



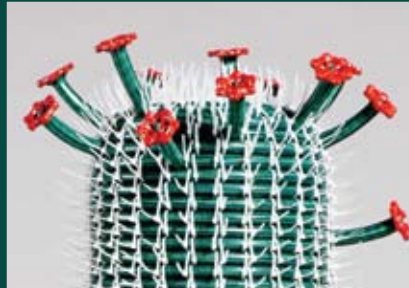
NBO Quarterly Review
PO Box 277
Brasstown, NC 28902

UPCOMING ISSUE

summer 2011



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INSIDE

quarterly review | spring 2011



Bell Bodice
Kay Khan



Untitled
Louise Goings

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

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ON THE COVER

Artist: Kay Khan

title: Bell Bodice (2011) Armor Series
Dimensions: 22”H x 16”W x 16”D
Silk, cotton, quilted, pieced, appliqué,
hand and machine stitched, constructed
Photography by: Wendy McEahern

Artist: Louise Goings

title: untitled
Dimensions: 12”H x 4”W x 4.1”D
White Oak with black Walnut dye
Photography by: Rand & Rawson

NBO Quarterly
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New born kid examining the basketweaving
of Barbara Pence - fine work indeed!



letter from the president

The many greens of Spring abound with an exuberance of color and growth, the plums, peaches and nectarine trees are in glorious petaled display exuding sensual fragrances throughout the garden – the orchard is in full bloom. The chickens and pheasants are laying again and the pigmy nanny goats have birthed nine kids this spring. Ruth, the Rouen duck, is happy again after receiving an unexpected visitor on Christmas day. A wild mallard arrived at the doorstep of the spring house where Ruth presides, and the two have become inseparable; dunking, diving, and splashing in the pond, sharing the same nest to lay their daily egg. It has been a long, bitter winter, recording three major snow storms that made history in the Brasstown community – at last Spring has finally arrived.

NBO has been quite diligent over the years developing a history of exemplary conferences, exhibitions and cataloging our basketry exhibitions. The 6th biennial conference entitled “Tradition & Innovation in Basketry VI” will be accompanied by a juried and invitational exhibition “All Things Considered VI”. The exhibition will be held at the Fuller Craft Museum from July 30 – December 12, 2011 and the museum has graciously offered to complete the graphic design and layout and NBO will cover the printing costs. NBO is also in the process of producing a catalog of the show last year at the John C. Campbell Folk School, titled, *Traditions & Innovations Today: A Special Exhibition from the Permanent Collection of the National Basketry Organization and Selected Makers from North Carolina*. Both catalogs will be available during the opening of the Fuller exhibition, August 3rd, 2011, as well as on the NBO website.

In addition, NBO will be creating a DVD documentary this summer on Louise Goings and Mary W. Thompson’s family of Cherokee basketmakers. The NBO thanks the two Cherokee families, the North Carolina Arts Council and the Windgate Foundation for providing their generous funding. Thanks to our membership for their continuing support of our matching grant. We currently have close to \$40,000 for the challenge and we still need an additional \$20,000 from you as members. Keep us in your mind when you renew and register for the conference.

Another upcoming event that the NBO will participate in is the “World Festival of Wicker and Wickerwork” in Poznan, Poland in late August 2011 and NBO is proud to be part of the American delegation. There will be thirty-six countries involved in the festival. The group going includes Michael Davis, Jo Stealey, Matt Tommey, Sharon Dugan, and Katherine Lewis. Jo will be making a presentation on the Contemporary Basketry Movement and I am sure this diverse international audience will be viewing basketry styles and techniques that will, enlighten and enthrall them. This country has so many fabulous makers and it is important to realize that the contemporary basketry movement is indigenous to the United States.

By the time you receive this issue I hope you all realize that we are moving forward with the conference and it is a go. Presently, none of the classes have reached their 15 student limit, but a few are close to being full, so I urge you to register as soon as possible. The deadline for registration is July 1st, however, if anyone needs to pay their balance at the conference, or pay at the last minute, just make sure that you notify the NBO office of your situation. Also, for those that will need transportation from Boston Logan (BOS) or Providence TF Green (PVD) airports, please provide us with your schedule so we can make arrangements for shuttle service. The NBO Board and I are excited about holding the conference in the Northeast and hope many of you will join us for a true celebration of Basketry, NBO style!

Welcome to our new Board member, Donya Stockton, and Enjoy Spring!

michael davis

Michael Davis, President and Co-Founder of NBO

*On a personal note, my thanks and heartfelt appreciation go out to all those that have extended sympathy, cards and kindness during this time of loss for my brother and mama.

NEW
FACES



PEGGY WYMAN
ACCIDENTAL ARTIST

Left: Blue on Blue (2009)
Dimensions: 16”H x 18.5”W x 18”D
Long-leaf pine needles, Irish waxed linen,
pearl cotton, wire
Photography by: Peggy Wyman

Top Small: To Dream of Spring (2008)
Dimensions: 17”H x 14”W x 14”D
Long-leaf pine needles, Irish waxed linen,
pearl cotton, wire. (In the permanent
collection of Maria V. Howard Art Center)
Photography by: Peggy Wyman

Right: Rhythm ‘n Blues (2010)
Dimensions: 32”H x 14”W x 14”D
Long-leaf pine needles, Irish waxed linen,
pearl cotton, wire
Photography by: Peggy Wyman

I am an artist by accident. After a stint in the computer industry, I came to my senses and decided it was time to follow the dream of becoming a rich and famous author of historical novels. That dream turned out to be a whole lot more difficult than I ever imagined. Still, though wealth and fame never materialized, writing turned out to be the stepping-stone to my current life as a professional fiber sculptor.

The path to this life started while doing research for a book about the founding of the first California mission. In order to gain insight into the Native American heroine of the book, I took a class in making the traditional baskets of her people. That class turned out to be a revelation and a turning point. I walked out of the class with a finished basket, ugly and misshapen though it was. To have a finished product after a few hours stood in stark contrast to the months and years my novels were taking.

I also found the process of making that basket deeply satisfying; so satisfying that I ended up taking classes in other basket making techniques until one grabbed me: coiling with pine needles. I liked not having to work with wet materials, as is the case with so many other kinds of basketry. And, between the heady aroma of the needles, their silky feel and the way my mind quieted while working with them, I was hooked.

Continued on next page



Photography by: Jerry Orton

making in the evening. It didn't take long before making bowls and trays wore thin. I needed something more interesting, more challenging.

After a string of frustrating writing sessions, I sat down with an unfinished basket one evening too out of sorts to have the energy to bend the needles into a preconceived shape. Instead I let the materials take off wherever they wanted to go. The pine needles led. I followed. What resulted from that "dance" was the quirkiest little object. I didn't know what to call it. It was part basket, part sculpture. More sculpture than basket. A sculptural basket.

That was ten years ago and it is the basic process I have been using ever since.

Hundreds of sculptures and over 400 exhibitions across the US later, the materials and the process of creating with them still enthralls me. Not knowing what is going to result when I start a new piece is the prod that keeps me challenged to try new things.

Inspiration comes from many directions: from memories and life experiences; from the natural surroundings of the Missouri Ozarks where I currently live; from music, mythology, literature, and mysticism; and sometimes even from overheard conversations or words and phrases that swirl into my head at odd moments.

I love the idea of making art from the fallen pine needles that many people regard as a nuisance. And working with natural materials serves as a constant reminder of the bounty and blessings of this big blue ball we all call home.



Top: Metamorphosis of a Dream (2006)
Dimensions: 19"H x 13"W x 14"D
Montezuma pine needles, Irish waxed linen, wire
Photography by: Peggy Wyman

Bottom: Wayward Wind (2008)
Dimensions: 22"H x 21"W x 16"D
Long-leaf pine needles, Irish waxed linen, pearl cotton, wire
Photography by: Peggy Wyman



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Linda Fifield - <i>Sculptural Beaded Baskets</i>	\$10
Louise Goings - <i>Contemporary Cherokee Burden Basket</i>	\$85
Flo Hoppe - <i>Japanese Basketry Techniques</i>	\$35-\$40
Lissa Hunter - <i>Beyond the Basket: Creating Your Own Vision</i>	\$5
Brian Jewett - <i>Baskets As Vessels of Light</i>	\$30
Kay Khan - <i>Quilted Vessels</i>	\$10
Jonathan Kline - <i>Black Ash Round Double Bottom Basket</i>	\$75
Karol Lindquist - <i>6" Round Nantucket Basket with Ears</i>	\$186
Margaret Pelletier (Master Basketmaker) presenting with Della Maguire - <i>Mi'kmaq Culture Through Basketmaking</i>	\$85
Lois Russell - <i>Knot Now! I'm Knotting!</i>	\$30
Elizabeth Whyte Schulze - <i>Surface Design & the Coiled Basket</i>	\$35
Leandra Spangler - <i>Skin and Bones</i>	\$35
Mary W. Thompson - <i>Traditional Cherokee Basket</i>	\$75
Pamela Zimmerman - <i>Journey through Contemporary Horsehair</i>	\$30

Visit www.nationalbasketry.org for more information & details.

TENTATIVE SCHEDULE

TUESDAY, AUGUST 2

1:00 PM – 5:00 PM	Conference Registration /Stonehill Check-In and Room Assignments
5:30 PM	Opening Reception/Welcome/Keynote Speakers: Lissa Hunter, Basketry Artist <i>Out on a limb: Where are we today?</i> JoAnne Cooper, Co-Owner/Director Mobilia Gallery: <i>The Vessel Redefined</i>
9:00 PM	Adjournment

WEDNESDAY, AUGUST 3

7:00 AM	Breakfast
7:45 AM – 8:30 AM	Jonathan Kline: <i>Black Ash Basketry</i>
9:00 AM	Classes Begin
11:45 AM	Lunch
12:30 PM – 1:15 PM	Kay Khan: <i>Her History Revealed: Sculptural Textiles</i>
1:30 PM	Classes Resume
5:00 PM	Classes Dismissed
5:30 PM	Dinner (Stonehill Dining Room)
6:15 PM	Board Buses to Fuller Craft Museum for Dessert Reception/NBO exhibition
8:30 PM	Board Buses (return to Stonehill College)
Evening Classes at Teachers Discretion	

THURSDAY, AUGUST 4

7:00 AM	Breakfast
7:45 AM – 8:30 AM	Margaret Pelletier & Della Maguire: <i>First Nation: A Cultural Presentation</i>
9:00 AM	Classes Begin
11:45 AM	Lunch
12:30 PM	Wendy Durfey: <i>Contemporary Basketry – Silk Fusion and Beyond</i>
1:30 PM	Classes Resume
5: 00 PM	Classes Dismissed
5:30 PM	Board Buses: GrayMist Studio, Society of Arts & Crafts, Boston Museum of Fine Art
8:30 PM	Board Buses (return To Stonehill College)
Evening Classes at Teachers Discretion	

FRIDAY, AUGUST 5

7:00 AM	Breakfast
7:45 AM – 8:30 AM	Flo Hoppe: <i>Ichiban Basket Adventures in Japan</i>
9:00 AM	Classes Begin
11:45 AM	Lunch
12:30 PM – 1:15 PM	Penny Burton: <i>Progressive Journey: Dorothy Gill Barnes, Kay Sekimachi, Pat Hickman</i>
1:30 PM	Classes Resume
5:00 PM	Classes Dismissed
5:30 PM	Dinner at Stonehill College
6:30 PM – 8:30 PM	Silent and Live Auction
8:45 PM – 10:45 PM	NBO Celebration with Live Music/DJ

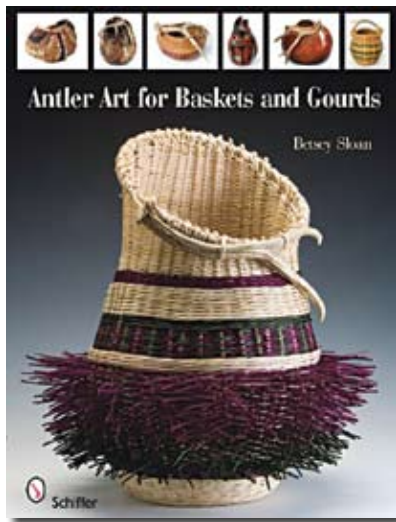
SATURDAY, AUGUST 6

8:00 AM	Breakfast
9:30 AM	Board Buses for Museum Tour/ Peabody
12:30 PM	Box Lunches
4:30 PM	Leandra Spangler: <i>Honoring A Vision: Weaving A Tradition</i>
6:00 PM	Outdoor BBQ

SUNDAY, AUGUST 7

7:00 AM	Breakfast & Departure
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BOOKREVIEWS by Lois Russell



Antler Art for Baskets and Gourds

Author: Betsey Sloan

Schiffer Publishing 2010, 80 pp

Betsey Sloan has written a delightful book about using antlers and gourds to make vessels and wall hangings.

Written in the first person, the book is conversational. Unlike so many instructional books, you get the sense that an instructor is by your side imparting the knowledge and wisdom of years of experience. Included are projects and short essays by other makers that add to the sense of being with a bunch of friends who are passionate about their work.

The book is comprehensive and full of detail including how to identify antlers, clean gourds and the advantages and disadvantages of using hard or soft materials. A useful chart tells you which drill bit to use for different round reed sizes. There is even a note warning you not to let your dog drink the water in which you are soaking your reed. Won't hurt the reed, but the dog may not come away unharmed...

The details go a long way to recreating a demonstration; however, a true beginner might find the directions hard to follow without illustrations. As a visual learner I would have been in tears by the end of the paragraph describing how to make a god's eye. The book assumes some basic basketry skills. If you have other books around that include those skills, such as coiling, you will be able to fill in easily. There are photographs of works in progress that are also helpful.



The book also addresses the aesthetic element of these materials. The projects, which are presented by additional "guest" artists are full of practical hints and information about how the design develops as the artist works. It is especially interesting to learn how the demands of the materials influence the artists' visions and the final piece. One contributor advises letting the gourd talk to you as you work. Again, these projects are presented in a conversational tone that makes this book a pleasure to read even if you never want to touch an antler or gourd. These are interesting people.

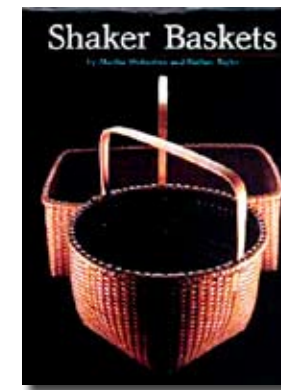
The Gallery section will convince you that everything that could possibly be done with a gourd and an antler has been tried, some with more success than others. No matter what your taste, however, the photos are sure to help you define what you want to do...and what you don't want to do.

The biographies of the contributors at the end include contact information, all lending to the sense of community fostered throughout the book.



Shaker Baskets

Authors: Martha Wetherbee and Nathan Taylor
Nate's Nantucket's (603-456-2126),
2003, 219 pp re-issued



"Here is what we have learned about Shaker baskets." This statement, found in the introduction, is deceptively simple and straightforward, much like a Shaker basket. What follows is a complex weaving together of basketcraft with social, economic and philosophical history.

My kids would call this a "braindump." What the term lacks in elegance, it makes up for in accuracy. Wetherbee and Taylor have explored all things Shaker for years. They have learned a lot and they have put it all on paper. There may be something more to learn, but it is hard to imagine what it would be.

The book is at its best in the sections about the baskets themselves. When the authors first became interested in Shaker baskets, they found little to nothing on how to make them. So they pulled apart damaged baskets to teach themselves the secrets of their construction. Perhaps this explains why these sections have the most energy and a sense of detectives on the case. Their passion for the work is palpable and the information is fascinating. They have included photographs of tools and ash leaves as well as close up photos of baskets that will delight every nearsighted basketmaker who has ever tried to get a good look at a basket in a museum.

The annotated illustrations that guide the reader on a "tour" of the important details of a basket are especially useful. The line attached to "6" for example instructs you in the attached note that there is a "characteristic flat cut here." This kind of documentation for other historical baskets would be a great help to those who make baskets or collect them.

Although the paragraphs are often long and perhaps too dense with detail, they are full of information. Before you know it you will be able to identify an Indian made basket from a Shaker basket and you'll be throwing around terms like "tumbledown," "lay up" and "cheat rim" able to impress your friends.

This book goes beyond the baskets, placing them in the larger context of 19th century America with information about the business of basketmaking. The unique world created by the Shakers is fully drawn with special attention to the ways in which the Shakers developed their system of basketmaking, melding their spiritual beliefs with their production. Again, the illustrations, which include pictures of people making baskets, labels, account books and journals add to a richer understanding of the time and the people.

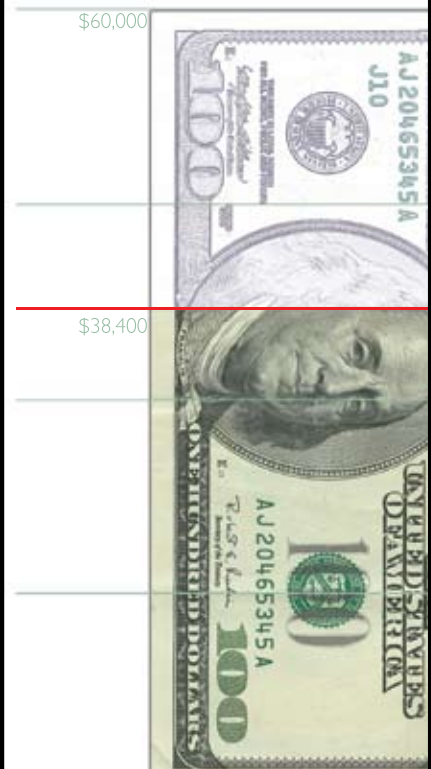
There is a tremendous amount of information here. I do wish the book were easier to navigate. Chapter titles would have helped. So would an index. It is unclear how the information is organized. By community? By topic? If you are only interested in the technical information you will find yourself skimming page after page. That said, it is worth the digging.

Alas, the book lacks color photographs that would display the wonderful patinas of these baskets. But those pictures are in other books. This book is for basketmakers, historians and curators. I fervently hope antique dealers will use it to correctly identify the baskets they are selling. It is not a book for everyone's cocktail table, but those of us who love these baskets will find a place nearby.

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INTERWEAVE.

English Randing & French Randing

This is the 22nd in a series of articles researched as part of NBO's Basketry Terminology Research Project



Plate 1: English-Randed Willow Basket
 Maker: Flo Hoppe
 Technique: English randing with buff willow rods.
 Photography by: Flo Hoppe

With this article we continue our discussion on basic weaves and weaving techniques and offer a more in-depth discussion of English randing, and French randing. Noted in our article, "Plain Weave and Randing" (NBO News, Fall 2009), we are using the term "randing" when weaving materials interlace without twisting and there are rigid warps and more flexible weavers, or noticeable differences in warp and weft spacing or materials. Both English randing and French randing are untwisted weaves that use multiple weavers of equal length and show a slant to the weave. English randing is a weave structure suitable for wickerwork where the weavers are long tapering rods (like some willows), while French randing, on the other hand, can be worked with shorter lengths and with a wide variety of materials. Both are most commonly used for side weaving although French randing is also found as a base weave on some central European willow baskets (Wright 1983, p. 59). They both are woven in sections (with the height of the section dependent on the property of the weavers and the warp spacing) that are often bordered by tighter weaves such as three-rod wale (a twining weave). The different working methods of French randing and English randing are detailed below.

English Randing

English randing is a particular method of creating a plain weave structure (over-one/under-one) that accommodates the difference in the thickness of the butt ends and the finer tips of the willow weavers or similar shoots. Each weaver is worked individually from its butt (thick end) to its tip, before the next weaver is inserted. Ideally the weavers are long enough to encircle the basket. An English-randed section requires an even number of warps and, in its simplest form, there is the same number of weavers

as warps. *Figure 1: English Randing (1/1)* illustrates the steps in creating an English-randed section. As illustrated in *Figure 1a: Beginning English Randing*, the weaver of the first row (represented by the shaded Weaver A) begins behind Warp 1, and is worked in an over-one/under-one movement around the basket with its tip ending in front of Warp Z which is left of Warp 1. [As an aside, it is interesting to note that an illustration in the French basketry manual, *La Vannerie L'osier*, labels this weave "Clôture à brins suivis" and shows the

FIGURE 1: ENGLISH RANDING

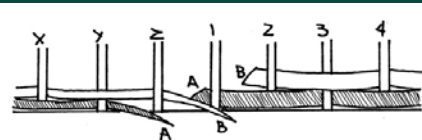


Figure 1a:
 Beginning English Randing. (Weavers A & B)

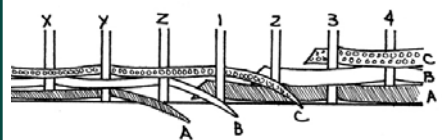


Figure 1b:
 Third Row of English Randing. (Weaver C)

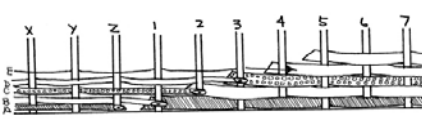


Figure 1c:
 English Randing in Progress. Weavers A, B, C, & D are woven; Weaver E in progress.

tip of each weaver stopping two warps to the left (Duchesne, Ferrand & Thomas, 1981, p. 77) rather than the warp immediately to the left, which we have illustrated.] The next weaver, represented by white Weaver B, is begun behind Warp 2, and worked with the same over-1/under-1 stroke to its tip, which rests in front of Warp 1. The third weaver (spotted) is begun behind Warp 3 and woven completely around until its tip rests in front of Warp 2 and atop the thick butt of Weaver 1. See *Figure 1b: Third Row of English Randing*. As the weaving of the English-randed section continues each successive weaver is added to the right and worked its entire length ending against the beginning of a previous weaver. The tip ends of the willows are cut on a slant so they rest against a warp to the outside of the basket as illustrated in *Figure 1c: English Randing in Progress*. As each new weaver is packed tightly against the previous row, the weaving builds up unevenly because of the difference in thickness of the rods from butt to tip. In addition, there is a gentle visual upward spiral where butt ends and tips meet and, at the same time, a slight downward slant to weave (following the path of a weaver from butt to tip). The upward spiral effect can be accented by using an over-two start as shown in Sally Goymer's willow basket featured in Plate 2. It is not until the entire English-randed section is completed that the height of side weaving is uniform. Depending on the size of the basket, one English-randed section might be sufficient for the entire side of the basket or, if higher sides are desired, then additional English-randed sections can be built directly upon the first (see Plate 1: English-Randed Willow Basket) or, perhaps, separated by bands of a different weave, like three-rod wale.



French Randing

French randing is a weaving *method* for both randing and twill-randing (see "Twill Plaiting and Twill-Randing" in the *NBO Quarterly Review*, Spring 2010). The term, "French randing", however, is widely associated with French-randed plain weave (over-one/under-one). We call them all "French randing" and further define each by specifying the over/under movement of the weavers and adding adjectives that describe visual or technical features of the particular weave. While other randings are commonly worked with a single weaver or two weavers that "chase", French randing requires the use of multiple weavers for every row of weaving. As each row builds upon the previous row, the distinctive diagonal slant of this weave is apparent. Key identifying features for French randing are: the ends of all the weavers line up on one row beside each warp (or warp group) and the upward diagonal slant of each weaver. French randings can slant upward to the right or the left, depending on the chosen working method or hand preference of the basketmaker. Although we have adopted the name for this weave which uses the label,

Plate 3: Pennsylvania Oak Rod Basket

Maker: Attributed to Jacob Graybill (b.1896– d.1944), Hanover, York Co., PA (Graybill, 1996).
 Material: White oak rods (pulled through a die). The side of this four-handled basket has two sections of basic (1/1) French randing separated by two rows of three-rod wale and capped by a much wider waled band at the top of the basket.
 Dimensions: 30"x 22.5"x 16
 Photography by: Cynthia Taylor and Rachel Nash Law
 This basket also appears in *Appalachian White Oak Basketmaking: Handing Down the Basket* (Law and Taylor, 1991, p.218).

"French", please note that this weave structure is quite widespread throughout Europe and known to many cultures of the world.

Like English randing, French randing is worked in sections with the height of the section determined by the length of the weavers. Shorter basketry materials not suitable for other weaves can make excellent weavers for French randing. The choice of basketry material and particular French randing **stroke** (the over/under movement of each weaver) greatly influence the visual appearance and texture of the weave structure. The basketry images in this article display a sampling: uniform long oak

Plate 2: Willow Basket

Maker: Sally Goymer
 Technique: Side-weaving techniques (top to bottom): band of three-rod wale (2/1) in buff willow, English randing with the over-two start (white willow), row of three-rod wale (2/1), French randing in unpeeled willow (willow rods with their bark), two rows of three-rod wale (2/1) and at the bottom is double-slewed randing in the lighter willow.
 Photography by: This basket appears in *The Complete Book of Basketry Techniques* (Gabriel and Goymer, 1991, p. 79), reprinted with permission of Sally Goymer.



Plate 4: Willow Workshop Basket

Maker: Cynthia Taylor

Material: This basket, made in a 1995 workshop taught by Sally Goymer, features side weaving with basic French randing (1/1). By using three different types (and colors) of willows for weavers, the upward spiraling slant of the French randing weave becomes a decorative feature.

Photography by: Cynthia Taylor

to the RIGHT going over, under and out. As the weaving progresses, each successive weaver is added to the left and woven at an angle upward to the right. When finishing the first row, the unwoven ends of the first two weavers may need to be lifted in order to open up space for inserting and working the final weavers; see Figure 2b: *Ending the First Row of French Randing (1/1)*. Upon completion of the first round, the weaving is packed tightly and then the next row of weaving continues in a similar fashion as illustrated in Figure 2c: *Beginning the Second Row of French Randing (1/1)*. Continuing with this same method row upon row, the weavers are woven to their ends (usually ending on the inside of the basket), at which point one French-randed section has been completed. The ends of the weavers line up at the top row of the French randed section and are clearly visible on the inside of the Pennsylvania oak rod basket featured in Plate 3. When willow rods are chosen for the weavers, French randing creates a very textural weave especially if one French-randed section is built directly upon another. Varying the color or type of weaving materials will accent the upward spiraling slant of the French randing weave structure as featured in Plate 4.

rods are shown in Plate 3; willow rods that taper from butt to tip in Plates 2, 4, 5, and 7; and flat weaving strips are shown in Plate 8 (skeined willow) and Plate 6 which illustrates the use of flat-oval reed as well as round reed.

Executing French randing is different from all other weave structures we have previously presented. In its simplest form, there is one weaver for each warp (any number of warps is suitable for this weave). The images and illustrations presented in this article all show right-slanting French randing, where the movement of every weaver is worked from left to right, with the weaving angling up to the right. The over/under weaving stroke moves from left to right, but the active weaver goes from right to left. It is easiest to work one entire row before weaving the second row of French randing; however, many basketmakers choose to weave two rows at a time. In this article we are describing row-by-row French randing methods that slant up to the right.

The simplest of all French randings is **Basic French Randing (1/1)** which is illustrated in Figure 2. The weaving stroke for each weaver for each row is over-one/under-one. The end of the first weaver, represented as the shaded weaver in Figure 2a: *Beginning French Randing (1/1)*, is inserted between any two warps and then brought up at an angle and woven over the warp to the right and under the next warp and brought to the outside of the basket. The end of second weaver is anchored behind the next warp to the LEFT and then woven

FIGURE 2: BASIC FRENCH RANDING (1/1), RIGHT-SLANTING

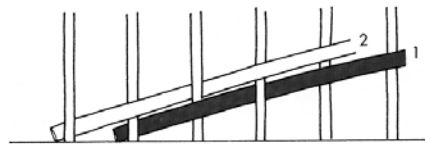


Figure 2a:

Beginning French Randing (1/1)

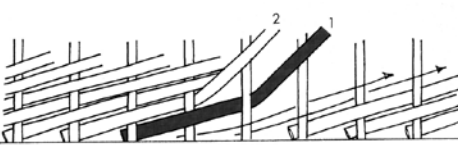


Figure 2b:

Ending the First Row of French Randing (1/1)



Figure 2c:

Beginning the Second Row of French Randing (1/1)

Plates 5: Mock Wale

Maker: Joanna Schanz

Material: This is a detail view of a willow basket where the first weave of the side is 2/1 twill French randing worked from tip to butt, also known as "mock wale".

Photography by: Joanna Schanz



We have chosen the term, **twill French randing**, for any French randing where the weavers go over two or more warps then under one or more warps. Of course there are many versions so the movement of the weavers needs to be specified. Since the particular French-randed weave may vary from row to row, there are many possible designs. The willow baskets featured in Plates 5 and 7 show two different versions of twill French randing. The close-up view of the willow basket in Plate 5 shows **2/1 twill French randing** worked with darker unpeeled willow rods; each weaver goes over two warps and then under one warp. Working the French-randed section from willow tips to butts, and gradually increasing the warp spacing creates the flared shape of the basket from base to mid side. When 2/1 twill French randing is worked with rounded rods and is densely packed, the weave structure looks like three-rod wale (see "Twining with Three or More Strands" *NBO News*,



Plate 6: French Randing Sampler Basket

Maker: Flo Hoppe

Material: Warp is natural round reed with weavers of smaller round reed and dyed flat-oval reed. Sections of French randing are bordered by rows of three-rod wale. Lower section: Two rows of double-slewed basic (1/1) French randing with lighter round reed and dyed flat reed weavers. Upper section: Flat oval weavers in three rows of French randing: Basic French randing(1/1), 2/1 twill French randing, and top row repeats the basic French randing.

Photography by: Flo Hoppe

July 2003), and explains its common name, "mock wale". If flat weaving strips are used for the weavers, the exact same weave has a very different appearance; see the single row of 2/1 twill French randing with flat-oval reed in Plate 6: French Randing Sampler Basket.

French randing can also be worked with **slewing** (two or more weavers are worked together as a unit). If the weavers are worked in pairs, we call this: "**double-slewed French randing**". Dorothy Wright (1983, p. 41) and Bernard and Regula Verdet-Fierz (1993) use the terminology "French slew" while Sue Gabriel and Sally Goymer call it, "double French randing" and illustrate two different methods of starting this weave (1999, p.92). Slewing increases the height of a French-randed section as well as offers additional design possibilities. Colored flat-oval reed and natural round reed have been combined in a double-



Plate 7: Amana Colony Inspired Willow Basket

Maker: Joanna Schanz

Material: The dominant side weave of this basket is a section of French randing in peeled willow: three rows of double-slewed 2/2 twill French randing topped by a final row of basic (1/1) French randing. Joanna found this same weave structure on an old Amana Colony (Iowa) willow basket. In unpeeled willow: a single row of four-rod wale (2/2) directly below the top border and multiple rows of four-rod wale (2/2) below the French-randed section.

Photography by: Joanna Schanz

slewed basic French-randed section featured in Flo Hoppe's basket (Plate 6). **Double-Slewed 2/2 twill French randing** is the dominant weave structure in Joanna Schanz's decorative (Amana Colony inspired) willow basket (Plate 7). Waling is worked above and below the French-randed section which has three rows of the twill French randing topped by the final row of basic (1/1) French randing. By using heavy doubled weavers, widely spaced warps and choosing the over-two/under-two twill randing stroke, distinct "ridges" are created.

Twined weaves are often combined with sections of French randing, because the twining helps to keep the warps properly spaced, serves as a division between sections of French randing and also offers additional design possibilities. Three-rod wale (see "Twining with Three or More Strands" *NBO News*, July 2003) is perhaps the most common and is shown in oak rods, round reed, and willow rods on baskets featured in this article. According to Joanna Schanz, the German basketmakers of the Amana Colonies often used an over-two/under-two four-rod wale (1986, pp.55-56; 2 February 2011); see Plate 7. Look at the side weaving of the Chinese willow basket featured in Plate 8: it has been divided into three different sections by rows of three-rod arrows (see "Creating Arrow Patterns with Twining" *NBO News*, October 2003). The bottom section and the top section below the border are both




Plate 8: Chinese Skeined Willow Basket

Maker: unknown

Material: Rod willow and skeined willow.

Technique: From base to top border: Lower part is basic (1/1) randing by chasing (even number of warps); three-rod arrow; two rows of basic (1/1) French randing; then 3/1 twill French randing alternating with basic (1/1) French randing; twined arrow; top section (like the bottom section) is basic (1/1) randing by chasing. Photography by: Flo Hoppe

over-one/under-one basic randing by chasing (weavers are skeined willow). The large mid section, however, is French-randed. Because French randing is worked row-by-row and the particular weaving stroke can change from one row to another, numerous design possibilities emerge. This Chinese basket's mid section is a good example: it starts and ends with two rows of basic (1/1) French randing while the majority of it has rows of basic French randing alternating with rows of **3/1 twill French randing**, where the weavers go over three warps and then under one warp.

We have, by no means, covered all the possibilities for French randing and will present more French randing variations in our next terminology article. 

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Elements of the natural environment, Japanese inspired katagami techniques, and mixed media define the sculptural baskets of Jennifer Falck Linssen. Trained in textile design, her passion for all things textile led to a workshop in traditional Japanese katagami (stencil making) and katazome (pattern dyeing). Since then she has been dedicated to the craft. Today the Colorado artist crafts intriguing patterned papers by re-contextualizing the katagami technique into sculptural forms. A knife, the primary tool used to draw the negative spaces in the exquisitely crafted, leathery paper elements. These simulated “stencils” are then incorporated with thread and wire to create innovative sculptural baskets based on these ancient traditions.

Last fall the Springfield Art Museum in Springfield MO hosted a one-person exhibition of Linssen's work. “Between the Lines: The Katagami Sculpture of Jennifer Falck Linssen” (September 18-November 14, 2010) incorporated pieces from the past five years. Her signature katagami technique dominated the exhibition along with indigo dyeing, looping, twining, coiling, wrapping, and plaiting. The exhibition included examples of historical katagami to explain the roots of the inspiration for her technique. Examples of sensitively executed graphite and carved drawings were also included to provide insight into the influence of the natural environment (“Ripple Study”, 2009) on the work.

Earth, wind, water, and fire define the series of sculptural baskets represented in the exhibition. Many of the pieces reflect her own experiences with nature such as watching the stream flow by her childhood home in Wisconsin or the destructive force of the wind along the Front Range of the Rocky Mountains. She isolates and immortalizes these movements in nature in her work because, “It is within them that I see humanity reflected in nature's own fragility and endurance.”

“Windswept” (2008) is representative of how Linssen isolates forces in nature. The carved out lines and expressionistic form suggest the curves and shadows of mountainous walls formed by the wind whipping through a canyon or waves crashing on the shore. Simultaneously, this piece is reminiscent of the sky in “Starry Night”, the expressionistic painting of Vincent Van Gogh. Additionally, Linssen's stylized use of natural forms reflects her study of Japanese design.

Linssen also incorporates the Asian philosophy of dualities through the juxtaposition of the geometric and the organic to emphasize the push pull between the indigo colored katagami and the silver edge of the wire armatures; what is soft (paper) appears hard, that which is hard (metal) seems soft. The use of positive and negative space provide window-like entries into the work, drawing the viewer closer to investigate the nature of the materials and causing a more intimate relationship with each form. Additionally, the viewer is often rewarded by unexpected details not seen from a distance. For instance, “Embedded” (2010) contains a sleeping baby painted on the interior base of the piece suggesting a womb-like, secure home within the organic form. The title furthers the sense that the child is not only in bed, but embedded into the artist's psyche. Other works contain small looped and coiled baskets on the interior protected by the exoskeleton of the larger structure (“Center”, 2007).

Written By Jo Stealey
Professor Art-Fibers University of Missouri-Columbia
nationally known artist and board member NBO

EXHIBITION review

Between the Lines: The Katagami Sculpture of Jennifer Falck Linssen

(September 18 - November 14, 2010)

Two dynamic new works are a departure from the pedestal pieces. “Listening” (2010) and “Hearing” (2010) are wall hung, multiple earth-toned forms that suggest exactly how one listens and hears. In these pieces the katagami is executed in radiating lines that pulse like sound waves providing a sensation of reverberating energy while the vessel structures are reflective of naturally occurring formations. They also conjure a sense of listening to the earth and the overall iconic spiral formed by the way the pieces are hung in “Hearing” suggest we should listen to the earth for guidance, as well as what the earth needs from us. The shadow created by the lighting in these pieces completes the reflective moment one assumes when truly listening or hearing. Physically, the two pieces seem to yearn to communicate with one another.

This exhibition provided a better understanding of Linssen's artistic philosophy and journey as well as the history and inspiration of the ancient technique of katagami stencils. It also illustrated Linssen's love of her craft and how her connection to nature comes together in unique ways that bridges the space between contemporary basketry and sculpture. Most importantly, it is the layers of metaphoric meaning in combination with the techniques used by Linssen that make her sculptural basketry memorable.

To learn more about Jennifer Falck Linssen, katagami and her schedule:
www.jenniferfalcklinssen.com



Top Photo: Hearing

Maker: Jennifer Falck Linssen

Material: Katagami-style handcarved paper wall sculpture with stitching. Materials include archival cotton paper, aluminum, waxed linen, paint, mica, and varnish.

Dimensions: 50"H x 50"W x 1.5"D

Photography by: ?

Bottom Photo: Listening

Maker: Jennifer Falck Linssen

Material: Katagami-style handcarved paper wall sculpture with stitching. Materials include archival cotton paper, aluminum, waxed linen, paint, and varnish.

Dimensions: 20"H x 20.5"W x 5"D

Photography by: ?

recognizing AWARDEEWINNERS

Dona Anderson

Honorable Mention prize of \$400.

24th Annual Materials: Hard & Soft in Denton, Texas

MAZE

Dimensions: 26" H X 17" W X 8" D

Material: Fiber, Round reed wrapped with pattern paper

Photo Credit: ?

Maze is constructed using round reeds that I cut and soak. Next, I wrap each one with strips of pattern paper using matte medium as an adhesive. I leave some reeds with their natural bend (not soaked) to afford me more choices of design.

I reinforce each connection with tiny pieces of pattern paper and matte medium for support.

I like the overall look of organized chaos.





Fuller Craft Museum was made possible through the foresight and generosity of the late Myron L. Fuller, who in August of 1946, set up a trust fund for a center, educational in nature. Mr. Fuller, a native Brocktonian, was internationally recognized as a geologist and hydrologist and as a man of diverse interests and talents. During his illustrious career, he amassed a small fortune. From his accumulated wealth, Myron Fuller set aside the sum of one million dollars, to establish an art museum and cultural center in memory of his family.

Myron L. Fuller was a graduate from M.I.T. in 1896 with a Bachelor of Science degree. Following graduation, he joined the faculty as an instructor in geology and mineralogy, where his reputation grew as a leading contributor in his field. He began his private research in the field of Pregmatites, the study of natural crystalline structures like quartz which led him to discoveries valuable for early electronic research. From 1903 to 1906, Mr. Fuller supplemented his knowledge of glacial stages with material he gathered from explorations in New York. From this research he was able to map out the glacial stages of Long Island. He did private research on Pregmatites in New Hampshire and studied glacial deposits on Cape Cod. At this time, Mr. Fuller became associated with the United States Geological Survey, where he became Chief of Eastern Sections in the Hydrology Division. Soon after, he was promoted to Chief of Sections for the entire United States Geological Survey, where he was responsible for geological studies and water supply systems. Mr. Fuller also acted as consultant on artesian problems in Bermuda, Brazil, Peru, Australia and China, attaining international status.

Mr. Fuller did not restrict his intellectual curiosity to his scientific undertakings alone; he was also involved in several commercial ventures. He spent the years from 1907-11 as the Vice President of the Fuller-Hammond

Fuller Craft Museum History

© Fuller Craft Museum, Inc. [Edited for space]

Company, one of the area's largest producers of cranberries. His journalistic bent culminated in the Presidency and Directorship of the Brockton Enterprise Publishing Company.

Mr. Fuller's adventuresome spirit led him to undertake a challenging petroleum exploration mission to remote Chinese provinces still in a medieval stage of development. In 1917, he became affiliated with the Sun Oil Company as Chief Geologist. Mr. Fuller was in complete control of developmental geological operations in search of domestic and foreign petroleum resources. During World War One, he contributed to the Allied war effort by directing oil shipments to armed forces abroad. Mr. Fuller's early retirement at the age of forty-seven allowed him more time for private research and travel. Professional recognition showed the stature of Mr. Fuller's reputation. He was the winner of the Walker Prize in 1897 and in 1905 for his Cape Cod and Long Island investigations. In 1900, he was awarded the Gold Medal at the Paris Exposition for the United States entry, a collection of building stones. He was named to the Committee on Underground Waters of the American Geophysical Union, a branch of the National Research Council, in recognition of his research.

Court appointed trustees Kenneth E. Sampson, Chairman, Charles A. Fuller, Isaac S. Kibrick, Merton B. Tarlow and Edwin A. Nelson, carried out the terms of the trust, and with initial planning according to Mr. Fuller's wishes, selected a museum of contemporary design to be built on Oak Street at Upper Porter's Pond on twenty-two acres of woodland in Brockton. The original Director, Edouard DuBuron, was instrumental in selecting the site, architecture and design of the building. Building began in 1967, and with architects J. T. Anderson and Associates of Boston an award winning building was created.

The Brockton Art Center-Fuller Memorial opened in January, 1969 as a non-profit institution, its purpose: to conserve, preserve, study, interpret, organize, exhibit and perform works of art for the public benefit.

On its twentieth anniversary, the museum's formal name was changed to the Fuller

Museum of Art, honoring its original benefactor and acknowledging its regional scope. In the years since the founding of the museum however, the Brockton community has changed dramatically, experiencing shifts in demographics and a decline in economic activity. The Fuller has continuously risen to the challenge of meeting the evolving needs of its audience. The result is that the Fuller Museum of Art has emerged as the largest visual arts institution and resource for arts education in southeastern Massachusetts.

In 2002, the board of directors of the Fuller Museum of Art voted unanimously to change the focus of the institution to the field of contemporary craft. Contemporary craft includes one-of-a-kind works of art in a variety of media (glass, metal, wood, ceramics, fiber) with a basis in both form and function. This passion for craft started when Fuller was given The Massachusetts Council on the Arts and Humanities New Works Grant in the early 80s. This grant provided the museum an opportunity to commission works of craft for their permanent collection. Fuller Craft Museum is now among the ranks of a select few craft museums in the United States, including The American Museum of Arts and Design (formerly the American Craft Museum) in New York, The Renwick Gallery of the Smithsonian in Washington DC, The Corning Museum of Glass in New York, The Mint Museum of Art and Design in North Carolina, and The Racine Art Museum in Wisconsin. Programming showcases master craftspeople as well as emerging contemporary artists who use craft materials in new ways. By differentiating its offerings, the museum has established itself as a distinct institution in a clearly defined craft niche. This strategic shift has allowed the now Fuller Craft Museum, to capitalize on the success of past exhibitions, to better utilize its existing collection of craft works, and to appeal to a larger regional audience as the only craft museum in New England. The New England region has a rich history of crafts and workmanship, and the museum collaborates with craft institutions, recognized craft artists, galleries, community associations, and patrons to heighten public awareness, understanding, and appreciation of fine craft.



FEATURED ARTIST



Louise Goings demonstrating at the 2006 Smithsonian Folklife Festival in Washington, DC

Top Basket: Fish Creel

Dimensions: 8"H x 5"W x 12"D
Material: White Oak
Photography by: Rand & Rawson

Corn

Dimensions: 8"H x 4"D
Material: Maple on White Oak frame
Photography by: Rand & Rawson

Photography Credit for portrait: Cynthia W. Taylor

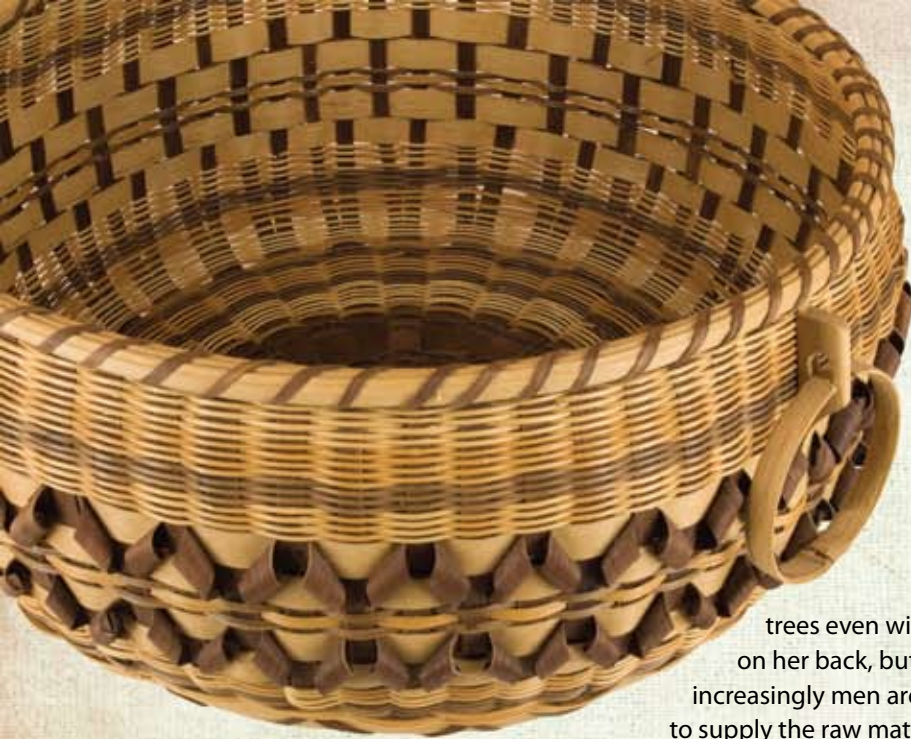
Louise Goings | Written by: Michael Davis

Louise Goings, born in 1947, learned her craft at the age of eight from her mother, legendary Emma Squirrel Taylor. Louise works with white oak, maple, and honeysuckle and lives in Birdtown, a luscious, beautiful section of Cherokee, North Carolina, with her husband George (Butch), a renowned wood carver. She is an active member of the Qualla Arts and Crafts Mutual.

"My mom had eight children and all of us made baskets at one time or another," says Goings, who has demonstrated with her mother, at the Festival of American Folklife at the Smithsonian Institution and at the Natural Museum of the Smithsonian.¹ Emma Taylor passed away in 2008 at the age of eighty-two.

One of Louise's favorite quotes is quick to make the distinction between "basketmakers" - which she is -

and "basketweavers". My mama always said "you were a basketmaker if you could go out into the woods and find your own tree and bust it up and take it out and begin from that point", she said. "Basketweavers...the materials are already there, and they just weave. Louise states, "I was very young when I started, just picking up pieces off the floor, making bottoms, and weaving small baskets from material mama had already prepared." She said "if you are going to be a basketmaker, you have to learn to start from the very beginning, to go out to the woods, cut the tree, bring it home, bust it up, take your splints out and scrape them with a knife to make them smooth, and get all your material ready". I tell my grandchildren that they're not basketmakers, because I still do all the preparation for them.²



Basket with handles (Louise Goings)

Dimensions: Approx. 6" H x 10" Di
White Oak and Honeysuckle, Black Walnut and Blood Root Dye
Photography by: Rand & Rawson

trees even with a baby on her back, but increasingly men are helping to supply the raw materials, such

PREPARATION:

"A usable white oak tree must grow straight and tall with no branches for the first six feet from the ground. The trees are cut into splints which are hand planed to be smooth and it will take another day to cut weavers which are thin, little strips. If you want to make a lot of baskets you probably want to strip up about three or four hundred of them because you need some for each color; white, brown, orange and yellow. I strip up the weavers and separate the weaving splints from the bottom splints. Those that are thin go in one pile and those cut kind of thick are put in another to make the bottoms with. Then you are ready to weave," states Louise.

CREATIVE PROCESS:

The Goings family make wastebaskets, planters, pocketbook baskets, big market baskets, picnic baskets, and burden baskets similar to what women carried a long time ago on their backs to gather corn from the fields. Louise comments, "When I was growing up we took picnic baskets to church for Sunday dinners, but most baskets that we make today are strictly for decorative purposes".³

Although basketmaking was once predominately a woman's craft, the role of men in the tradition is growing. Louise remembers her mother cutting down

And he didn't say no. Not only did he not resist, he showed an aptitude for the craft. In one of his first competitions, he beat out both his grandmother and me. However, Louise also stressed that a student's work reflects on the teacher.⁵ A grandson Zach, and a granddaughter Lauren, were also taught to make baskets at an early age. Lauren, uses her hands to weave award winning baskets rather than play with computer games. Everyone in this tight knit family whose matriarch and patriarch, Louise and Butch Goings, are pillars of the tribe and is an artist in their own right, most of them basketmakers or basketweavers, others are woodcarvers and finger weavers. But the youngest generations are craftsmen by choice, not demand. Louise states, "We didn't force them to make baskets, each of them would just come and say, show me how to make a basket, and that's how it began."⁶

as blood root (for dye) and river cane or white oak, which is now growing scarcer. The sense of family is so strong that Louise Goings has taken the trend a step further, teaching her son, Eddie, to be a basketmaker, after he returned from the service. "If I would have suggested to him to make a basket when he was a teen going to school, he'd probably said, Oh God, you gotta be kidding". I told him, "Well Ed, I don't have any daughters now, so I'm going to have to teach you to make baskets."⁴

Untitled (Louise Goings)

Dimensions: Approx. 13" H x 12" W x 8" D
White Oak and Honeysuckle, commercial dyes
Photography by: Rand & Rawson

Double Walled Basket (Louise Goings)

Dimensions: Approx. 5" H x 3.5" Di
River Cane, Black Walnut and Blood Root Dye
Photography by: Rand & Rawson



Cherokee basketmakers not only pass on their skills through their families but also specific aesthetic values. Different families have preferences for color schemes, shapes, designs, and the size of the splits. A basketmaker, or a studied individual can often recognize works of certain families or will know the work to be the product of an individual basketmaker. However, while aesthetic preferences may be passed down for generations, a basketmaker may also be open to new influences. Louise collects books she has purchased that contain images of baskets to use as inspiration for new designs. Even though she considers her basketmaking "a hobby", she is also open to market influences. "I more or less prefer baskets the colors of the roots and

barks, but if someone specifies colors, such as the red and green of Christmas, she will create a basket(s) using these colors."⁷ At Easter time she makes a lot of Easter baskets with joyous rainbow colors as well.

According to Mrs. Goings, the desire to learn and to be the best you can are the most important traits in a basketmaker. Patience is also a virtue. The rewards are not just monetary. Unlike her mother who needed the financial returns from her basketry to raise eight children, Louise has the luxury of choosing to be a basketmaker. Perhaps for women of her generation, raised by parents who were beaten at school for speaking their own language and who therefore declined

to teach their children Cherokee at home, what is important is the sense of connectedness that basketry offers. "In my own self, when I make baskets, I get this feeling, you know, this being Indian. And it gives me a good feeling about myself that I can, you know, show a part of culture that's been here for years."⁸

Louise, like most Cherokee women learned by watching her mother, Emma Taylor. Emma was a soft spoken genius of Cherokee basketweaving and is considered one of the most gifted basketmakers of the Cherokee tribe.

GOINGS FAMILY BASKETS

1a



1b



1c



1d



1a: (Lauren Goings/granddaughter):
Dimensions: Approx. 10" H x 10" W x 4.5" D
White Oak, Black Walnut and Blood Root Dye.

1b: Lidded Basket (Ed Goings/son)) Dimensions: ?
Dimensions: Approx. 5.5" H x 3.5" Di
White Oak, Black Walnut and Blood Root Dye.

1c: Untitled (Emma Goings/Mother) Dimensions: ?
Dimensions: 5" H x 5" W x 10" D
Honeysuckle and White Oak

1d: Untitled (Zach Goings/Grandson)
Dimensions: Approx. 5" H x 4.5" Di
First basket, White Oak.

All Photography by: Rand & Rawson

Ms. Taylor learned white oak basketry from her mother, Lydia Ann Squirrel, who made and sold baskets for food at the first craft shop in Cherokee. Taylor later learned river cane basketry from master maker Lottie Stamper at Cherokee High School.⁹ Her first one woman show was in the mid 1970's. It was organized by the United States Department of the Interior at the request of the Qualla Arts and Crafts Mutual, Inc., with funds from the North Carolina Arts Council. In 1978 her basketweaving was singled out for recognition at the International Conference in Kyoto, Japan. Emma was the first Native American to be invited to participate. Her basket was presented to the Emperor and placed in their museum in Japan. In 1988, the North Carolina Arts Council presented her with the Folk Heritage award.

The tradition of basketry reflects the Cherokee's entire world view and philosophy. For example, when people go out into the woods to collect materials, they only take the fourth plant, or the seventh plant, and they leave something in return – like a pinch of tobacco. This reflects spiritual beliefs about their place in the world and the spiritual world. But it also on a very practical level means that these plants that are needed will be there for future generations.¹⁰

“On a broader level, the interest of the young Cherokee in preserving these craft traditions is critical to the future of the Cherokee culture,” states Barbara Duncan, adjunct professor of Cherokee studies at Western Carolina University and education director of the Museum of Cherokee Indian.¹¹ Ms. Duncan also says, “The importance of ancestral roots cannot be overstated. When families do crafts...it's important because it connects generations, and allows them to make money in today's world and still affirm their Cherokee identity, while it also encapsulates this whole world view and knowledge developed over thousands of years”. Also, “when Cherokee children begin to learn as they make crafts is not just how to make baskets. They also learn their place in the world”.¹²

Not only has Louis Going made her mark in the field of basketry by creating exceptional award winning basketry, she has been a teacher to children as well as her family, supplying years of family and tribal knowledge. Hopefully, this family will continue to make baskets for generations to come....Louise would be pleased that her legacy will be passed to her children, and their children, as it was to her.

Louise will be teaching at our upcoming conference and her class has not reached minimum registration. I hope this article will inspire you to sign up for the class titled: “Contemporary Burden Basket”. It is a beautiful basket and Louise is a terrific teacher...the family's work speaks to that. 📺



Untitled:
Dimensions: 12.5" x 12" Di
White Oak, Black Walnut and Blood Root Dye
Photography by: Rand & Rawson

Selected References

- Blake, Barbara. *Blue Mountain Living*. Asheville, NC: Asheville Citizen-Times, August/September 2006, pp. 34,35, 38, 39
- Williams, Michael Ann. *Great Smokey Mountain Folklore*. Jackson, MS: University Press of Mississippi, 1995, pp. 78-80, 83
- Kucharski, Sarah. *Giving Art a Hand*. Waynesville, NC: Smokey Mountain News, December 2005, pp. 18, 19
- Barnwell, Tim. *Hands in Harmony*. New York, NY: W. W. Norton & Company, 2009, pp 151, 152
- Hill, Sarah H. *Weaving New Worlds: Southeastern Cherokee Women and Their Basketry*. Chapel Hill: The University of North Carolina Press, 1997, pp. 120
- Blankenship, Molly. *Contemporary Artists and Craftsmen of the Eastern Band of the Cherokee Indians*. Cherokee, NC: Qualla Arts & Crafts Mutual, 1987, pp. 130

The Riverside Metropolitan Museum (RMM, Riverside, CA) American Indian Women Artists: Beyond Craft April 7 *through* November 13, 2011

THE FOUR CONTEMPORARY ARTISTS INCLUDE:

Anita Fields (Osage), *innovative ceramic objects*;

Pat Courtney Gold (Wasco-Tlingit), *twined baskets with geometric images*;

Teri Greeves (Kiowa), *unique beaded items*;

Margaret Wood (Dine Navajo/ Seminole)
incredibly designed quilts.

Each artist has created pieces specifically for this exhibit. Pat is twining a traditional Wasco basket with a salmon gill design, inspired by a basket in the RMM collections. Pat also has one of her earliest 1995 basket in the exhibit, as well as a basket that was commissioned by the Peabody Museum of Archaeology, Harvard University, Cambridge, MA. Her traditional baskets are made from sedge grass, cattail leaves, burr reed, and found fibers. Contemporary baskets are made from a mixed collection of commercial fibers, beads, and charms. Her special contemporary baskets are the colorful “Yuppie Indian Couple” and the “Mustang Spirit” basket.

Also on exhibit will be her 2-dimensional woven cedar hanging (photo herewith). This was a project at her 2009 Residency at the School for Advanced Research/Indian Art Research Center, Santa Fe, NM. This wall hanging mixes Southwest fibers and weaving techniques with Northwest fibers and weaving techniques.

Pat's baskets on exhibit include a number of baskets loaned from Museums and private collections. If you are in the area, you are welcome to see this unique exhibit, and to enjoy the Riverside Museum's basket collection.



EXHIBITION

University of Arizona State Museum

Gets \$400k to preserve “woven wonders”



Over 25,000 baskets and other items representing 11,000 years of Southwest history will be preserved and displayed at the Arizona State Museum, thanks to a federal grant won by the museum.

The Arizona State Museum won a \$400,000 grant from Save America's Treasures, a national preservation competition. The University of Arizona facility was recognized for their extensive collection of southwestern basketry and other “woven wonders” from a wide range of culture in the American Southwest and northern Mexico, according to a release from the museum.

The museum plans to put the grant money towards a “visible vault,” a climate-controlled display room that prevents damage from light, temperature, humidity, insects and abrasion.

Images courtesy Arizona State Museum

A requirement of the \$400,000 grant is that the museum provide a 1:1 match for the funds - you can help them reach this goal with a tax-deductible donation.

Checks, payable to “University of Arizona/ASM Woven Wonders,” may be sent to:

Darlene Lizarraga, Marketing Office • Arizona State Museum PO Box 210026 Tucson, AZ 85721-0026 OR by making a secure donation at: <https://www2.uafoundation.org/NetCommunity/SSLPage.aspx?pid=322>

POINT OF INTEREST

kay khan



Written by: Kay Khan



Solstice (2011)
Dimensions: 16" H x 10" W x 3.5" D
Stitched, silk, cotton teapot.
Photography by: Gerd J. Kunde
Portrait Photography above by: Anne Staveley

The first composition I ever saw was framed by a window and the bars of my crib. I saw the black silhouettes of trees against the darkening sky, the tiny lights of stars above them and, incongruously, the large colorful spokes of a star-shaped neon Holiday Inn sign off to the left. The second composition was off to the right inside the same rose-colored room as the crib: three women singing framed by the box of a TV set. As a toddler I was into details. I would sit with legs akimbo in the dirt of our driveway arranging rocks into patterns, search for exoskeletons of cicadas in the mossy shade of a large tree, and wander around the yard and into the woods examining every insect, flower, and leaf. This is where it all began.

Seeing creates the desire to express. As artists, we understand this impulse. The instinct exists and, if encouraged, continues to flourish.

Everyone in my family liked to make things. My grandmother and mother quilted, sewed, and crocheted. My father worked with wood and even built his own jigsaw from scrap parts. My brother disassembled and then re-built electronic devices. I drew; I still do. I have one of my earliest drawings: a basic rendering of a vase of flowers on a table in the foreground of a curtained window. I cherish it because my father put it into a little frame for me.



In university I studied ceramic sculpture and painting. I didn't begin to work with fabric until after I graduated. I was living in a small town in Virginia looking for a job, and I noticed a number of furniture building shops. I wanted to learn new artistic skills, such as carpentry, while being paid to do so. As it turned out, no one would hire a recently graduated student with no woodworking skills, and there were no apprenticeships to be found. I did, however, find a job in an upholstery shop. I figured that would be a good first step. There I learned to sew and began collecting scraps of fabric. It would be years before I found a way to use those materials artistically. I continued to paint. Using paper and foam core, I left behind the traditional square canvas in favor of unusual shapes and I began to collage layers of drawings with the paint. Meanwhile, I experimented with fabric in my spare time. I tried quilting, gluing, and painting it but the results didn't appeal to me. I then constructed wearable art; I was beginning to combine stitching and three-dimensional structure. One day in a bookstore I found a book on embroidery and began to learn the stitches. First, I hand stitched large wall pieces



Top Left: Core (2006)
Dimensions: 21.5" H x 27.5" W x 6.5" D
Silk, cotton, (felt, wire, grid) quilted, pieced, appliquéd, hand and machine stitched, constructed
Photography by: Wendy McEahern

Top Right: Hoodie 3 Boxes (2010)
Armor and Facade Series
Dimensions: 20.5" H x 10" W x 11.5" D
Silk, cotton, quilted, pieced, appliquéd, hand and machine stitched, constructed
Photography by: Wendy McEahern

"Looking's a way of being:
one becomes, sometimes, a pair of eyes walking.
Walking wherever looking takes one."

- Denise Levertov

started to bead and embroider jewelry. I exhibited it at the Okun gallery in Santa Fe, a gallery that focused on basketry and ceramic sculpture. I was intrigued by the vessels, they inspired me. I saw them as a way to combine all the skills I enjoyed: sculpting, drawing, and stitching.

My path toward working with fabric and vessels has been obviously untraditional and so my techniques are too. I use quilting as if it's stretched canvas: quilting first to create a foundation instead of starting with the imagery. I build up my layers the way I did with painting except I'm stitching them together. I construct my vessels as if I'm slab building with clay, only now I connect sections with needle and thread, thimble and pliers instead of striations and slurry. I draw with thread, and paint with fibers of silk and cotton.



I tend to work in series. Many ideas inspire a variety of responses and a series allows me to explore their potential. I consider my vessels to be part of an ongoing series originally inspired by the ancient Greek amphorae. I simply like the way a narrative can work its way across a form, whether through figures or text or both.

There are subcategories: for example, the Adam and Eve vessel series. The images on these are figurative. I thought the concept - the shock of transition from innocence to knowledge - could be a part of contemporary life. Historically in art, Adam and Eve were often shown in the moment before their nakedness was revealed to them. I considered them to be like figures made of stone, petrified in time like statues, and thus emblems of an idea. I wanted to breathe life into them, to transform them from marble to skin.

Recently I began the Armor and Façade series. It's about how we protect and present ourselves. I want to armor modern

Left Feature: Bell Bodice (2011) Armor Series
Dimensions: 22" H x 16" W x 16" D
Silk, cotton, quilted, pieced, appliqué, hand and machine stitched, constructed
Photography by: Wendy McEahern

Middle Feature: Voice (2011) Armor Series
Dimensions: 30" H x 22" W x 12" D
Shirt: Deconstructed, quilted, pieced, appliqué, hand and machine stitched, reconstructed. Silk, cotton.
Photography by: Wendy McEahern


Bottom Right Feature: Shield (2010) Armor and Façade series, #5
Dimensions: 23" H x 27" W x 9" D
Turtleneck: deconstructed, "armored", reconfigured. Silk, cotton, quilted, pieced, appliqué, hand and machine stitched, constructed
Photography by: Wendy McEahern

Bottom Boxed: Garden of Eden (2006)
Dimensions: 25" H x 14" W x 6.5" D
Cotton, silk, (felt, wire, plastic grid), quilted, pieced, appliqué, hand and machine stitched, constructed
Photography by: Wendy McEahern

Photography of studio picture: Francesca Yorke



society with quilting, imagery, and text. I'm working with ready-made clothing, deconstructing it, "armoring" it with the stitching, and then rebuilding parts, leaving the vestige of the original garment. The way we dress is how we say who we are. It speaks of our culture, individuality, and complexity. This concept seems unlimited. The armor can be talisman, sentinel, societal or personal comment; it can be serious, playful, or absurd.

Artists, by nature and training, think visually. We build and maintain within our minds a virtual library of images and influences accumulated throughout a lifetime. Something as simple as the shape of a rock, the crack in a sidewalk, or the shadow on a wall is remembered and mentally stored in conjunction with its placement, an emotional response, or some other concurrent memory. The inspiration for an artwork can be found when one of those references combines with a new spark. At that point the mind and heart engage and the idea starts to grow as if with a life of its own. Suddenly, ideas begin to connect. Our personal associations become part of the work. The work becomes unique: an expression of a particular combination based on our individual experiences. Creativity breeds itself. The more we live within it, the more it thrives. 



CONFERENCES & RETREATS

May 1 – July 3, 2011
Fiberart International 2010
Memorial Art Gallery, Rochester, NY
<http://mag.rochester.edu/exhibitions/fiberart-international/>

May 13 – 15, 2011
CNCH ~ Spin Me A Story, Weave Me a Tale
Days Inn, Sutter Creek, CA
Nancy Fisher ~ 209-869-1945
www.cnch.org/conferences/2011-sutter-creek/

May 29 – June 5, 2011
Association of Northwest Weavers’ Guilds (ANWG) “Exploring Fiber Horizons”
Hosted by the Weaving Guilds of Oregon
Willamette University, Salem, OR
www.northwestweavers.org

June 4 – 17, 2011
Confluence: International Surface Design
Association Conference
Minneapolis – St. Paul, MN
www surfacedesign.org ~ 707- 829-3110

June 7 – 11, 2011
Bluegrass Area Basketmakers Seminar
Jabez, KY
Nancy Lake ~ (859) 986-8306
www.ca.uky.edu/agcollege/4h/klc/events/

June 23 – 25, 2011
Northern Wefts Conference 2011
Midwest Weavers Association (MWA)
Finlandia University, Hancock, MI
Vicki Tardy~ 319-351-5208
www.midwestweavers.org

July 20 – 23, 2011
Tennessee Basketry Association Convention
Carson Springs Baptist Conference Center,
Newport, TN
www.tennesseebasketry.pcmac-inc.com

June 24 - June 26, 2011
Weavin’ in Winona
Winona State University, Winona, MN
Deb Mather ~ (507) 451-8571
www.weavinwinona.com

June 24 - June 26, 2011
Midwest Fiber & Folk Art Fair
Lake County Fairgrounds, Grayslake, IL
Carol Cassidy-Fayer ~ (815) 276-2537
www.fiberandfolk.com

June 24 - June 26, 2011
California Indian Basketweavers Association
Gathering
Howard Park, Lone, CA
www.ciba.org

July 14 – 16, 2011
Kentucky Basket Association Convention
Paroquet Springs Convention Centre
Shepherdsville, KY
www.thekentuckybasketassociation.org

July 21 – 24, 2011
Intermountain Weavers Conference
Fort Lewis College, Durango, Colorado
Patty Savignac - (505) 256-9603
www.InterMountainWeavers.org

August 2 – 7, 2011
NBO Biennial Convention
“Traditions & Innovations VI”
Stonehill College, Easton, MA
Michael Davis ~ (828) 837-1280
www.nationalbasketry.org

August 4 – 7, 2011
Missouri Basketweavers Guild Annual
Convention
Hilton Garden Inn, Independence, MO
Mona Hartzler ~ (816) 761-9215
www.unionpoint.net/mbg/

September 9 – 11, 2011
Land of Lincoln Basketweavers Camp
Tuck-A-Basket
Interstate Center, Bloomington, IL
www.llbwa.com/events/tuck11/tuckMain.htm

September 15 – 18, 2011
Central Pennsylvania Basket Weavers Guild
2011 Weaving Odyssey Weekend
www.basketry.homestead.com

September 23 – 25, 2011
Wolf River Basketry Guild Fall Workshop
Comfort Inn and Suites, Shawano, WI
www.wolfriverbasketryguild.com

September 29 – October 1, 2011
Northwest Indiana Hoosier Basket
Guild Retreat
Porter County Expo Center, Valparaiso, IN
www.nwhoosierbasketguild.com

September 30 – October 2, 2011
Northwest Native American Basketweavers
Association (NNABA) Annual Gathering
www.nnaba.org ~ (206) 962-7248

October 12 – 16, 2011
Association of Michigan Basketmakers
Convention
Causeway Bay Lansing, Lansing, MI
Judy Clark ~ ambtreas@gmail.com
www.michiganbasketmakers.com

October 19 – 23, 2011
Columbia Basin Basketry Guild Tidal Twinings
Camp Magruder, Rockaway, OR
Kate Mueller-Wille ~ (360) 666-2666
www.basketryguild.org

November 4 – 6, 2011
Basket Weavers Guild of
Oklahoma Weavers Weekend
Hinton, Oklahoma
Janet Newman ~ (405) 789-4540
www.okbasketweaversguild.com

February 11 – February 19, 2012
Basket Weaving Cruise 2012
Carnival Freedom Leaving from
Ft. Lauderdale, FL
Linda at A-1 Supertravel ~ (866) 878-8785
www.basketweavingcruise.com

EXHIBITS

March 4, 2011 - June 15, 2011
Naples International Juried Contemporary
Crafts Exhibition
Lonstreth Goldberg Art, Naples, FL
www.plgart.com

March 19, 2011 - May 21, 2011
Fiber Plus
Blue Door Gallery, Yonkers, NY
www.bluedoorgallery.org

March 25, 2011 - May 9, 2011
National Fiber Directions Exhibition 2011
The Wichita Center For The Arts, Wichita, KS
www.wcfta.com

March 31, 2011 – March 31, 2012
California Indians: Making a Difference
The California Museum, Sacramento, CA
www.californiamuseum.org

April 1, 2011 – May 9, 2011
Northeast Contemporary Fiber Exhibition
Rochester Contemporary Art Center
Rochester, NY
www.rochestercontemporary.org/fiber_11.html

April 2 – April 30, 2011
Fantastic Fibers
Yeiser Art Center, Paducah, KY
<http://fantasticfibers.theyeiser.org>

April 2, 2011 - May 21, 2011
Willow Stories: Utah Navajo Story Baskets
St. George Museum, St. George, UT
www.sgcity.org/artmuseum/exhibititem.php?id=116

April 3, 2010 – December 31, 2011
Woven Wonders : Native American Basketry-
Mint Museum of Art, Charlotte, NC
www.mintmuseum.org ~ (704) 337-2000

April 16, 2011 – June 2, 2011
Extraordinary Things : Chattahoochee
Handweavers Guild
Art Institute of Atlanta, Decatur, GA
www.chgweb.com/newsandevents.html

April 16, 2011 - September 11, 2011
Green: the Color and the Cause
The Textile Museum, Washington, DC
www.textilemuseum.org/exhibitions/upcoming/GREEN.htm

April 30, 2011 – July 3, 2011
Fiberart International
Memorial Art Gallery of Rochester
Rochester, New York
www.fiberartinternational.org

May 1, 2011 - Fall 2011
Along the Basket Trail... Basket Making
Traditions in New Hampshire
Basket Exhibits at Four Locations
www.thebaskettrail.com

June 3 –19, 2011
Fiberworks 2011 - Fiber Artists of Oklahoma
Living Arts of Tulsa, Tulsa, OK
www.fiberartistsok.org/fiberworks.htm

June 11, 2011 - September 11, 2011
Small Expressions 2011
Tennessee State Museum, Nashville, TN
www.weavespindy.org ~ (678) 730-0010

July 30, 2011 - December 12, 2011
All Things Considered VI
Juried and Invitational Exhibition
sponsored by NBO
Fuller Craft Museum, Brocton, MA
www.nationalbasketry.org/all-things-considered.html

MARKETS & SHOWS

June 3 – 5, 2011
Red Earth Native American Cultural Festival
Oklahoma City, OK
www.redearth.org/red-earth-festival/

July 9, 2011
Annual NATIVE AMERICAN FESTIVAL and
Basketmakers Market
College of the Atlantic Campus
Bar Harbor, ME
www.abbemuseum.org
www.maineindianbaskets.org/Events.asp

August 4 – 7, 2011
SOFA Santa Fe - Santa Fe, NM
International Sculpture Objects & Functional
Art Fair
www.sofaexpo.com

WORKSHOPS

June 19 – 22, 2011
Willow Garden Art with Jo Campbell-Amsler
Sievers School of Fiber Arts
Washington Island, WI
www.sieversschool.com

June 24 – 26, 2011
Birch Bark Berry Basket: Workshop and Field
Harvest
Instructor - Dennis Chilcote
North House Folk School, Grand Marais, MN
www.northhouse.org

July 15 – 17, 2011
Coiled Basketry with Lynn Schuster
Sievers School of FibeI Arts
Washington Island, WI
www.sieversschool.com

July 24 – 31, 2011
Independent Study in Basketry with Jeanette
Biederman
Sievers School of Fiber Arts
Washington Island, WI
www.sieversschool.com

CALL TO ENTRY

April 30, 2011: Deadline for entry
Midwest Fiber & Folk Art Fair will be held on
June 24-26, 2011
Lake County Expo Center, Grayslake, Illinois
www.fiberandfolk.com

May 20, 2011 : Deadline for Entry
SPEAKING OF FIBERS! Missouri Fiber Artists
member’s exhibit
www.missourifiberartists.com ~ (314) 821-7429

NBO QUARTERLY REVIEW
SUBMISSION DEADLINES

Spring	February 1
Summer	May 1
Fall	July 1
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New Faces
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In Memoriam



Sharon Dempsey
6.10.1943 – 6.26.2009

Sharon Dempsey was a beloved wife, mother of two sons and grand mother of a grand son (Seth) and grand daughter (Selena.)

Sharon married in 1962, and spent nearly four years as a Navy wife. Son Greg was born in a Navy hospital in MD. After returning to the Dayton area, son Chad was born.

Sharon was involved in Ceramics for many years, until the untimely death of her dear friend and instructor. She didn't have the heart to continue Ceramics.

She then became involved in basket weaving, and was a charter member of the Dayton (OH) Heritage Basketry Guild, member of the Ohio Valley Basket Weavers Guild (Cincinnati), and a member of guilds in IN, IL and MI. She travelled the Midwest, taking part in weave-ins at various locations, plus one in Stowe, VT. She loved the friends she met, the guild meetings and the weave-ins she attended.

Sharon was also involved with cross-stitching, quilting, beading, scrap booking and chair caning. She lovingly made quilts for her grand children.

In her later years, in spite of severe health problems and substantial weight gains, she pushed herself to keep up her activities as much as possible. Two of the things that bothered her most was losing her independence, and no longer being able to enjoy her grand kids in the same way she once could. It was very difficult for her to just be a bystander. She will be missed by all who knew her.



Gladys Ellis
7.7.1917 – 1.9.2011

Internationally recognized basket maker and creator of the Mattapoissett pocketbook, Gladys (Heuberger) Ellis, passed away on January 9, 2011 at the age of 94.

She was the wife of the late Russell Sherman and William J. Ellis.

Born in New Bedford, the daughter of the late Helmuth and Ellen (Fowler) Heuberger, she lived her entire life in Mattapoissett.

Gladys graduated from Fairhaven High School and turned her dream of attending Pratt Institute as a architect into designing and sewing her daughter's clothes, becoming a scrimshander, and creating new designs for baskets. She worked at many jobs during her life including packing frozen fish, spray painting toys, child care, adult educator at New Bedford Vocational High School for over 25 years and finally as a teacher of basket making. She was a lifelong member of the Mattapoissett Congregational Church serving as a deaconess, choir member, and an advisor to the youth group. She was a member of the Mattapoissett Women's Club and Couple's Club. She was a longtime Girl Scout leader and enjoyed playing the piano, organ and soprano sax. Most of all she loved her role as a mother, grandmother and great-grandmother.



Beverly J. Semmens
1.29.1938 – 8.16.2010

Professor Emeritus, Beverly J. Semmens, 72, died at her home after a brief illness.

A gifted textile artist and weaver, Beverly taught at the University of Cincinnati in the College of Design Architecture Art and Planning. She retired in 2001.

Weaving and basketry were disciplines in which she excelled. She exhibited locally, nationally and internationally. Many of her works were published, most recently in *500 Baskets, A Celebration of the Basketmaker's Art*.

A tireless advocate of fine craft and design, Beverly served on the boards of the National Surface Design Association, Midwest Weavers, the Cincinnati Commission of the Arts, the Craft Guild of Greater Cincinnati and The Cincinnati MacDowell Society. She was a longtime member and supporter of the Weavers Guild of Greater Cincinnati. Her works can be found in numerous private collections and corporate commissions.

Beverly had many outstanding achievements throughout her career including being named a Corbett Award Finalist. In 2009, she was inducted into The Cincinnati MacDowell Society honoring her for her career achievements.

Beverly grew up in Sioux Falls, South Dakota where she graduated from Washington High School in 1955. She received her B.S. with distinction in art education and English from the University of Minnesota in 1960, a M.A. in art education from the University of Kansas in 1969, and a M.F.A. in Fibers from the University of Wisconsin/ Milwaukee in 1976.

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



TSA Study Tour to South Korea September 15-26, 2011

TSA Tour Leader: Karen Searle

Number of Participants: limited to 17 plus tour leader

TSA Member Tour Cost Twin/Double Occupancy: \$4350

Single Occupancy: \$5300

Registration Closes June 1, 2011

We will meet in Seoul, staying near Insa-dong, a district known for its shops, galleries, and restaurants. We will visit the National Folk Museum and several specialized museums dedicated to preserving aspects of the country's textile heritage, such as the Museum of Korean Straw and Plants, and museums dedicated to embroidery costume, and the traditional patchwork used for bojagi, or wrapping cloths. From Seoul we will travel to Seochon to see the Ramie Fabric Hall and a demonstration of ramie processing, and to Damyang to visit the Bamboo Museum, staying overnight in Korean-style accommodations.

As a highlight of the tour, our group will attend the opening ceremonies of the prestigious Cheongju International Craft Biennale exhibition. During this portion of the tour, we will be provided with a home stay experience, courtesy of the Biennale Organizing Committee. On our return to Seoul we will visit the Heyri Artists Village, a unique studio/residence settlement of some of Korea's finest artists, craftspeople, and architects. Visits are also planned to the studios of some Korean fiber artists. For those who would like to stay on for a few more days, an extension is being planned with additional activities. **For complete tour information and registration, visit www.textilesociety.org.**



Chunghie Lee. "Durumagi," sheer Korean silk. *chagagkbo* patchwork a contemporary interpretation of a traditional-style outer garment.