo and group shows, so complex and provocative.

Laky's personal history is as multilayered, dynamic, and rich as any of her visual subjects. A self-described "artist participant," she explores our world in work that purposely creates tension, is "attractive and yet playfully turbulent," and thus makes us think about how we co-exist with each other and with nature.



MELISSA SACHS

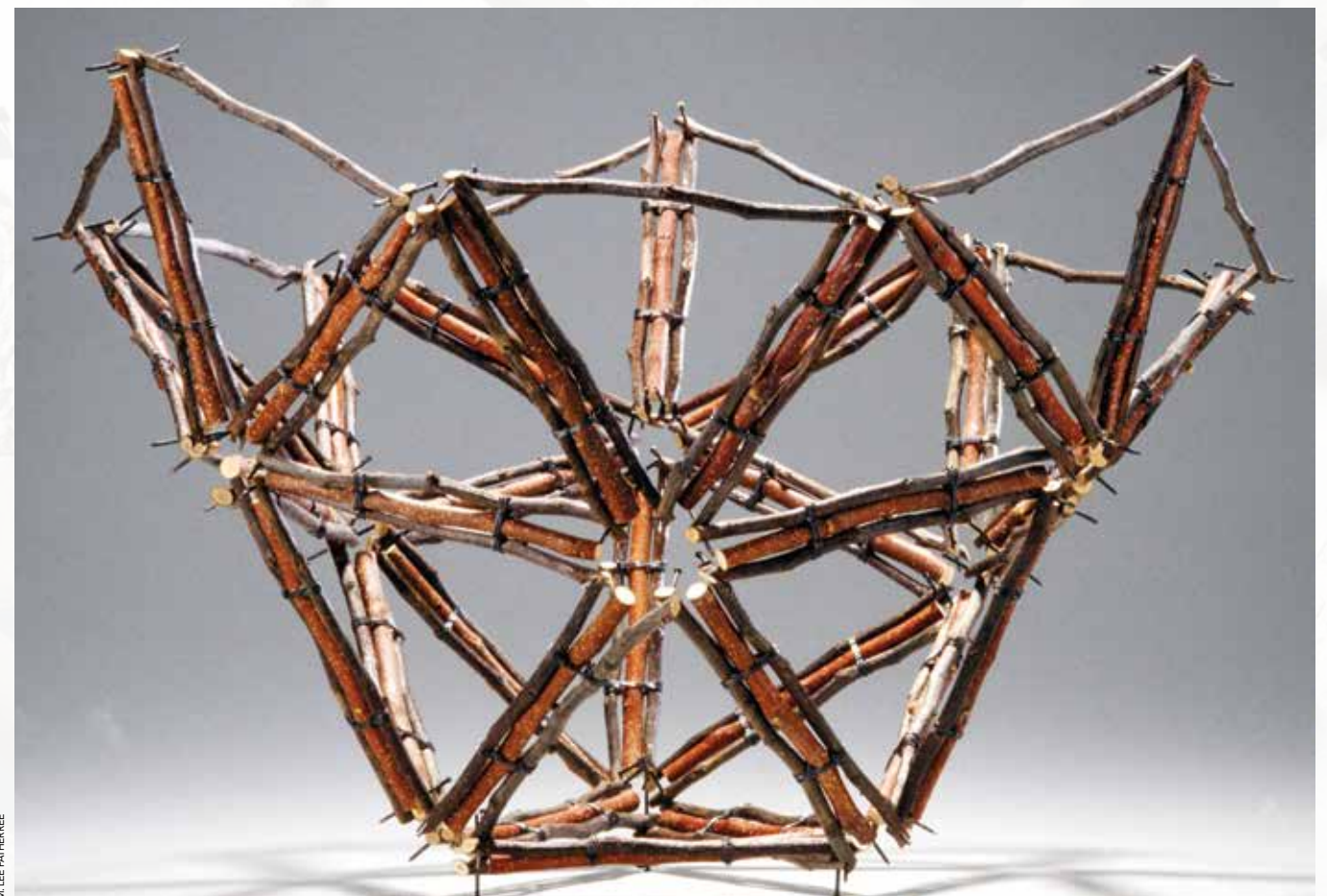
OPPOSITE PAGE: **Give and Take**; 2009; manzanita, red ink, and bullets for building; 30.5 x 31.5 x 4"

THIS PAGE ABOVE: Laky in the studio. In background: **Chance Encounter**; 2009; walnut, paint, and dowels; 80 x 11.5 x 2"  
BELOW: **For BF**; 2000; plum and apple prunings, steel wire, and nails; 14 x 23" diameter

Honored as one of two recipients of the 2017 National Basketry Association's Lifetime Achievement Awards, Laky reflects on her artistic trajectory. As "engager" with a cosmopolitan curiosity, she believes that "all of our experiences get internalized, and... it's like a well of resources if we can reach into it." Her passionate interest in language, architecture, nature, geopolitics, and culture began at a young age. In the Hungarian countryside of her childhood, she "deeply connected with nature" and remembers being fascinated by simple, hand-built structures such as fences, scaffolding, and vine trellises. She was always working with her hands, be it building forts with her brother or constructing small structures with toothpicks; later, at UC Berkeley's College of Environmental Design, she became fascinated by the architecture and engineering of grids, struts, and cable construction.

In 1948, her family was forced to flee the horrors of her native Hungary to the United States. Already fluent in several languages, she absorbed several more during worldwide travels and continues to study today. Her activism for peace and equality blossomed during the age of "Vietnam, Cambodia, and the Black Panthers" while a student at UC Berkeley; her equally strong concerns about waste and degradation, coupled with the burgeoning environmentalist movement of the 1960s, led her to help establish the Environmental Design department at UC Davis, where she taught from 1978 to 2005.

Through material choices, Laky creates a provocative dialogue around these subjects of ongoing concern to her. As a comment



M. LEE PATHEREE

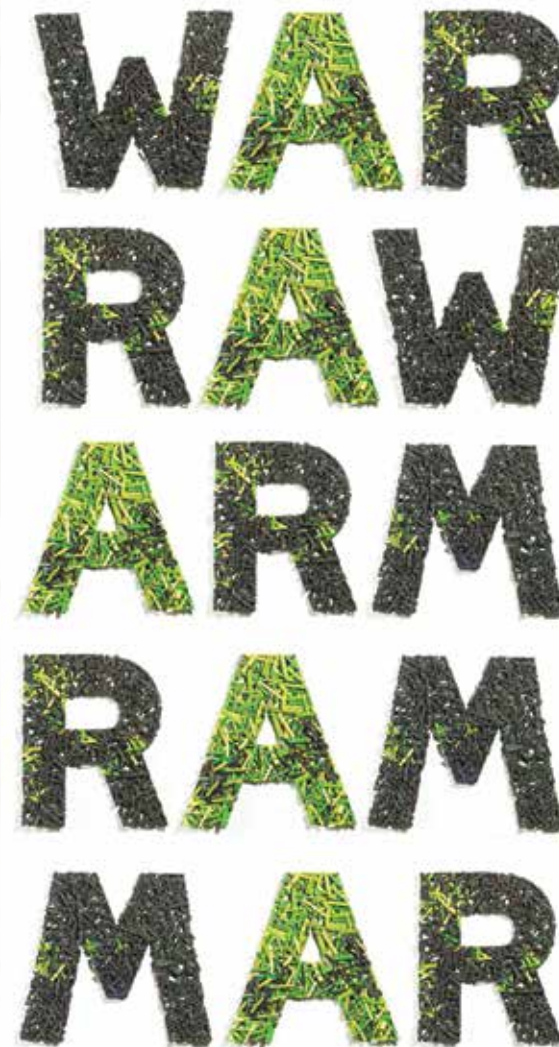




M. LEE FATHERREE

on our culture of waste and (ab)use of nature as our personal resource, she composes with materials harvested from nature and incorporates recycled elements. In particular, branches resonate as “probably one of the first forms of architecture.” Her first vessel, *Kikapu*, dates from 1968 when as a student she noticed the “long, beautiful, rusty red shoots” that UC Berkeley gardeners had pruned and left behind from a London plane tree. She gathered up the twigs, found some string, and bundled them onto her back—a “powerful connection to that long historical tradition of people gathering from the landscape...and making things, houses, and enclosures.”

For 50 years, these unwanted bits of nature have continued to take architectural form in her art. Rather than the young, flexible and uniform shoots most artists prefer to use, she was intrigued by “gnarly, odd-shaped, grotesque shapes...so very eloquent in a strange way. They have a lot of character and...are very different from each other.” By using hardware to create the natural architectural structure, she is presenting “something that looks like nature, but a human being has been here.” *For BF* is an example of human ingenuity and ability to solve structural puzzles that Laky so admires. A geometric construction of almost equilateral triangles, it references Buckminster Fuller’s work on geodesic domes. As with most of her pieces, its hardware remains visible: “Mostly I like the screws sticking out; I think of them as embellishments or jewelry, a brilliant little piece of human ingenuity.”



TOM GROTTA

Laky’s early years of upheaval and displacement and the need to adapt culturally and linguistically could have been a limitation, but instead proved to be a source of inspiration. She explored means of communication—from Chinese calligraphy to Egyptian hieroglyphs—and both its universality and limitations. Noting that her abstract branch forms often looked like letter shapes, she has explored the complexities of written language and sought to challenge viewers’ assumptions about meaning. The words Laky chooses are simple and meant to be read literally, but her materials and method of construction force the viewer to read deeper and understand how deceptive words can be. In her hands, a letter or word becomes a sentence. *That Word* spells ART in three separate, free-standing seven-and-a-half-foot-high letters created from orchard prunings and street tree cuttings, and tied with wire to a welded structure. Provocative, tongue-in-cheek, and laden with meanings, it asks us to ponder age-old questions about what constitutes art and how we can explain it. Perhaps art is just literally and figuratively what we make it.

Other language and symbol pieces, such as the ampersand, the question mark, and international currency signs, look at issues of economic disparity and waste, which Laky has encountered both at home and abroad. For its 2008 “Green Issue,” the *New York Times Magazine* commissioned her to create section titles: *ACT*, *EAT*, *INVENT*, *LEARN*, *LIVE*, *MOVE*, and *BUILD*. Cleverly combining materials, she demonstrated simply and effectively that the medium was indeed the message, and that green solutions might literally be right in our own backyards with better (re)use of materials.

OPPOSITE PAGE **The Willing**; 2010; ash, plastic soldiers, blue concrete screws, and paint; 26 x 23 x 2.5”

THIS PAGE LEFT: **Globalization II: Homogenization**; 2004; apple, commercial wood, plastic soldiers, sheet rock screws, and bullets for building; 32 x 97 x 4”. BELOW: **That Word**; 1989; orchard prunings with electrical wire; approx. 90 x 140 x 48”



JORG REBSTEINER





In 2004 she started the *International Currency Series*, which so far consists of seven examples, including two dollar signs and two cent signs, with the most recent being the new Turkish lira. Their ironic titles, such as *Give and Take* (Chinese Yuan) and *The Willing* (Euro), further engage and challenge the viewer. With *Every Red Cent* Laky humorously plays with our concept of value—a single penny costs one-and-a-half cents to make—but also offers a darker commentary on budgetary priorities.

The ampersand also offered innumerable possibilities for visual dialogue with the viewer: “There are endless forms of ampersand; I have a whole file on my computer of ones that I would love to do.” Not surprisingly, the stories around the creation of the “&” symbol fascinated her: it is “apparently the 27th character in the alphabet” and possibly comes from the word “et” (and in French), or “et cetera” in Latin.

To Laky the ampersand carried even more power than a word, and led her to explore single letters—especially the “elegant and beautiful shape” of Q.

Laky’s “anti-militarist” stance, born in war-torn Hungary and revived at Berkeley, was reawakened in 2003 with the Iraq invasion. While she never wanted to be “too overt,” she did “want people to connect to the war,”



OPPOSITE PAGE  
TOP: **Past Tense**; 2004; apple, paint, and copper roofing nails; 22.5 x 22.5 x 3” BOTTOM: **Housing Starts**; 2011; commercial wood molding, nails, and digital print; approx. 24 x 64 x 2”

THIS PAGE: ABOVE: **Why? Devil in the Details**; 2014; commercial wood, plastic soldiers, screws, and paint; 48 x 26 x 7” BELOW: **J’s Move**; 2011; manzanita, paint, and screws; 12 x 48 x 4.5”

and shared her message through words and symbols. *Globalization II—Homogenization* consists of plastic soldiers embedded in cut branches spelling the word WAR. For the next three years, she reworked the piece with anagrams of the word: RAW, RAM, ARM and MAR all extend the meaning and underscore her message. Another rebuilt piece, *Why? Devil in the Details*, is a diabolical question mark with red-painted wood and plastic soldiers that turns a simple, child-like query into an anti-war plea. Plastic soldiers are again the focus of a work in her question mark series, *Choking Hazard*, a parental warning turned deadly.

Laky sees her work as her “best voice,” and she has spread the word as artist, teacher, and mentor: her art is exhibited in numerous private and public collections in Europe, the United States, and Asia and included in over 20 books; she has lectured throughout the United States and in 17 foreign countries; she founded the internationally recognized Fiberworks, Center for the Textile Arts, in Berkeley; and she helped develop an Arts Master Plan for the new 130-acre FDA campus in Maryland.

She notes that today, the “field of textile art provides people with a really broad range of possibilities. It’s very diverse, very interdisciplinary, and reaches into so many different areas; that’s what makes it so rich, intense, and exciting. In addition, human beings can connect to it very readily.” Artists are “stitching with thorns, carving logs, braiding hillsides, drawing with sticks, writing poems on leaves, and growing sculpture” in what represents a healthy response to our cyber age—a return to a more hands-on approach to learning about the world. The outdoors has long been a source of inspiration to artists, but Laky hopes that “present explorations suggest a new relationship, entreat a lighter hand, acknowledge a greater interdependence, and propose a more profound respect for the world we live in—hopefully moving us toward a more sustainable future.”

For more on Gyöngy Laky’s work and upcoming exhibitions, visit [www.gyongyylaky.com](http://www.gyongyylaky.com).

Anne Lee co-authored *Encaustic Art in the Twenty-First Century* (2016) and a three-volume series, *Artistry in Fiber* (July 2017) covering wall art, sculpture, and wearable art (all from Schiffer Publishing). Gyöngy Laky and many other NBO members are featured in *Artistry in Fiber: Sculpture*. In addition, Anne has written articles for *Fiber Art Now* and the *NBO Quarterly Review*.







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## CONFERENCES & RETREATS

**June 28–July 2, 2017**  
Treadle Lightly  
ANWG 2017 Northwest Weavers Conference  
University of Victoria  
Victoria BC, CANADA  
[www.anwgconference2017.com](http://www.anwgconference2017.com)

**July 18–23, 2017**  
Tradition and Innovation in Basketry IX  
National Basketry Organization  
University of Puget Sound  
Tacoma WA  
<http://nationalbasketry.org>

**August 3–6, 2017**  
Weave Across Missouri  
Missouri Basket Weavers Guild  
Hilton Garden Inn  
Independence MO  
[www.basketweavers.org/convention.html](http://www.basketweavers.org/convention.html)

**October 25–29, 2017**  
2017 Convention  
Association of Michigan Basketmakers  
Shanty Creek Resorts  
Bellaire MI  
[www.michiganbasketmakers.com](http://www.michiganbasketmakers.com)

**January 23–28, 2018**  
North Country Studio Workshops  
Bennington College  
Bennington VT  
<http://ncsw.org>

**March 23–25, 2018**  
Los Angeles Basketry Guild Retreat  
Julian CA  
[www.labasketryguild.org](http://www.labasketryguild.org)

**April 27–29, 2018**  
Baskets and Gourds: Containers of Our Culture  
California Gourd Society  
Visalia CA  
<http://californiagourdsociety.com/home.html>

**July 6–12, 2018**  
2018 Convergence  
Handweavers Guild of America  
Peppermill Resort  
Reno NV  
[www.weavespindye.org](http://www.weavespindye.org)

## EXHIBITS

**Ongoing–July 16, 2017**  
Tewaza no Bi: Bamboo Art from the  
Collection of Peter Shinbach  
Portland Japanese Garden  
Portland OR  
<https://japanesegarden.org>

**Ongoing–July 17, 2017**  
Rooted, Revived, Reinvented:  
Basketry in America  
108 Contemporary  
Tulsa OK  
<http://108contemporary.org>

**Ongoing–July 23, 2017**  
Beyond the Basics: Jackie Abrams and Friends  
FiberWorks Studio  
Madeira Park BC, CANADA  
[www.fibeworksgallery.com](http://www.fibeworksgallery.com)

**Ongoing–July 27, 2017**  
Gathering: Six Northwest Basketry Artists  
Spaceworks  
Tacoma WA  
<https://spaceworkstacoma.com>

**Ongoing–July 28, 2017**  
HGA: Small Expressions  
Houston Center for Contemporary Craft  
Houston TX  
[www.crafthouston.org](http://www.crafthouston.org)

**Ongoing–July 29, 2017**  
Courtesy of: Extraordinary Basketry, Textiles  
and Sculptures from N.W. Collections  
Schack Art Center  
Everett WA  
[www.schack.org](http://www.schack.org)

**Ongoing–August 27, 2017**  
Making It in Crafts III  
The Art Museum of Greater Lafayette  
Lafayette IN  
[www.artlafayette.org](http://www.artlafayette.org)

**Ongoing–September 30, 2017**  
Colorful Baskets: Naturally and Dyed  
Phillip Dickel Basket Museum  
West Amana IA  
[www.facebook.com/phlipdickelbasketmuseum](http://www.facebook.com/phlipdickelbasketmuseum)

**Ongoing–May 1, 2018**  
The Baskets Keep Talking  
Sharlot Hall Museum  
Prescott AZ  
<https://sharlot.org/home/permanent-exhibits>

**Ongoing–August 26, 2018**  
Coiling Culture: Basketry Art  
of Native North America

Emory University  
Michael C. Carlos Museum  
Atlanta GA  
[www.carlos.emory.edu/content/coiling-culture-basketry-art-native-north-america](http://www.carlos.emory.edu/content/coiling-culture-basketry-art-native-north-america)

**Ongoing–November 1, 2018**  
Native American Voices: The People–Here and Now  
University of Pennsylvania Museum of  
Archaeology and Anthropology  
Philadelphia PA | 215-898-4000  
[www.penn.museum/sites/nativeamericanvoices](http://www.penn.museum/sites/nativeamericanvoices)

**Ongoing–February 4, 2019**  
Japanese Bamboo Art: The Abbey Collection  
Metropolitan Museum of Art  
New York NY  
[www.metmuseum.org/exhibitions/listings/2017/japanese-bamboo-art](http://www.metmuseum.org/exhibitions/listings/2017/japanese-bamboo-art)

**Ongoing–August 4, 2022**  
Woven through Time: American Treasures  
Arizona State Museum  
Tucson AZ  
[www.statemuseum.arizona.edu](http://www.statemuseum.arizona.edu)

**June 25–July 2, 2017**  
Native American Arts Festival  
Idyllwild Arts Academy  
Idyllwild CA  
[www.idyllwildarts.org](http://www.idyllwildarts.org)

**July 10–August 11, 2017**  
Inner Gold: Tressa Sularz  
White Bear Center for the Arts  
White Bear Lake MN  
<http://whitebeararts.org>

**July 20–September 2, 2017**  
All Things Considered 9:  
Basketry in the 21st Century  
American Art Company  
Tacoma WA  
[www.americanartco.com](http://www.americanartco.com)

**July 27–August 22, 2017**  
Mixed Media Sculptural Fiber and Objects  
Guardino Gallery  
Portland OR  
[www.guardinogallery.com](http://www.guardinogallery.com)

**August 4, 2017–September 24, 2017**  
FiberWorks 2017  
Hardesty Arts Center  
Tulsa OK  
<https://ahhatulsa.org>

**August 22–November 12, 2017**  
Rooted, Revived, Reinvented:  
Basketry in America  
Lauren Rogers Museum of Art  
Laurel MS  
[www.lirma.org](http://www.lirma.org)

**September 16–October 29, 2017**  
All Things Considered 9:  
Basketry in the 21st Century  
Peters Valley School of Craft  
Layton NJ  
[www.petersvalley.org](http://www.petersvalley.org)

**December 1, 2017–January 27, 2018**  
CraftForms 2017  
Wayne Art Center  
Wayne PA  
[www.craftforms.org/exhibitions/craft-forms-2017](http://www.craftforms.org/exhibitions/craft-forms-2017)

**February 2–May 6, 2018**  
Rooted, Revived, Reinvented:  
Basketry in America  
Whatcomb Museum  
Bellingham WA  
<https://whatcommuseum.org>

**March 29–June 9, 2018**  
All Things Considered 9: Basketry in the 21st  
Century  
Society of Arts + Crafts  
Boston MA  
[www.societyofcrafts.org](http://www.societyofcrafts.org)

**June 1–September 2, 2018**  
Rooted, Revived, Reinvented: Basketry in  
America  
Houston Center for Contemporary Craft  
Houston TX  
[www.crafthouston.org](http://www.crafthouston.org)

**October 19, 2018–January 12, 2019**  
Rooted, Revived, Reinvented: Basketry in  
America  
South Dakota Art Museum  
Brookings SD  
[www.sdstate.edu/south-dakota-art-museum](http://www.sdstate.edu/south-dakota-art-museum)

**May 18–August 18, 2019**  
Rooted, Revived, Reinvented: Basketry in  
America  
Fuller Craft Museum  
Brockton MA  
<http://fullercraft.org>

**September 21–December 14, 2019**  
Rooted, Revived, Reinvented: Basketry in  
America  
Ruth Funk Center for Textile Arts  
Melbourne FL  
<http://textiles.fit.edu>

## WORKSHOPS

**June 19–July 2, 2017**  
Native American Arts Workshops  
Idyllwild Arts Academy  
Idyllwild CA  
[www.idyllwildarts.org](http://www.idyllwildarts.org)

**June 23–25, 2017**  
Weavin' in Winona  
Winona State University  
Winona MN  
[www.weavinwinona.com](http://www.weavinwinona.com)

**June 28, 2017–July 2, 2017**  
Treadle Lightly  
ANWG 2017 Northwest Weavers Conference  
University of Victoria  
Victoria BC, CANADA  
[www.anwgconference2017.com](http://www.anwgconference2017.com)

**June 30–July 2, 2017**  
Birch Bark Berry Basket: Workshop and Field  
Harvest  
North House Folk School  
Grand Marais MN  
[www.northhouse.org/courses/courses/course.cfm/cid/8](http://www.northhouse.org/courses/courses/course.cfm/cid/8)

**July 2–7, 2017**  
Nantucket Baskets—An American Original  
John C. Campbell Folk School  
Brasstown NC  
[www.folkschool.org](http://www.folkschool.org)

**July 6–11, 2017**  
Splint-Woven Basketry  
Independent Study  
Sievers School of Fiber Arts  
Washington Island WI  
<https://sieversschool.com>

**July 7–11, 2017**  
The Art of Metal Mesh Basketry  
Lanny Bergner  
Peters Valley School of Craft  
Layton NJ  
[www.petersvalleyworkshops.bigcartel.com](http://www.petersvalleyworkshops.bigcartel.com)

**July 12–16, 2017**  
Willow, Basswood, and Cedar Bark Pouch  
Karen Tembreull  
Sievers School of Fiber Arts  
Washington Island WI  
<https://sieversschool.com>

**July 16–22, 2017**  
Sweetgrass Basketry—A Family Tradition  
John C. Campbell Folk School  
Brasstown NC  
[www.folkschool.org](http://www.folkschool.org)

**July 18–23, 2017**  
Tradition and Innovation in Basketry IX  
National Basketry Organization  
University of Puget Sound  
Tacoma WA  
<http://nationalbasketry.org>

**July 28–30, 2017**  
Demystifying the Cathed Basket  
John C. Campbell Folk School  
Brasstown NC  
[www.folkschool.org](http://www.folkschool.org)

**July 30–August 5, 2017**  
Pine Needle Basketry  
John C. Campbell Folk School  
Brasstown NC  
[www.folkschool.org](http://www.folkschool.org)

**August 3–6, 2017**  
Weave Across Missouri  
Missouri Basket Weavers Guild  
Hilton Garden Inn  
Independence MO  
[www.basketweavers.org/convention.html](http://www.basketweavers.org/convention.html)

**August 4–5, 2017**  
Twining with Iris, Kudzu, and Bark  
Matt Tommey Studio  
Asheville NC  
[www.matttommey.com/basket-weaving-classes.html](http://www.matttommey.com/basket-weaving-classes.html)

**August 4–8, 2017**  
Willow Rib-Style Basketry  
Jo Campbell Amsler  
Peters Valley School of Craft  
Layton NJ  
[www.petersvalleyworkshops.bigcartel.com](http://www.petersvalleyworkshops.bigcartel.com)

**August 8–11, 2017**  
Basket Weaving for Beginners  
Sievers School of Fiber Arts  
Washington Island WI  
<https://sieversschool.com>

**August 11–12, 2017**  
Black Ash Basketry Workshop  
Alice Ogden  
The Basket Maker's Catalog  
Scottsville KY  
[www.basketmakerscatalog.com](http://www.basketmakerscatalog.com)

**August 18–20, 2017**  
Black Ash Fishing Creel  
John C. Campbell Folk School  
Brasstown NC  
[www.folkschool.org](http://www.folkschool.org)

**August 21–26, 2017**  
Splint-Woven Basketry  
Independent Study  
Sievers School of Fiber Arts  
Washington Island WI  
<https://sieversschool.com>

**August 25–27, 2017**  
Sculptural Paper Boats  
Shannon Weber  
Sitka Center for Art & Ecology  
Otis OR  
[www.sitkacenter.org](http://www.sitkacenter.org)



### September 3-8, 2017

Rib Basketry: Beginning and Beyond  
John C. Campbell Folk School  
Brasstown NC  
[www.folkschool.org](http://www.folkschool.org)

### September 5-10, 2017

3-D Sculpture Workshop  
Shannon Weber  
The Art Loft  
Rockland ME  
<http://artsandculturaltravel.com>

### September 11-15, 2017

Willow Baskets to Grow and Weave  
Jo Campbell Amsler  
Sievers School of Fiber Arts  
Washington Island WI  
<https://sieversschool.com>

### September 13-15, 2017

Art of Basketry with Mixed Media  
Shannon Weber  
Multnomah Station  
Portland OR  
Details TBA

### September 13-17, 2017

2017 Annual Tidal Twinings Retreat  
Columbia Basin Basketry Guild  
Camp Magruder  
Rockaway Beach OR  
[www.basketryguild.org/retreat\\_2017](http://www.basketryguild.org/retreat_2017)

### September 27-30, 2017

Willow Baskets—Three Workshops  
Jo Campbell Amsler  
The Basketmaker's Catalog  
Scottsville KY  
[www.basketmakerscatalog.com/ps](http://www.basketmakerscatalog.com/ps)

### September 29-30, 2017

Sculptural Vessels with Kudzu, Bark, and Metal  
Matt Tommey Studio  
Asheville NC  
[www.matttommey.com/basket-weaving-classes.html](http://www.matttommey.com/basket-weaving-classes.html)

### October 1-6, 2017

Coastal Basketry and Barrier Island Ecology  
Pamela Zimmerman  
Chincoteague Bay Field Station Education Center  
Wallops Island VA  
[www.roadsscholar.org](http://www.roadsscholar.org)

### October 1-7, 2017

Pine Needle Basketry:  
A Contemporary Approach  
Clay Burnette  
Arrowmont School of Arts and Crafts  
Gatlinburg TN  
[www.arrowmont.org](http://www.arrowmont.org)

### October 1-7, 2017

Building a Basket: An Exploration of Techniques  
Lois Russell  
Snow Farm: The New England Craft Program  
Williamsburg MA  
[www.snowfarm.org](http://www.snowfarm.org)

### October 14-15, 2017

Two Terrific Baskets  
Pamela Wilson  
Peters Valley School of Craft  
Layton NJ  
[www.petersvalleyworkshops.bigcartel.com](http://www.petersvalleyworkshops.bigcartel.com)

### October 15-21, 2017

Collect and Connect  
Jackie Abrams  
Arrowmont School of Arts and Crafts  
Gatlinburg TN  
[www.arrowmont.org](http://www.arrowmont.org)

### October 20-22, 2017

Pine Needle Basket Workshop  
Nadine Spier  
Pacific Northwest Art School  
Coupeville WA  
<http://pacificnorthwestartschool.org>

### October 21-22, 2017

Willow Basketry  
Roots School  
Bradford VT  
<https://rootsvt.com>

### October 22-27, 2017

Cannon County Style White Oak Egg Basket  
John C. Campbell Folk School  
Brasstown NC  
[www.folkschool.org](http://www.folkschool.org)

### October 26-28, 2017

Hexagonal Weave Basket Workshop  
Jackie Abrams  
The Basketmaker's Catalog  
Scottsville KY  
[www.basketmakerscatalog.com/ps](http://www.basketmakerscatalog.com/ps)

### November 5-10, 2017

Coastal Basketry and Barrier Island Ecology  
Pamela Zimmerman  
Chincoteague Bay Field Station Education Center  
Wallops Island VA  
[www.roadsscholar.org](http://www.roadsscholar.org)

### November 17-19, 2017

Wild Naturals  
Peggy Wilcox  
John C. Campbell Folk School  
Brasstown NC  
[www.folkschool.org](http://www.folkschool.org)

### November 18-19, 2017

Birch Bark Plaited Basketry  
Roots School  
Bradford VT  
<https://rootsvt.com>

### November 29-December 2, 2017

Woven Ornaments and Decorations  
John C. Campbell Folk School  
Brasstown NC  
[www.folkschool.org](http://www.folkschool.org)

### December 1-2, 2017

Kudzu Harvesting and Weaving Workshop  
Matt Tommey Studio  
Asheville NC  
[www.matttommey.com/basket-weaving-classes.html](http://www.matttommey.com/basket-weaving-classes.html)

### December 3, 2017

Twined Basketry  
Roots School  
Bradford VT  
<https://rootsvt.com>

### January 23-28, 2018

New Uses for Ancient Techniques  
Lois Russell  
North Country Studio Workshops  
Bennington College  
Bennington VT  
<http://ncsw.org>

### January 23-25, 2018

2018 Weaving in the Sunshine State  
Crowne Plaza at Bell Tower Shops  
Fort Myers FL  
[www.brightexpectationsbaskets.com](http://www.brightexpectationsbaskets.com)

### April 27-29, 2018

Baskets and Gourds: Containers of our Culture  
California Gourd Society  
Visalia CA  
<http://californiagourdsociety.com/home.html>

### July 6-12, 2018

2018 Convergence  
Handweavers Guild of America  
Reno NV  
[www.weavespindye.org](http://www.weavespindye.org)

## CALL FOR ENTRIES

### Ongoing-July 16, 2017

Ongoing-July 16, 2017  
FiberWorks 2017  
Hardesty Arts Center  
Tulsa OK  
<http://fiberartistsok.org/fiberworks-2017>

### Ongoing-September 15, 2017

Craft Forms 2017  
Wayne Art Center  
Wayne PA  
[www.craftforms.org/call-for-entries](http://www.craftforms.org/call-for-entries)

## SUBMISSIONS

Do you have an idea, news, or event to share? We want to hear from you!

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Fall	AUGUST 1
Winter	NOVEMBER 1

Send inquiries to: [nbonews@nationalbasketry.org](mailto:nbonews@nationalbasketry.org)

## EDITORIAL OFFICE

National Basketry Organization, Inc.

PO Box 1524, Gloucester MA  
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## MEMBERSHIP RENEWALS

Members will receive renewal notices on their membership anniversary. Questions? 617-863-0366

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As always your letters and opinions are welcome!

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