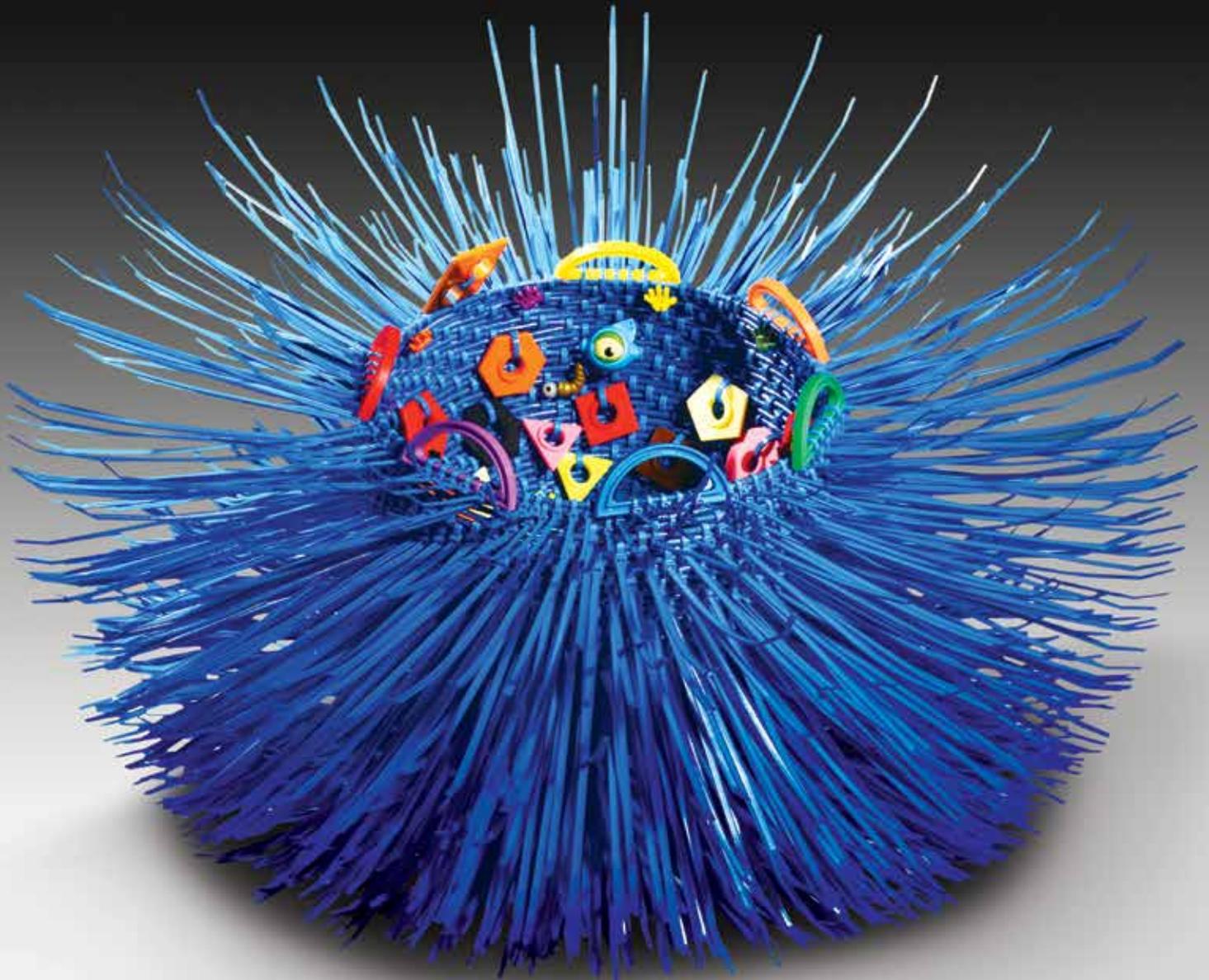




National Basketry Organization

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INSIDE
quarterly review | Fall 2012



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

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ON THE COVER

Artist: Emily Dvorin
Piebald Memories

12" x 22" x 22"

Electrical wire, toy parts, buttons, cable ties
Photography by Kate Cameron

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Graphic Designer
Tami Warrington
tjwarrington@yahoo.com

letter from *the editor*

Dear Fellow Members:

Fall is not far away and the early signs of leaf changes are appearing on the locust and maple trees. Soon the Fall Festivals will be in full swing and the site of corn stalks, hay bales, pumpkins and scare crows will be close behind. Having experienced the hottest summer in recorded history, a respite from the heat is welcomed.

The NBO Board is immersed in preparations for our next conference at Arrowmont School of Arts & Crafts in October of 2013, and, I hope you will join us for our third visit to Arrowmont. Please spread the word about our fabulous conferences and bring a friend or two with you. The next issue of the magazine will include a roster of instructors, their class descriptions, as well as an image of the type of basketry each instructor will be teaching.

Good News! NBO has received a grant from the North Carolina Arts Council and five instructors will be teaching seventh and eighth grade students at the Hiwassee Dam Middle School this year in Murphy, North Carolina. We plan on teaching Appalachian style rib baskets using natural and dyed reed as well as any other material the students choose to incorporate in their basketry. I will be co-teaching and lecturing as well as sharing some of the baskets from my basket collection.

In this issue you will find our New Faces artist, Anne Scarpa McCauley, who was raised in the foothills of the Blue Ridge Mountains. Anne never received a formal education and taught herself with family books while tending the family goats, a job she had from six to sixteen. Honeysuckle is a favorite food for goats and at the age of twelve in the midst of a honeysuckle patch, taught herself to make a basket using honeysuckle. The rest is history and her many years as a maker has resulted in unique, complex and original baskets. This issue also includes another extraordinary article on Progressive Randings by Flo Hoppe and Cynthia Taylor. Their series is a favorite for many of our members. Flo and Cindy have both been past Board members and their continued support by writing these articles is truly appreciated. One of the featured artists in this issue is Arlene McGonagle, her nested format baskets present opportunities for exploring many artistic concepts. Handwriting is an integral element in her work as she presents text in grids and layers. Emily Dvorin's work is also featured. Her whimsical sculptures created by a plethora of found objects, such as forks, scrub pads, tea bags, keys and cable ties, to name a few, are wonderful. She calls her work "transordinary vessels".

In closing, the NBO Board and I reiterate our appreciation for your continued support for the National Basketry Organization and the generous donations that have gone toward our \$75,000 Challenge Grant.

Enjoy the Fall and the cooler weather!

Regards to all,

Michael Davis
Co-Founder NBO
Executive Director of Special Projects



Fall harvest from the garden.



president's PAGE

I spent three weeks in Botswana in August. There I found elephants, giraffes, lions and their cubs, zebras, warthogs, my first aardvark, various beautiful antelopes, hippos, a gazillion birds and... you guessed it...baskets!

First, there was a man twining platters using local grasses at a village. While these had nice graphic designs, there was nothing really special about them. He makes ten a day and they are sold to tourists at Victoria Falls for about \$1 each. Yes, I am a basket snob.

Next I returned to a bush camp where I had been three years before, Tubu Tree, and once again had the privilege of sitting with several women who worked there as they made baskets after lunch. They remembered me and once again giggled and chatted when I brought out my waxed linen and started to twine.

The work these women do is all coiled. The material is the very newest of the leaf growth of the immature mokola palm tree (*Hyphaene petersiana*). Collecting these is not a simple or safe task since the plants are found in areas full of deep sand and wild animals. And the basket makers are competing with elephants who find these tender leaves very yummy.

The stiff spine of each palm leaf is removed and these are used as the core of the coiling. The leafy parts of the shoots are dried, then boiled. Natural dyes are used in a second boiling. As they work, the makers split the prepared leaves to a uniform width and use an awl to stitch each wrap. They were happy to show me how they worked, but only Pauline was brave enough to try twining. Hidden in one of my pieces is a row of her work.

Finally, crime lead me to another group of basket makers! I was traveling with a childhood friend whose passport was stolen. So we had to take a wobbly, but intrepid, little plane to the embassy in Gaborone, the capital of Botswana. It was quite an adventure, mostly unpleasant, but it got us to Gaborone and we had a few hours before our flight to Johannesburg.

Our driver, like everyone in Botswana, was friendly, helpful and proud of his country. (You expect to see Mma Ramotswa and the No. 1 Ladies Detective Agency at every turn.) All we had to say was "baskets" and we were off. Of course, the route included seeing the bronze statues of the men who won independence for the country, the new medical school and the diamond exchange... Eventually we arrived at the Botswana Craft Center where two rooms of baskets awaited inspection. I was in heaven.

The techniques and materials are basically the same as those used by my friends at Tubu Tree, but the work is much finer. The Tubu pieces have about 9 stitches to an inch and the Etsha work has about 20. The designs are similar, but the Etsha weavers are clearly experimenting with new patterns.

It is hard to decide whether the work or the lives of these basket makers is more remarkable. A book available at the center includes the story of the development of the cooperatives and provides short biographies of the master weavers represented in the gallery.

Fortunately, the center has an excellent website which includes many photographs and some of the information in the book. It is well worth a visit to www.botswanacraft.bw and I will warn you that they will sell and ship the book and baskets in case you want to hide your credit card.

I will go back to Botswana. I want to see what Pauline and Puisano have done with the waxed linen I left them and, in addition to lions and leopards, I plan on tracking down the Etsha weavers.



Pauline and Puisano weaving baskets in Botswana, Africa

Lois Russell
President

Honeysuckle Baskets



16" Basket, 2012
5" x 16"
Honeysuckle
Photography by the McCauley's

NEW FACES

ANNE SCARPA MCCAULEY

Written by:
Anne Scarpa McCauley



Anne Scarpa McCauley
Photography by the McCauley's

The part of the Piedmont region where I grew up is nestled in the foothills of the Blue Ridge Mountains. It has everything: brooks, fields and steep ridges...and wild honeysuckle. This is where I discovered honeysuckle and basket making. I still use the thin ground vines that grow amid the wild strawberries.

My family raised a herd of about twenty-seven dairy goats on sixty-five acres. Most of it was good feeding land, but was unsuitable for fencing. Beginning when I was six, I spent several hours a day all year round, taking turns with my sibling tending the goats on that unfenced land.

The goats, who seemed to like eating honeysuckle leaves best, lead me to my favorite basket material. When it was my turn to take them out, I liked to run with the goats across a field of broom sage to a place where honeysuckle grew in abundance. Wild Japanese honeysuckle vines grew thick and tall in this area overtaking trees and bushes. As if at a feast, the goats munched on the leaves. When they couldn't reach a high leaf cluster, I pulled the cluster down for them. At the start of summer when the vines produce flowers, the aromatic scent from the sweet nectar would float in the breeze.



One day when I was twelve, I decided to make a basket with the nearby wild honeysuckle. Without any direction or experience I began to create a basket in a way that I thought was logical. I skinned a few long vines and twisted them to make circles starting with a very small circle. With a separate strand of honeysuckle, I attached the circles to each other. It was difficult to keep the circles from twisting out of shape. Then, suddenly, I saw that the circle I was holding was becoming a short coil. I still remember how delighted I was. I skinned more vines and made a longer coil. I made a little basket with the coils using water from a nearby brook to keep the vines wet.

I use this same coiling pattern still for all my baskets.

Staying with the goats and watching them was an easy job. The goats were like friends. They came quickly when called and knew where they shouldn't go. If the goats saw me watching, they didn't stray. I began to feel at home in the outdoors with more free time to make baskets.

Perhaps because part of my ancestry is from a Lakota tribe, my ideas and ways have had an Indian approach to nature and to inspiration.

Once I had made the basket I found myself absorbed, thinking and drawing pictures

on paper of baskets I might one day be able to make. I drew ones with lids, rounded baskets and bowl types. As I sat imagining baskets, while nearby the goats were leisurely eating and chewing their cuds, I saw a clear image before me of a giant basket in the shape of a vase. It had the same basket weave as the one I had just made, but it wasn't light green like mine; instead, it was a golden color. The majestic vase had handles on each side and it was suspended in the center of the eastern sky. The image was only in my mind, but I was awestruck. My goal, ever since, has been to be able to make this vase. The second basket I made was a tiny vase, which I still



Top Left:
20" Basket, 2012
8" x 20"
Honeysuckle
Photography by the
McCauley's

Top Right:
14" Basket, 2012
4" x 11"
Honeysuckle
Photography by the
McCauley's

Bottom Left:
Mario Francis,
2012
30" x 20"
Honeysuckle
Photography by the
McCauley's

Bottom Right:
Transformed into
Greatness, 2011
6" x 11"
(handle not included)
Honeysuckle
Photography by the
McCauley's

have with its original vines that are in perfect shape after thirty-eight years.

Today, years later, I work to fit the growing cycle of the honeysuckle vines. The flowerless honeysuckle vines I use to make baskets can grow very long in one year and I have learned to wait until they are completely grown before I harvest them.

I pick the vines in the winter when they have finished growing and are still green and have little sap left. In the spring, I have to restrain myself from picking which would disturb the new growth. I find myself wanting to pick as many vines as possible each year so that, instead of dying and turning into crumbles, they can live on in a basket. Every year I pick honeysuckle in the same places, and where I have picked one vine the previous year, sometimes many new vines have grown from the same root source.

A large part of the basket making process is preparing the honeysuckle vines and making the coils. I do this beforehand, and always have coils and vines sorted and ready for easy use.

Making baskets has been important to me. I never went to school nor received any schooling at home and from a young age I greatly wanted an education. I studied on my own, sometimes while the young goats slept in my lap, using books that were available. What I have learned throughout the many years of making baskets and working with honeysuckle is more important to me now than what I could have learned elsewhere. I still spend a lot of time outdoors and watch, for example, how the same wild honeysuckle can grow in two very different ways: upward in bushes, or straight along the ground. This is where I learn.

My basketry has evolved in many ways. Some of my elaborate baskets have turned out very differently than originally intended. I start with an idea that can change as I create the basket. Sometimes they evolve into a different shape than planned.

Basket making has spread through the family. Many years

ago I taught my mother how to make baskets and for a while she was making and selling them. My oldest brother was proud of the one he made. More recently our oldest children and I have enjoyed making baskets together, selling them mostly through galleries and fine shops. I usually work on baskets outdoors where ample light, space and fresh air make for a good combination.

Basketry is a deep passion from which I have discovered a whole world and a way of thinking. I see nature as a way of knowing the truth about life. For me, the mixture of nature and creativity comes together perfectly like a recipe with the right ingredients. The result is a beautifully crafted basket that has risen like a delicious loaf of bread to eat and share with everyone. 🌻



Above: Oval Basket

3" x 15"

Honeysuckle

Photography by the McCauley's

Right: Eternal Feast

5" x 26"

Honeysuckle

Photography by the McCauley's

www.honeysucklebaskets.com

PROGRESSIVE RANDINGS: CROSSOVER-RANDINGS & WRAP-RANDINGS



Plate1: Whitecaps Basket

Maker: Flo Hoppe

Materials: Natural round reed, dyed flat-oval reed

Dimensions: 4.5" H.; 10.5" top diameter

Techniques: The major design feature of the basket is the mid-section worked in *basic wave crossover-randing* which is bordered above and below with two rows of three-rod wale. With 33 warps (4x+1) the design spirals upward to the left.

Photography by John C. Keys

Having concluded our discussion on French randing and its variations we are focusing this article on more multiple-weaver randings that we've categorized under the term, "**progressive randings**". Progressive randings are woven in steps with a specific progression for each of the weavers. At least one of the weaving elements is worked with an over/under randing stroke. Differences in working methods as well as differences in size, flexibility, and materials of the weavers are key to creating the overall design. One of the weavers is the dominant one (wider and stronger); we call this element the "**core-weaver**" or simply "**the Core**". Finer weavers engage the randed core element during their over/under weaving movements adding strength and creating distinctive patterns. We've used the method of engagement of these decorative weavers to further define the subcategories: "**crossover-randings**" in which the flexible "**crossover-weavers**" cross over the core element during their weaving stroke and "**wrap-randings**" where decorative "**wrap-weavers**" are worked in a forward spiral movement that "wrap" the Core. The number of weaving elements, variations in technique, choice of color and weaving material offer a wide variety of design possibilities. While we first observed these techniques on Japanese bamboo baskets, we recognize that they lend themselves to a large variety of materials. Most examples provided are made with dyed round and flat reed (rattan) with color used as a major part of the design. At the end of this

article we present a "**complex crossover-randing**" and a few creative possibilities for these weave structures. Note: The new terminology presented in this article is based on a more complete analysis of the techniques presented in the two editions of *Contemporary Wicker Basketry: Projects, Techniques, Inspirational Designs* authored by Flo Hoppe in 1996 (Lark Books) & 2005 (self-published) under the names "Japanese diamond weave", "basic wave weave" and numerous "wave weave variations". Illustrations and working methods included in those publications have been revised and new illustrations added to bring a new presentation and over-all understanding of these progressive randings. Some of the basket images also appear in those publications.

Crossover-Randings

Basic wave crossover-randing, also known as "basic wave weave", is a two-step progressive randing where both the wide core-weaver and the flexible crossover-weaver are worked with a repeated basic randing stroke. We've chosen this name because of the up-and-down "wave-like" movement of the decorative crossover-weaver, which we call the "**wave-weaver**". Worked over an odd number of warp elements, this weave structure creates predominant upward spirals slanting in one direction with interrupted diagonals between the spiral lines (resembling broken waves going in the opposite direction). The decorative patterns are created by the wave-weaver while the

randing of the wide core-weaver creates the background to the over-all design. When the number of warp elements is a multiple of four plus one ($4x+1$), the pattern spirals upward to the left as shown on Flo Hoppe's "Whitecaps Basket" (Plate 1), which has 33 warp elements. The two-step working method is illustrated in *Figure 1: Basic Wave Crossover-Randing with $4x+1$ Warps*. The complete weaving stroke for both weavers is over-one/under-one/over-one/under-one. The Core, started behind Warp 1, is always worked first (exiting to the outside between Warp 5 & Warp 6), and followed by the wave-weaver, which is started behind Warp 2 below the core. This crossover-weaver was brought diagonally UP across Warp 3 and behind Warp 4 above the Core, then continued diagonally DOWN across Warp 5 (crossing the core again) and exited to the outside between Warps 6 and 7. This two-step sequence is repeated as shown in *Figure 1a: Two-Step Weaving Sequence*. Note: the repeat weaving for the core element (shown with dots) must precede the up-and-down weaving of the wave-weaver. As shown in the illustration, it is necessary to lift the core element so that the wave-weaver can go under the core and under Warp 10 and exit to the outside at the bottom in the warp space to the right of the Core. Since this pattern sequence covers a four-warp span, and there are $4x+1$ number of warps, the slanted diagonals are created naturally by the "down-strokes" of the wave-weaver as one row builds upon the other; see *Figure 1b: Second Row of Weaving: Design Spirals Up to the Left*. The working method is exactly the same when there are $4x-1$ number of warps, however, the spiraling lines will build on the "up-stroke" of the wave-weaver, creating an over-all design with upward right-slanting diagonals. Altering the width of the core-weaver, combining basic wave crossover-randing with wrap-randings, and grouping the warp elements are some of the ways to expand the design possibilities as shown in Keiko Takeda's basket featured in Plate 2.



Plate 2: Untitled

Maker: Keiko Takeda, Tokyo, Japan

Material: Dyed rattan

Techniques: *Basic wave crossover-randing* worked over $4x+1$ number of warps makes the upward left-slanting spiral pattern on this basket. Part way up the side, an additional blue-dyed wrap-weaver has been added which doubles the over-one down-stroke, creating a more prominent upward left-slant diagonal. The spacing of the warp-units (four are treated as a single unit) as well as the width of the core element influence the design: the core-weaver is created from four round-reed elements at the base; near the top of the basket it is reduced to three, then two, and finally a single round-reed. A band of three-rod wale caps the basket.

Photography by Yoshihiko Naka

Another decorative crossover-randing used for side weaving is **diamond crossover-randing** (also known as "diamond weave") which has three weaving elements: a wide core-weaver and two flexible crossover-weavers which we've labeled Wave-Weaver A (started first) and Wave-Weaver B. It is a four-step progressive randing. The core-weaver is randed with a simple over-1/under-1 stroke before working the up-and-down o1/u1/o1/u1 "wave-like" stroke for each of the wave-weavers. The "up-stroke" of one wave-weaver always crosses over the "down-stroke" of the other wave-weaver on alternate warps creating the distinctive diamond pattern. With the background core-weaver worked in plain weave and both wave-weavers being the same color or material, the pattern can appear as large alternating diamonds as featured on Flo Hoppe's "Magazine Basket" (Plate 3). "Diamonds and Diagonals Basket" (Plate 6) and Keiko Takeda's "Cosmos I & II" (Plate 7) also have alternating diamond weave as part of their over-all design. It takes three rows of **alternating diamond crossover-randing** to give the larger diamond design. The first three parts of *Figure 2: Alternating Diamond Crossover-Randing* illustrate the working method (which is the same for all diamond crossover-randings). As illustrated in *Figure 2a: Beginning All Elements*, it starts with the Core, which is started behind Warp 1, worked over Warp 2 and under Warp 3 (to the outside). Wave-Weaver A is started above the core-weaver (behind Warp 2) while Wave-Weaver B is also started behind Warp 2, but below the core-weaver. As mentioned, the over-one "down-stroke" of the crossover-weaver is woven first, therefore, the initial crossover-movement is Wave-Weaver A over-one down (crossing over Warp 3) and under Warp 4, exiting to the outside below the Core. After this start for all three elements, the repeated four-step progressive randing sequence begins. It is helpful to notice: whenever the three weaving elements exit in three consecutive warp spaces, the core-weaver will be in the center and it is also the next weaver to be worked. The four-step progressive randing

FIGURE 1: BASIC WAVE CROSSOVER-RANDING WITH $4X+1$ WARPS

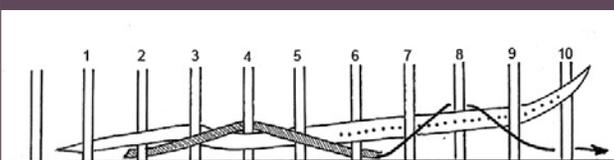


Figure 1a:
Two-Step Weaving Sequence

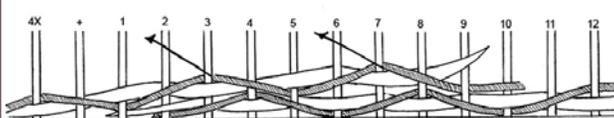


Figure 1b:
Second Row of Weaving: Design Spirals Up to the Left



Plate 3: Magazine Basket (above)

Maker: Flo Hoppe

Material: Varying sizes of natural round reed, dyed 1/2" flat reed for core-weaver

Dimensions: 22"x 14" x 10"H

Techniques: The row-by-row alternating diamond crossover-randing is the major design feature of this basket with 46 warps. Above and below the decorative side weave are bands of three-rod wale in natural reed. Basic rolled border tops the basket and the handle is worked with a double cross-wrapped rope handle.

Photography by John C. Keys

sequence is shown in *Figures 2b & 2c*. As illustrated in *Figure 2b: First Two Steps*: the Core is woven over Warp 4 and under Warp 5 (shown with dots), followed by the up/down o1/u1/o1/u1 weaving of Wave-Weaver B (which had been the left weaver). After completion of this step (as illustrated) the three elements will again exit from consecutive warp spaces, but Wave-Weaver A will be on the left. *Figure 2c: Next Two Steps*, shows how the central core-element is woven first over-Warp 6/under-Warp 7 (shown by dots), followed by the up/down o1/u1/o1/u1 crossover movements of Wave-Weaver A which exits outside, right of Warp 8. This four-step progression (Figs. 2b & 2c) is repeated again and again. The last part of the illustration *Figure 2d: Transition to Second Row of Diamond Crossover-Randing* shows how all the elements can make a continuous transition to the next row of weaving when there is 4x+1 number of warps.

Alternating diamonds can also be created with an even number of warps by working the core-weaver row-by-row (overlapping the ends of the core-weaver) and bringing the wave-weavers under two warps as they transition to the next row of weaving. Flo Hoppe's "Magazine Basket" (Plate 3) uses this technique. *Figure 3: Alternating Diamond Crossover-Randing with Row-By-Row Core* illustrates the working method. To complete the first row, the wave-weaver which crosses down across Warp 1 has to be brought to the inside and at this time the ends of the wide core-weaver of the first row need to be overlapped and secured *before* that weaver

is brought up *under* Warps 2 and 3 exiting to the outside in the warp space between Warps 3 & 4 above the core-weaver of the first row. It's ready for weaving the second row. The next step is to begin the wide core-weaver for the second row: anchor the end behind Warp 2, and work the Core over Warp 3 and under Warp 4. After that step, the other wave-weaver can complete row one and begin row two at the same time with an altered transitional (row-to-row) up/down over-1/under-2/over-1/under-1 "wave-like" stroke. The first over-1 (up-stroke) diagonally crosses the other wave-weaver on Warp 1 of the first row, then it is brought to the inside between Warps 1 & 2 (above the core-weaver of the first row) and under Warps 2 & 3 (and behind the randed core-weaver of the second row) coming to the outside right of Warp 3 *above* the second row core-weaver. The second o1/u1 down-part of the "wave" is completed by working it diagonally down across Warp 4, and under Warp 5 exiting to the outside below the new core-weaver. The four-step progression is repeated with the core-element being worked over-1/under-1 before each of the wave-weavers, until the second row is completed in a similar fashion. As the diamond crossover randing is continued, building row-upon-row, the overlapping ends of the next core-weaver are stepped to the right. Whatever the working method or the number of warps, alternating diamond crossover-randing can be applied to many different structures. We've seen stunning large Japanese natural bamboo baskets with the entire vessel worked with this technique,

FIGURE 2: ALTERNATING DIAMOND CROSSOVER-RANDING

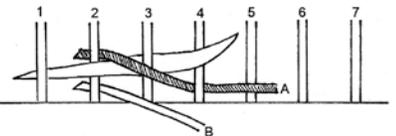


Figure 2a:

Beginning All Elements: Core o1/u1, Weaver A o1/u1, start Weaver B below

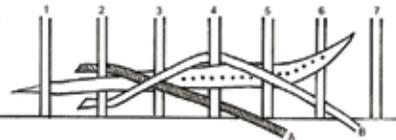


Figure 2b:

First Two Steps: Core o1/u1, then Wave-Weaver B

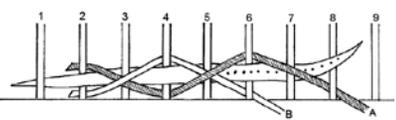


Figure 2c:

Next Two Steps: Core o1/u1 then Wave-Weaver A

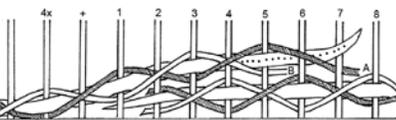
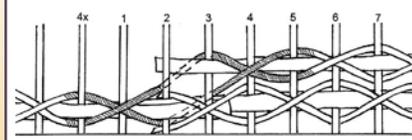


Figure 2d:

Transition to Second Row of Diamond Crossover-Randing, 4x+1 warps

FIGURE 3: ALTERNATING DIAMOND CROSSOVER-RANDING WITH ROW-BY-ROW CORE



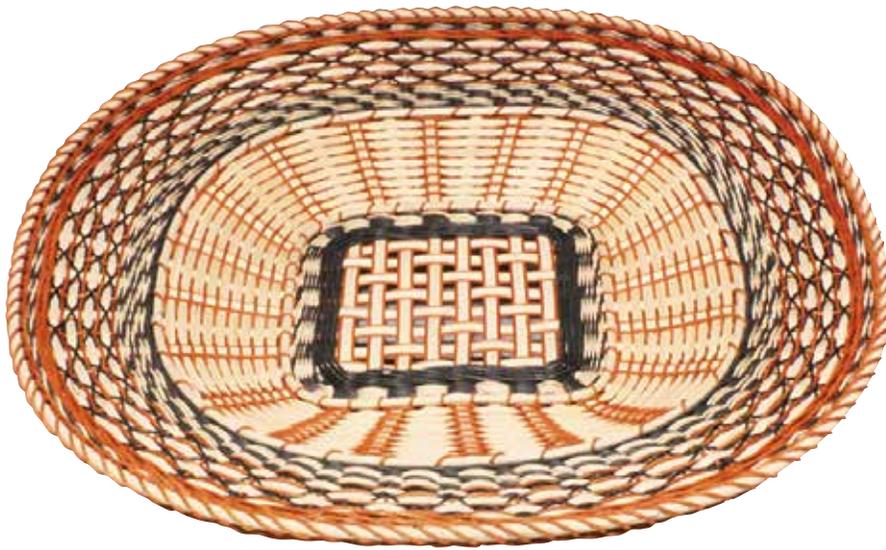


Plate 4: Untitled Plate

Maker: Sally Metcalf

Material: Dyed and natural rattan

Dimensions: 25" x 19"

Techniques: 2/1 twill plaiting (base), twining, ti-twining, chase randing, diamond crossover-randing and basic randing. As the structure increases in diameter, more warps (flat reed with orange round reed on each side) are added at each corner, and then, after the second row of ti-twining they are separated into wide flat warps alternating with smaller round warps. Four rows of *alternating diamond crossover-randing* (the core-weaver is a wide flat natural reed and the wave-weavers are blue-dyed round reed) add to the over-all design. Each row of diamond crossover randing is separated by a single row of basic randing with a round orange weaver.

Photo courtesy of the artist

FIGURE 4: VERTICAL DIAMOND CROSSOVER-RANDING WITH 4X WARPS

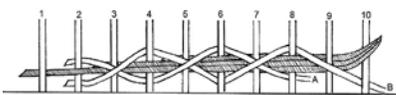


Figure 4a:

Beginning Diamond Crossover-Randing with Triple-Core

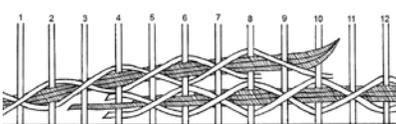


Figure 4b:

Stacking Core Elements with Second Row of Weaving

on the other hand, many artists enjoy combining diamond weave with other weaves and using lots of color. See Sally Metcalf's "Untitled Plate" featured in Plate 4. The combination of weaves, color and choice of materials as well as spacing of the warp elements influence the design.

A very different pattern is created in **vertical diamond crossover-randing**, which requires an even number of warps. This technique is also a four-step progressive randing with the same beginning and the same sequence of steps: (1) weave Core o1/u1, (2) weave left wave-weaver up/down o1/u1/o1/u1, (3) weave Core o1/u1, and (4) weave left wave-weaver (it will be the other one) up/down o1/u1/o1/u1. The difference is in the manipulation of the core-weaver that goes over-and-under the same warps in every row of weaving, "**stacking**" the core-weaver. Likewise, the wave-weavers cross each other on the same alternate warps in every row. As a result, these crossover-weavers create a vertical chain of small diamonds on odd warps while the stacking of the core element creates vertical bars on the even warps as seen in Plate 5: "Vertical Diamond Weave". The working

method is illustrated in *Figure 4: Vertical Diamond Crossover-Randing with 4X Warps*. Another interesting design feature on this basket is its "triple-core" element created by uniting three smaller round weavers. A smooth transition is possible by staggering the start of each round core-weaver behind alternate warps (Warps 1, 3, & 5) as illustrated in *Figure 4a: Beginning Diamond Crossover-Randing with Triple-Core*. If the core element were a flat weaver this weave structure could be woven row-by-row (overlap ends) in a manner similar to *Figure 3*, however, with a triple-core it is preferable to make a continuous transition from one row to the next as illustrated in *Figure 4b: Stacking Core Elements with Second Row of Weaving*.

Wrap-Randings

Two-element wrap-randings are also two-step progressive randings, which begin with a repeated basic (o1/u1) randing of the core-weaver, followed by a forward spiraling "wrapping" movement of the other weaver, what we call the "**wrap-weaver**". The over/under plain weave randing of the core element creates the background to the upward spiraling design created by the up or down wrap-movements of the wrap-weavers. In titling these wrap-randing techniques we have listed the up-movement followed by the down-movement of the wrap-weaver. It is the

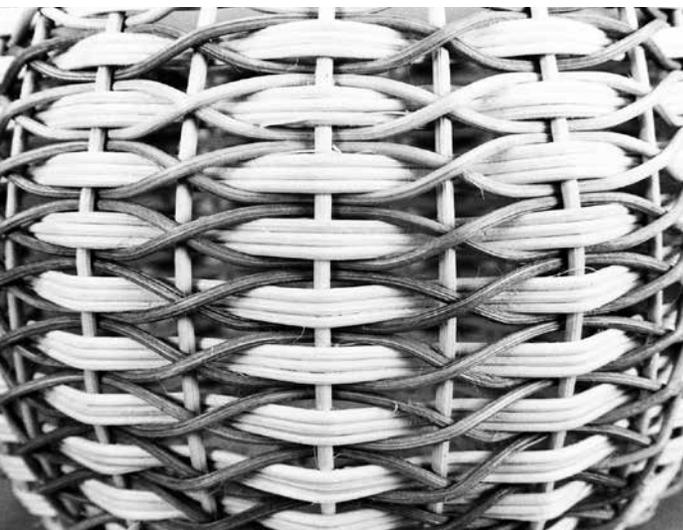


Plate 5: Vertical Diamond Crossover-Randing

Maker: Theresa Ohno

Material: Natural and dyed rattan

Techniques: An even number of warps is required to make this basket woven with *vertical diamond crossover-randing*. The stacked tripled core elements create the prominent light columns that alternate with the vertical chains of "diamonds" created by stacking "the crossings" of the wave-weavers.

Photography by John C. Keys



Plate 6: Diamonds and Diagonals Basket

Maker: Flo Hoppe

Material: Natural round reed and dyed flat-oval reed (core-weave)

Dimensions: 14" x 9 3/4" x 9 3/4" H

Techniques: The decorative side weaving is created by *diamond crossover-randing* and *two-element wrap-randing*. This basket has 39 warps (4x-1), thus the central right-slanting diagonal lines are created by an o1/u3 wrap-weaver. Three-rod wale is worked below and above the design area, framing the pattern area and strengthening the basket.

Photography by John C. Keys

over-one part of the movement that determines the spiral design. The number of warps and the method of wrapping influence the over-all design. When the number of warps is a multiple of four minus one (4x-1) and the wrap-weaver is worked with an up-wrap over-1 movement the technique creates a pattern with upward right-slant diagonal lines. We have titled it: **"over-1/under-3 wrap-randing (4x-1 warps)";** see *Figure 5*. This technique is used in "Diamonds and Diagonals Basket" (Plate 6). The progressive working method is illustrated in *Figure 5a*: *Step Sequence: Core o1/u1/o1/u1, then Weaver o1/u3 out*. The dots in the diagram show the second repeat for the Core, which was worked over-Warp6/under-Warp7/over-Warp8/under-Warp9 and is shown exiting to the outside to the right of Warp 9. The active weaver is now Wrap-Weaver A which is worked over-1/under-3: going diagonally UP over Warp 7 (crossing the Core) and then it is brought diagonally down *behind* the Core and the next three warps, Warps 8, 9, and 10, exiting to the outside between Warps 10 and 11 as indicated by the arrow. This two-step sequence is repeated again and again. Because the pattern unit requires four warps and the number of warps is 4-1, the upward right-slanting over-one movements of the wrap-weaver are shifted one warp to the right with each row of weaving. After a number of rows of weaving the overall design is apparent: the upward right-slant diagonals begin on every 4th warp where the wrap-weaver is worked over one warp (Warps 3 & 7) while the under-3 movements separate the diagonals as illustrated in *Figure 5b*: *Building Right-Slanting Diagonal Pattern*.

While it is possible to work this same technique over 4x+1 number of warps, the results may not be what is desired: all the

slanted diagonal lines are interrupted and the spiraling lines are lost. However, if the number of warps is 4x+1, it is possible to create left-slanting diagonal lines by using a down-slant over-one movement for the wrap-weaver. The technique is titled **"under-3 /over-1 wrap-randing (4x+1 warps)";** see *Figure 6*. The beginnings for the weavers and the wrapping method are different from the previous technique. While the core element is started behind Warp 1, it is only worked o1/u1 (over-Warp2/under-Warp3) for its beginning. This wrap-weaver is started *above* the Core and worked over-1: going diagonally *down* over Warp 3 and exits to the *INSIDE* under the core-weaver. Now the regular two-step progressive sequence starts as indicated in the illustration: the dots show the o1/u1/o1/u1 weaving stroke of the core-weaver which has been worked overWarp4/underWarp5/overWarp6/underWarp7 exiting to the outside between Warps 7 & 8. The under-3/over-1 wrapping movement for the wrap-weaver is shown with the arrow. Starting from the *inside* it is worked diagonally UP to the right *behind* the randed core-weaver and Warps 4, 5 & 6, then it is brought to the outside between Warps 6 & 7 (above the Core) and worked diagonally DOWN (to the right) crossing Warp 7 and exits to the *INSIDE* below the core-weaver. See how the core-weaver is lifted to open up the space for the inward movement. This wrap-randing technique is more challenging to execute than o1/u3 wrap-randing where all the elements exit to the outside of the basket. Keiko Takeda combined the u3/o1 wrap-randing with basic wave crossover-randing to add emphasis to the left-slant diagonals in her basket featured in Plate 2. What about combining these two different wrap-randings into one technique? It is a

FIGURE 5: OVER-1/UNDER-3 WRAP-RANDING (4X-1 WARPS)

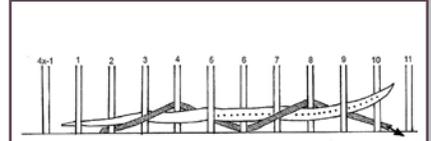


Figure 5a:
Step Sequence: Core o1/u1/o1/u1, then Weaver o1/u3 out

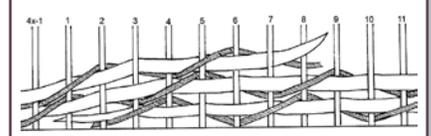
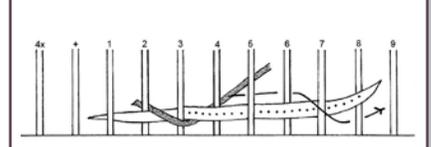


Figure 5b:
Building Right-Slanting Diagonal Pattern

FIGURE 6: UNDER-3 /OVER-1 WRAP-RANDING (4X+1 WARPS)



3-element wrap-randing. We call it **"combined over-1/under-3 & under-3/over-1 wrap-randing"**. That is what Keiko Takeda has done in her baskets featured in Plate 7: "Cosmos I & II". It is fascinating how these two vessels are so similar and so different at the same time (color choice and warp number are critical). By using three different colors for the core element and each of the wrap-weavers, the patterns of the design are highlighted: the background is one color, the upward-spiraling diagonal lines are another color, and the interrupted diagonals (small waves which are between the diagonals) are a different color. We have illustrated the working method for this three-step progressive randing in *Figure 7: Combined Over-1/Under-3 & Under-3/Over-1 Wrap-Randing*. The beginning is different for each weaver in this three-element

**FIGURE 7: COMBINED OVER-1/
UNDER-3 & UNDER-3/OVER-1
WRAP-RANDING**

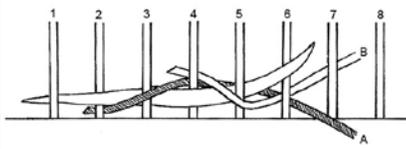


Figure 7a:

Beginning All Elements

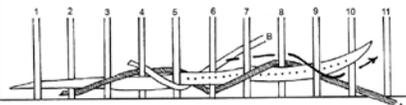


Figure 7b:

Three-Step Sequence: Core o1/u1/o1/u1, Wrap-Weaver A o1/u3, Wrap-Weaver B u3/o1 inside

wrap-randing as illustrated in *Figure 7a: Beginning All Elements*. The Core is started behind Warp 1 and worked first: over-Warp2/under-Warp3/over-Warp4/under-Warp5 exiting to the outside as shown between Warps 5 & 6. After anchoring the end of Wrap-Weaver A (behind Warp 2) below the core element, it can work its full o1/u3 wrapping stroke: diagonally UP crossing over Warp 3 (and the core) then to the inside, continuing diagonally DOWN behind the randed Core and under Warps 4, 5, & 6 exiting to the outside at the bottom between Warps 6 & 7, the warp space to the right of the core-weaver. Wrap-Weaver B is started behind Warp 4 above the Core and worked diagonally DOWN over Warp 5 and then exits to the INSIDE between Warp 5 and Warp 6 - atop Wrap-Weaver A and under the core-weaver (which is lifted to open up space for this movement). The full three-step progressive randing sequence is shown in *Figure 7b: Three-step Sequence: Core o1/u1/o1/u1, Wrap-Weaver A o1/u3, Wrap-Weaver B u3/o1 inside*. The dots show how the Core has been woven over-Warp6/under-Warp7/over-Warp8/under-Warp9 exiting to the outside. Wrap-Weaver A is worked diagonally UP over Warp 7 and then moves to the inside where it goes behind the Core and diagonally down under Warps 8, 9 & 10 exiting to the outside at the bottom to the right of the core element in the space between Warp 10 and Warp 11. The last

weaver in the progressive sequence is Wrap-Weaver B worked diagonally UP behind the Core and under Warps 6, 7 & 8 where it shifts to the outside between Warps 8 & 9 (above the Core) and is worked diagonally down across Warp 9 and then worked to the INSIDE below the Core between Warps 9 & 10 (on top of Wrap-Weaver A).

Complex Crossover-Randings and Creative Possibilities

There are so many possibilities for crossover-randings and wrap-randings that we have just touched the surface, so to speak. After finding an interesting Chinese basket (Plate 8: "Asian Import") and analyzing its techniques, Flo Hoppe simplified them and created her own interpretation incorporating color to highlight the design, see Plate 9: "Chinese Lantern Basket". This three-element crossover-randing has two, very different core-weavers (designated as "Core-X" and "Core-Y"), which are twill-randed and only one crossover-weaver that crosses over both of the twill-randed core elements during its up/down "wave-like" o1/u1/o1/u1 weaving stroke. We call it: "**complex wave crossover-randing with two under-3/over-1 twill-randed cores**" and present the working method in *Figure 8*. Each of the three elements is started behind a different warp as illustrated in *Figure 8a: Beginning the Three Elements*. The wide Core-X (started behind Warp 1 with its tapered end worked under three warps) is worked over Warp 2 and exits to the inside between Warps 2 & 3; then Wave-Weaver A (started behind Warp 2 above Core-X) is begun with just an over-1/

under-1 down-slant stroke: going over Warp 3 and under Warp 4 exiting to the outside between Warps 4 & 5. The end of Core-Y is anchored behind the third Warp (behind the woven wave-weaver and below Core-X) and worked over Warp 4 above Wave-Weaver A and brought to the inside below Core-X. *Figure 8b: Three-Step Weaving Sequence* illustrates the three-step progression. Notice that both core-weavers begin on the inside and also exit to the inside after their over-1 movement. This is the sequence: Core-X under-3/over-1 to the inside (shown with dots); followed by the o1/u1/o1/u1 movement for Wave-Weaver A: diagonally UP crossing over the next Warp 1, under Warp 2 above Core-X and then crossing diagonally down to the right over Warp 3 and under Warp 4 exiting to the outside at the bottom right. The third and final progressive movement is the u3/o1 randing of the smaller Core-Y (which starts from the inside of the basket) is brought under warps 1, 2, & 3 and behind twill-randed Core-X, then brought to the outside between Warps 3 and 4 (going under the wide Core-X and on top of the Wave-Weaver A) then it goes over Warp 4 and exits to the inside as shown with the arrow. This movement results in "locking" the wave-weaver in place. After numerous repeats of this three-step sequence, it becomes apparent that U3/O1 Twill-Randed Core-X is always above U3/O1 Twill-Randed Core-Y and that Wave-Weaver A crosses over BOTH of these twill-randed core-weavers as it is worked in its up/down wave-crossover movement. The design that develops as each pattern row builds up the other is quite stunning. With this weave structure, the



Plate 7: Cosmos I & II

Maker: Keiko Taketa, Tokyo, Japan

Material: Dyed rattan

Dimensions: 9" x 10"; 12" x 5"

Techniques: These two vessels are worked with the same techniques: diamond crossover-randing and 3-element wrap-randing. The different slants to the spiraling design are created by the difference in number of warps: tall basket is 4x-1, while the short one is 4x+1. Three smaller round weavers form the wide tripled core-weaver, which creates the plain-woven background in both baskets. Three different colors accent the design: the green background of the core weaving, the natural light-colored round reed for one wrap-weaver (the white spirals), and the other blue-dyed wrap-weaver create the "broken waves" between the spiraling lines. In the tall vessel the upward right-slanting spiral is created with the o1/u3 up-stroke of the natural-colored wrap-weaver, while in the shorter basket left-slanting light spiral is created by the down-stroke of the u3/o1 wrap-weaver.

Photo courtesy of the artist

Plate 8: Asian Import

Unknown Maker

Material: Willow and what appears to be natural and dyed cornhusks

Techniques: This basket was the inspiration for the Chinese Lantern Basket featured in Plate 9. Worked with a *complex wave crossover-randing*, in a technique similar to Hoppe's basket. In this basket vertical columns created by stacking the wide core-element (natural cornhusks) are worked over doubled warps. The smaller core-element is the same dyed husk material that is used for the wave-weaver.

Photography by Michael Fanto.



Plate 9: Chinese Lantern Basket

Maker: Flo Hoppe

Material: Natural round reed, dyed round reed, dyed flat-oval reed

Dimensions: 8" x 8" x 5 1/2"H

Techniques: Complex wave crossover-randing creates the central design in this basket with 40 warps. The use of three different colors enhances the design: the dark green vertical bars of color on every 4th warp are created by the wider core element. Similar narrower vertical columns are created by the red round-reed core-weaver. Both are worked with an under-3/over-1 twill-randing. The left-slant and right-slant blue columns are created by the over-one up-strokes and down-strokes of the blue-dyed wave crossover-weaver as it crosses over both core elements.

Photography by Michael Fanto.



FIGURE 8: COMPLEX WAVE CROSSOVER-RANDING WITH TWO UNDER-3/OVER-1 TWILL-RANDED CORES

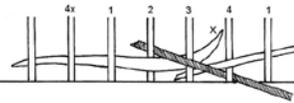


Figure 8a:

Beginning the Three Elements: Core-X u/o1 to inside, Wave-Weaver A u/o1/u1 to outside, Core-Y u/o1 to inside



Figure 8b:

Three-Step Weaving Sequence: Core-X u3/o1 to inside; Wave-Weaver A o1/u1/o1/u1 outside; Core-Y u3/o1 to inside

number of warps needs to be a multiple of four, and we have repeated those numbers for the warp elements in order to show how the core-weavers go over-one on even warps: Core-X on all Warp 2s and Core-Y on all Warp 4's. The wave-weaver's over-movement is on the odd warps: over-one down on all Warp 3s and over-one up on all Warp 1s. The wide Core-Weaver X creates the wide vertical columns, stacking on all the Warp 2s, nearly covering the warps, while the smaller flexible Core-Weaver Y stacks on all the Warp 4s and anchors the "dips" of the wave-weaver's repeated movements. Notice the impact of material choice in these two baskets. The maker of the Chinese basket has used the same dark-dyed flexible material for the wave-waver and the smaller Core-Y resulting in a stacking scallop design between the wide light columns created by the stacking cornhusk-like material. Hoppe's basket highlights the vertical columns with her use of color.

Accomplished artists, who are fully familiar with crossover-randing and wrap-randing working methods, can create baskets that exhibit even more design possibilities. Look at Keiko Takeda's baskets in Plate 10: the basket on the right exhibits what might be

called "interrupted basic wave crossover-randing". Readers may want to explore possible methods by working the techniques row-by-row over an even number of warps. Takeda's basket on the left combines basic wave crossover-randing with wrap-randing. Note the slants of the upward diagonals created by the (blue) wave-weaver and how the second lighter weaver is worked with an under-3/over-1 wrap-randing in some parts, and an over-1/under-3 wrap-randing at other points. At transitional rows, where the slants are reversed, the white weaver joins the wave-weaver before "wrapping" with the other diagonal.

Our exploration of crossover-randings and wrap-randings has helped us realize that we can give a general title to classify the technique, but to distinguish a particular technique, it is also necessary to mention the number of elements, type of weaving elements, number of warps, and, with some techniques, also specify the over/under or under/over movements of the weaving elements. We hope that the vocabulary we have adopted and our illustrations for possible working methods are helpful. In our next article we will explore some more progressive randings. ⚙



Plate 10: Untitled

Maker: Keiko Taketa, Tokyo, Japan

Material: Dyed rattan

Dimensions: Left 16" x 12" x 8" (left); 14" x 10" (right)

Techniques: The basket on the right with its interrupted diagonals is worked with a variation of *basic wave crossover-randing*. The basket on the left creatively combines *basic wave crossover-randing* and *wrap-randing*.

Photo courtesy of the artist

“Basketry as art is our main focus.”

Joanne Segal Brandford

Part 4:

Arlene K. McGonagle

by: Catherine K. Hunter, Museum and Education Consultant



Arlene K. McGonagle is a basket maker and mixed-media artist with an MFA from the University of Massachusetts, Dartmouth. Her work was published in NBO's "All Things Considered VI" (page 58, 2011). Arlene has exhibited primarily in New England, including the Fuller Craft Museum, MA; The Bristol Art Museum, RI; Providence Art Club, RI; New Bedford Art Museum, MA; New Hampshire Institute of Art, NH; University of Connecticut, CT; League of New Hampshire Craftsmen; and Brookfield Craft Center, CT. She has received awards from the historic Providence Art Club, and taught art in colleges in Rhode Island. Her work is in private collections including Fidelity Investments. Arlene lives in Providence, RI. This artist profile is a chronology of highlights. You will hear Arlene's voice in numerous excerpts from conversations and publications. Her web site is www.basketsculpture.com.

Arlene McGonagle

Photography by George Vaponte

BEGINNINGS

Arlene's passion for baskets finds its roots in her childhood. She began our interview with thoughtful memories of her first awareness of baskets:

I was brought up on a farm in Hadley, a town in western Massachusetts where baskets were very much part of our harvest routine from early April to late October. We used specific baskets for picking asparagus, tomatoes, and a variety of other vegetables. Each basket had a practical shape and form determined by its use. Some were wide and shallow so as not to crush the vegetables, while others were tall and narrow to fit efficiently between the narrow rows in our fields while we harvested.....From this early farming experience I now realize why functional, simplistic baskets have so much appeal to me...

Arlene went to college five miles from her home at the University of Massachusetts, Amherst. With a degree in sociology, she left farm life and worked as a community organizer in Providence, Rhode Island, using Sal Alinsky's techniques in working with communities to affect social change. The stress of the work would take its toll after 10 years. In 1980, a chance encounter with a course in Appalachian Mountain basketry in an orange grove in Florida changed her life.

After traveling the country to take basket classes, Arlene gradually specialized in Nantucket lightship baskets as a student of Gladys Ellis in Mattapoisett, Massachusetts. She embraced this New England craft, as well as Shaker traditions, appreciating the aesthetics of exactness, order, restraint and precision.

When Arlene's career as a weaver plateaued, her desire to express herself as an artist emerged. It was no longer enough to be a traditional basket weaver, teacher, member of the Northeast Basketmakers Guild, and President of NBG from 1992 to 1994. Encouraged by a close friend, Barbara Ashton, she applied in 1995 to the MFA Program at the University of Massachusetts, Dartmouth. The Department of Artisanry, in the College of Visual and Performing Arts, comprises a network of studios for Ceramics, Textile Design/Fiber Arts, Wood/Furniture Design, and Jewelry/Metals. The curriculum has its origin in the Program in Artisanry (PIA) founded at Boston University in 1975 and previously was part of the Swain School of Design.

The program appealed to Arlene who wanted to study design and conceptual art work without a requirement to develop skills as a designer for industry. Applying with a portfolio of traditional baskets and lacking traditional art school experiences, she was asked to enroll in a year of art foundation and art history classes. In 1996 Arlene was accepted into the MFA program. She recalls,

"I made this transition with the gift of time...I hope that other basket weavers will consider this bold step after hearing my story...."

Arlene remembers vividly, "I was pushed out of my comfort zone to experiment with materials." She acknowledged her struggles and applauds the high expectations and support of faculty especially Barbara Goldberg in Surface Design and Marjoire Durko Puryear in Weaving. The course work included weaving (4 and 8 harness), surface design (batik, shibori, block printing), woodworking, philosophy of art, art history, seminars and women's studies. With persistence, tenacity and talent, Arlene graduated in 1998.

MFA PROGRAM IN ARTISANRY 1994-1998

Her first baskets investigated the structure and form of the seedpod as a "protective vessel that carries the seed, the life generating nucleus." Comparing herself to a seedpod, Arlene had expectations that graduate school would protect and nurture her personal growth. She experimented with stitches of raffia and waxed linen to coil clothesline, harvested and manipulated vines, and plaited copper foil. By using non-traditional materials there was always a challenge to resolve technical problems. Rules learned from traditional basketry were no longer useful. Arlene described her understanding of creativity:

The process of experimentation made me realize that there is much more to being creative than just combining unusual materials, traditional techniques and historical values of the basket maker. Creativity means understanding all these traditional and historical values and pushing them beyond the established traditional rules.

Eventually Arlene adopted a basket-within-a-basket structure, designing and then combining separate exterior and interior structures. She adopted the term "nested format" for her thesis exhibition. The historical term "nested" refers to the

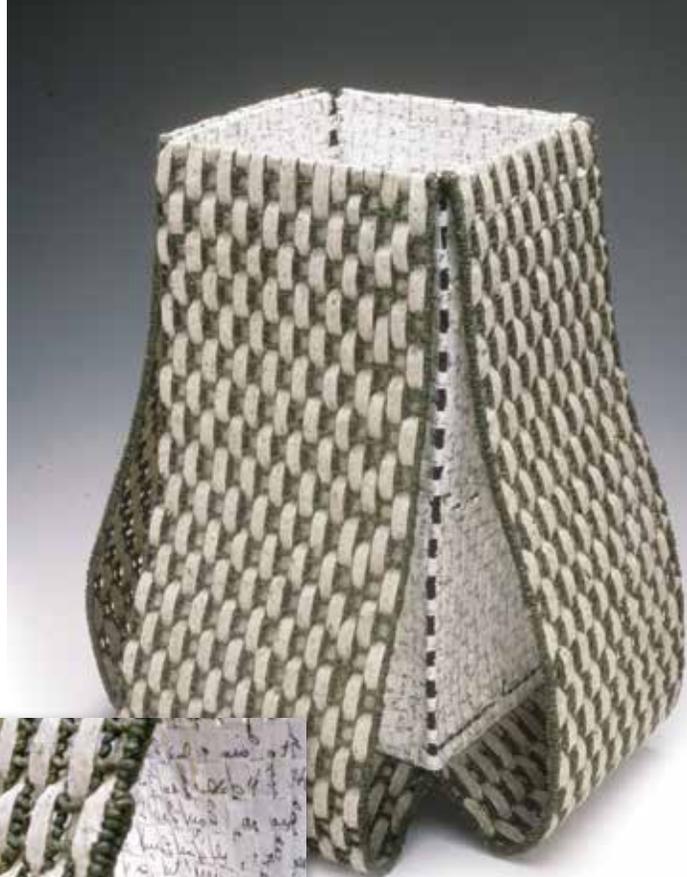


Nest # 1 (1997)

5.5" x 11.5"

Wire, waxed linen, honeysuckle vine,
black ash and mud

Photography by James Beards



Lines of Verse # 2 (2003)
(detail shown to the left)

10" x 8.5"

Wire, waxed linen, paper and text
Photography by James Beards

19th century, space-saving practice of storing baskets of progressive sizes one inside the next. Baskets were essential tools for measuring dry goods and garden produce. Both Shaker and Nantucket Lightship baskets had a tradition of making nested baskets, and Arlene was accomplished in both. That history is often forgotten; today the stack is valued as aesthetically pleasing and a challenge to a craftsman's skill.

THE "NESTED FORMAT"

The body of work called "nested format" combined a structured exterior grid with an interior unstructured bird's nest. For the exterior, Arlene used hardware cloth, actually metal mesh of galvanized wire that has been soldered together in 1/4" increments, a scale that recalled the tight weave of Shaker and Nantucket basketry. The grid resembled warp and weft alignment, but it also provided a foundation for non-linear design experiments. The grid was also a personal reference for Arlene to measured rows of planted vegetables, an expression of farm work ethic and pride.

The hardware cloth provided a structure but the appearance was industrial. Wrapping the wire with waxed linen added texture and color. Arlene chose linen as a fiber significant



Solitude (2010)

10.5" x 5.5"

Wire, waxed linen, paper and text

Photography by James Beards



Copper Verse #5 (2009)

12" x 8"

Wire, waxed linen, paper, copper foil and text

Photography by James Beards

to domestic life and women. In Colonial America, for example, linen was the fiber used in clothing, bed sheets, and tablecloths. Arlene explains, "The blending of material both hard and soft is a metaphor for women --- soft with a firm resilient structure."

The interior of the nested format was an imaginary bird's nest usually made of Japanese honeysuckle vine. Arlene abandoned traditional patterned weaving entirely and adopted a free flowing, swooping, random weave. She gathered local materials for nests to give "a sense of place in New England." Arlene described a need to interact physically with nature:

I find personal fulfillment from the local landscape and creating a vessel or structure from the natural beauty that surrounds me. The satisfaction and joy of collecting raw materials from nearby fields and woods, then seeing these materials take form, is almost unheard of in our fast-paced, highly merchandised and mass-produced society...

The following excerpt from Arlene's MFA thesis addressed the nest as a symbol of security with links to her childhood on the farm:

The common theme that permeates all of my work is the need for a secure and safe place to grow and develop, often described as a nesting instinct. While my nest-like creations conjure up an image of safety, security and a nurturing environment, they also convey the idea that security and safety only exists in the mind. In fact, there really is no safe and secure place in life except the "mental nest" we make for ourselves...A bird nest is actually quite delicate, fragile and subject to destructive forces. Similar kinds of natural threats also apply to humans. For example, when I was growing up, our

home and farm probably seemed very secure to outsiders because it was well maintained and highly organized. In reality, my parents, like most farmers, were continually gambling the family's savings from one growing season to the next. Our family would invest many months and much money to produce a crop that could be destroyed in a matter of minutes by a freak hailstorm in August right before harvest time. As a result, the whole family knew the supposed security of farm life was always threatened by the uncontrollable forces of nature. And we lived accordingly.

Secondary materials for the baskets included mud, handmade paper and personal memorabilia. Why mud? Just as birds used mud to insulate nests, man has made homes with adobe mud walls since ancient times. Also, mud rekindled pleasant memories for Arlene of life on the farm where "the feeling of mud underneath my bare feet gave me a sense of grounding and an understanding of my relationship to the earth..."

Why did Arlene add paper and memorabilia? Weaving with strips of handmade paper was a means to introduce colors. Memorabilia – strips of photographs, travel journals, sheet music, and fabric– addressed personal values. The latter theme gained momentum after Arlene volunteered in a shelter where victims of domestic abuse arrived with few, if any, possessions to create a temporary home. Arlene describes this experience and the impact on her work:

I began to reflect on the importance of what is really of personal value to me in my life. What possessions are important that cannot be replaced? What possessions would I instinctively



Growth # 1 (2012)

11" x 8"

Wire, waxed linen, paper, copper foil and text

Photography by Charles Papas



take as I fled my burning home? What memories or representations of memories can I protect, honor and contain in a series of baskets? Thus, I decided that each nested basket should contain a physical memento that I cherish.

NESTED FORMAT: PROCESS AND CONCEPTS

How did Arlene organize her work? The process was to sketch an idea, cut the hardware cloth, wrap the wire with waxed linen, join the panels with waxed linen, mold the form and weave. The process of wrapping the wire allowed for contemplative time to consider the importance of home, safety and the symbolic references to nesting. Thus, the process anticipated and satisfied both ends of the creative spectrum, combining repetitive wrapping and weaving of the structured exterior with random weaving for the interior.

The nested forms presented opportunities for exploring many concepts. Each basket in a series attempted to answer a new question: What is the influence of place or environment? What is the relationship of the nest to outside formal structure? What is the potential for design and patterning? The following excerpt from Arlene's MFA thesis clearly described the foundation for themes that she has continued to explore in current work:

I have always been influenced by the natural order of things. This in fact is really quite a contradiction. When I use the words "natural order," they conjure up an ordinate system of checks and balances. Natural order conveys the idea that everything is

on a linear path of growth. In reality, natural order is a set of contradictions: comfort vs. discomfort, beauty vs. ugliness, security vs. insecurity, good vs. evil, permanence vs. impermanence, and life vs. death. We talk about the appearance of order, but in reality order is often an illusion. The outside appearance of order gives way to the inside random weave of fragility and uncertainty. My baskets also represent the coping strategy we create in an attempt to provide a "safety net" or "safety nest" environment. But in nature, our protective physical and emotional nests are also subject to the whim of chance destruction and in a real sense are as fragile as those built by birds.

My work also speaks of the reality of nature, its order and its chaos...its uncertainty in dealing out random acts of destruction, disease and death. We often handle the reality of this possible devastation to our property, our loved ones and ourselves by denial. The baskets I have created speak the answer to this question of false security by denial. They state that despite this reality of existence we can only find security within ourselves, with hope for the future no matter how uncertain it may be. In a sense "mental nests" of hope are portrayed in all my works, combining memories of past joys and wishes for those still to come.

SCRIPTED BASKETS, BASKET BOOKS, PRINTS 2000 - PRESENT

In 2001 Arlene was invited to submit a piece for a show at the Sarah Doyle Gallery at Brown University, Providence, RI. When artists were invited to interpret the theme of line, Arlene's response was poetry with "lines of verse."



One Night (2004)

11.5"x9.5"
Wire, paper, silk yarn and text
Photography by James Beards





**Top Left:
In Memory (2010)**
9.5" x 5"
Wire, waxed linen, paper and text
Photography by James Beards

**Middle:
Basket Book #5 (2009)**
7" x 9"
Wire, waxed linen, paper and text
Photography by James Beards

**Bottom Left:
Copper Reflection (2008)**
9.5" x 7.5"
Wire, waxed linen, paper, copper foil
and text
Photography by James Beards

The challenge inspired a new body of work called "Scripted Baskets," a natural progression beyond her practice of weaving with memorabilia.

Arlene created "*Lines of Verse*" (see page 15) and incorporated poems by Emily Dickinson from a book *Acts of Light*. Working on a light box and with no other artificial light in the studio, Arlene copied verses in cursive on silk paper. The writing process alone enabled her to absorb and internalize the poetry's message. In this digital era, it is beautiful to honor words with the distinctive art of handwriting. The simplicity of the act of handwriting is deeply satisfying to Arlene as an artist.

A new series of baskets incorporated excerpts from Arlene's journals with personal reflections on the lessons of life, joys, sorrows,

prayers, and meditations inspired by many authors. She wrote on rice paper, silk paper and copper foil. A unique departure was seen in "One Night," a basket inspired by a tragic fire. Instead of poems and journals, Arlene copied published obituaries of the deceased. She explained that the basket mourns the deceased and honors victims struggling to rehabilitate:

'One Night' is a reference to The Station Nightclub Fire in West Warwick, RI, on February 20, 2003. Many of the people who lost their lives that night had profiles in The Providence Journal. I read and then wrote their personal profiles on brick red stationery. While copying by hand each profile, a little knowledge of each individual entered my world, and I began to know them as a sister, brother, father, mother... They were not just a number or a name on a

page but actual family members with interests and many talents. As I wove the strips of handwritten paper into the wire form, the container became a metaphor for their full lives that ended short that one night...In one way it is a memorial to the friends, family and loved ones; in another way it pays homage to my friends who have survived burns and have gone on in life to be my heroes and heroines.

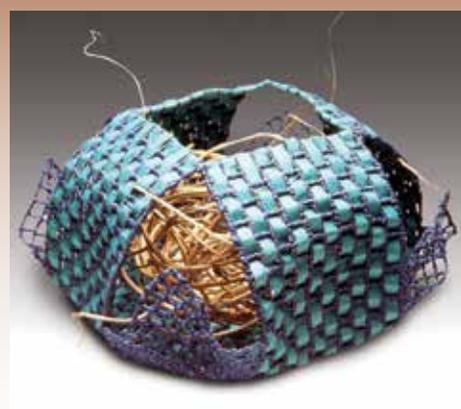
In 2009 exposure to bookmaking inspired a new series of "Basket Books." Arlene copied texts by Emily Dickinson, Shelley, Yeats, Ghandi and other "masters." She folded and wove the paper into books, then placed the book inside the basket interior. Sometimes the book was attached to the lid; lift the lid and the book follows. Arlene also overlapped the text by writing in two directions on one page, essentially weaving with the script.

Handwriting is a beautiful feature in Arlene's work. She purposefully presents text in enticing grids and layers. It is my impression that accessibility of message is not the message; rather, its presence has meaning beyond the appearance of text on a page. Words are synonymous with message; text is a design element used to amplify the words of Arlene and the authors whom she admires. Finally, I must add that Arlene has also explored printmaking techniques for the past

six years. The medium is exciting, the process is fast and the change gives her body relief from the physical labor of time-intensive basket making. Arlene explains:

Working in another medium is like physical therapy. I forget time so easily; I set an alarm to remind me to stop, stretch and take a walk. UMass brought in a physical therapist to teach us healthy movements, especially for surface design. UMass taught me how to stay healthy.

A display of framed prints lines the entry of Arlene's studio, with looms, hardware cloth and a printing press just around the corner. She clearly enjoys the freedom of experimenting with monotype, relief prints, and solar plates (a Green technique). As you would expect, the prints incorporate textiles.



I observed manipulated, de-constructed gauze and panels woven with strips of her signature handwritten text on rice paper.

Arlene McGonagle's baskets and prints are dynamic objects that ask and answer questions. Her work provides metaphors for life lessons, reminding us that life is protected and fragile, controlled and chaotic. The work is humble and elegant, quiet and powerful. ✨



Top Right: Culebra (2000)
3" x 6"
Wire, waxed linen, honeysuckle vine and paper
Photography by James Beards

Center Left: Three in A Row (2010)
10" x 6"
Wire, waxed linen, pewter, paper and text
Photography by James Beards

Bottom Left: Peruvian Pick-Up (2009)
7.5" x 8"
Wire, waxed linen, paper and cotton yarn
Photography by James Beards

Above: Basket Book #3 (2010)
6" x 7"
Wire, waxed linen, paper and text
Photography by James Beards



Left: A Tisket, A Tasket (2009)

17" x 17" x 17"

Plastic spoons, forks, straws, strapping, flower vials, pill containers, cable ties
Photography by Kate Cameron

Above: Green Piece (2010)

30" x 30" x 8"

Weed-whacker wire, florist's wire, twist-ties, straws, irrigation tubing, cable ties
Photography by Kate Cameron

See more about Emily and her "transordinary vessels" at
www.emilydvorin.com

Emily Dvorin: Transordinary Vessels



Emily Dvorin

Photography by Kate Cameron

Baskets are a part of my everyday life. I am constantly thinking about them. But, the baskets I make are anything but ordinary: they are non-traditional, non-functional, contemporary baskets. So, I call myself a sculptural basketmaker, and the baskets that I make are “transordinary vessels”. I sculpt with fiber and interact with material, pattern, color, design, shape and texture. I use basketry techniques to transform ordinary, mundane, non-precious materials into something sublime and extraordinary. I use manipulation, construction, alteration, repetition of singular elements, coiling, weaving and assembling to create dense arrangements of common urban objects. I solve structural puzzles.

I grew up in New Jersey in the 1940s and 50s, a child of an intellectual family. My father was a psychiatrist and my mother was a high school teacher. Growing up, I was told my creativity and artistic approach was “cute”. I studied voice at the Julliard School in New York City on Saturdays throughout high school. In the 1960’s, at the women’s college of Rutgers University, I majored in the foreign languages of Spanish, French and Italian, because that felt more appropriate to my parents than art did. I got married and went to graduate school for a “practical” Masters Degree in Teaching at George Washington University in Washington, DC, and then taught third grade in Maryland for four years until I decided to start a family.

In the 1970’s, my husband was a lawyer for the National Labor Relations Board. His position took us and our two young children from Washington, DC, to California, where we settled in Marin County. Music

and art remained a part of my life at this time. I sang in a community chorus and still do, and in 1974, I partnered with a friend to open a contemporary fine crafts store in San Anselmo, CA, called ‘Various & Sundries’. I made and sold a lot of my own macramé, (after all, it was the 70’s), and discovered an enduring fondness for fiber art.

In the early 1980’s, I took a one-day basketry workshop in the basement of the old Academy of Sciences in San Francisco and my life was forever changed. I had an “A-Ha” moment and realized that basketry and three-dimensional work were what I truly loved. Up to this point I had received little formal art training, other than workshops here and there, including four years in a “Fiber Sculpture” studio class given by Carole Beadle at the local community college. I learned traditional techniques there and for some years “devoured” any basketry book I could get my hands on. I practiced techniques feverishly, experimented and then branched out into my own innovations. Still a teacher, and always a teacher after all these years, as well as a learner, I began offering workshops of my own to adults. Also, I began going into third through eighth grade classrooms to bring the joy of basketry to a wider audience. I still do this today.

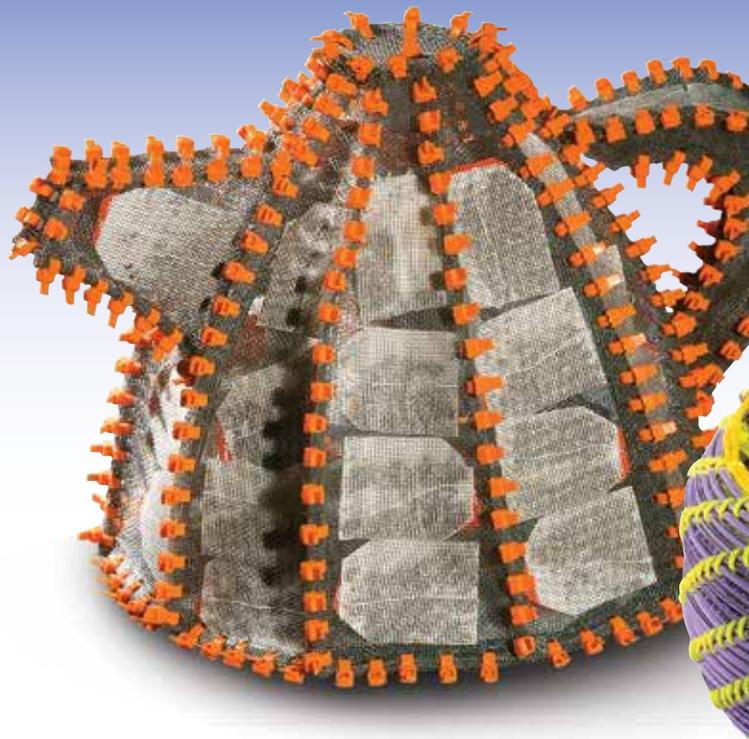
In 2008, after owning and operating ‘Various & Sundries’ for 35 years, I felt like I had more than met one of my big life goals - enabling other artists to sell their work and gain an audience and support for their work. So, I retired to live my life’s dream of being a full-time artist and focused exclusively on my own work. I now have a wonderful studio that I share with two

other artists in a building full of artist studios in Sausalito, CA and am busier than ever! I speak, consult, and exhibit around the country.

My use of re-purposed, re-contextualized, non-traditional materials challenges the original definition of basketry, and pushes the boundaries of both basketry and sculpture. With my "transordinary vessels", I am visually commenting on over consumption of commercial goods, societal excess and throwaway consumerism. My work references and helps me digest everyday life and the relationship with one's urban environment. I give the ordinary a new and improved identity. I call it "up-cycling".

My favorite art supply store is the hardware store. It was when I was standing in the electrical aisle that I discovered cable ties. I was immediately hooked! Now, I am known for my use of cable ties. The cable tie, known also as the zip tie, comes in many sizes and colors. It is a decisive, intentional, strong element that locks into itself and stays in place. I use it short, clipped at the "butt", or long and hair-like and almost always en masse. I am still exploring their application in my art.

I use the vessel form, both inside and outside, to capture my ideas, emotions, reactions and expressions. Color and texture, whimsy



Center Left: Orange Zinger (2004)

10" x 15" x 12"

Aluminum screening, tea bags, cable ties
Photography by Kate Cameron

Center Right: Core Issues (2005)

9" x 12" x 12"

Electrical wire, cable ties
Photography by Kate Cameron

Center Bottom: Fortune Fiction (2009)

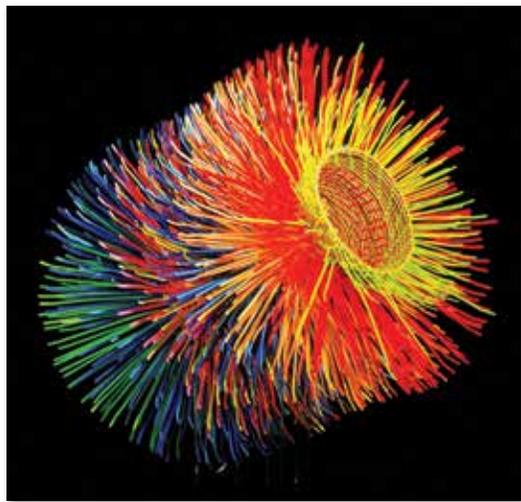
16" x 16" x 15"

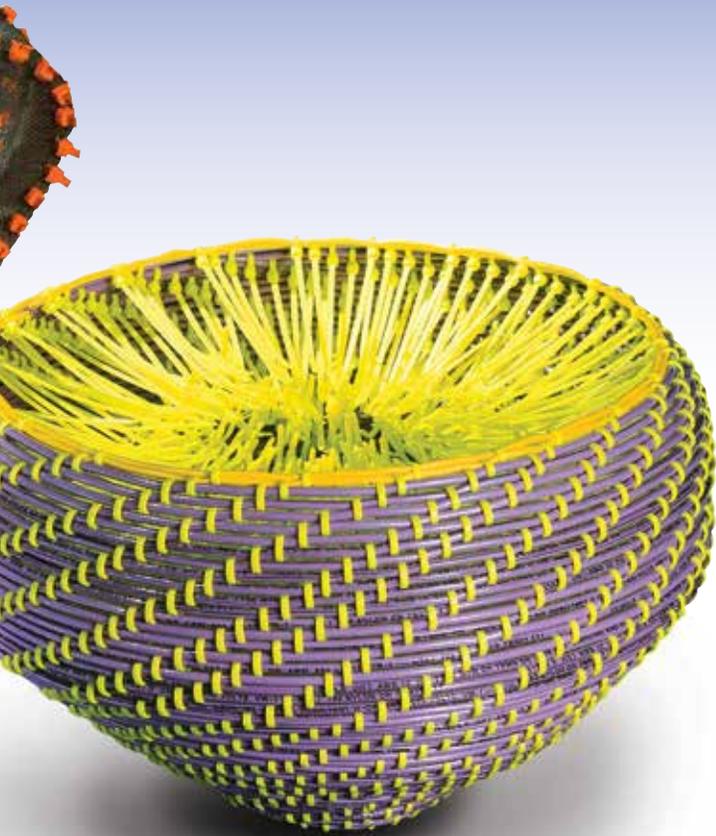
Play money, fortunes, buttons, thread, cable ties
Photography by Kate Cameron

Left bottom: Charged (2001)

25" x 20" x 20"

Paper rush, cable ties
Photography by Kate Cameron





and exuberance, optimism, and a sometimes edgy approach, always enter into my work. My work is tactile and inviting to the touch. I have always been interested in detail and as a child would endlessly rearrange and categorize buttons from my mother's sewing box. Today, anything is basket material - and I do mean anything: shoulder pads, jump rope, wire, screening, spoons and forks, flip-flops, pill sleeves, curlers, plastic newspaper bags, piano innards, drink stirrers, keys, toys, clothespins, zippers, spools, and of course, cable ties. My signature is my use of unusual, unexpected yet familiar, leftover and overlooked, urban or manufactured materials. I call them "schmoikles" and many people gift me their "schmoikles". I am inspired by them.

I approach my work with great enthusiasm. I am driven. I am prolific. I am anything but ordinary. I look at the world differently. In creating, I use a "How can I use that?" approach and attitude. I often talk to myself: "I could do something with that!" "What if I put these items together?" In creating, I seek challenge and solution, adventure and discovery, tension and curiosity, expectation and surprise. I take the ordinary and make it "transordinary". It is what I live for. ✨



Top: Kitchen Witch (2012)
11" x 14" x 13"
Wire mesh strainers, scourers,
straws, forks, thread, cable ties
Photography by Kate Cameron

Middle: At Loose Ends (2000)
18" x 18" x 18"
Paper rush, cable ties
Photography by Kate Cameron

Bottom: Steppin' Out (2011)
9" x 21" x 12"
Flip-flops, mylar, straws,
cable ties
Photography by Kate Cameron

CONFERENCES & RETREATS

October 5-7, 2012

Northwest Native American Basketweavers Association's Gathering
Hosted by the Muckleshoot Tribe at Emerald Downs in Auburn, WA
www.nnaba.org ~ (206) 962-7248

October 5-7, 2012

Willow Harvest Weekend
Joanna Schanz ~ Amana Arts Guild, Amana, IA
www.amanaartsguild.com

October 17-21, 2012

AMB Annual Convention
Causeway Bay, Lansing, MI
www.michiganbasketmakers.com ~ (231) 876-0669

October 17-21, 2012

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

October 26-28, 2012

BasketWeavers Guild of OK
Weavers Weekend
Heart of Oklahoma Expo Center, Shawnee, OK
www.okbasketweaversguild.com

November 3-13, 2012

Ireland Basket Tour with Jo Campbell Amsler
Various sites in Ireland
www.willowridgebaskets.com ~ (319) 465-5376

November 9-11, 2012

West Virginia Basketmakers Association Convention
Tamarack, Beckley, WV
<http://pages.suddenlink.net/wvbasketmakersassoc/>
(740) 245-9007

January 17-20, 2013

Tidewater Basketry Guild Guilders Weave
Point Plaza Suites and Conference Hotel
Newport News, VA
www.tidewaterbasketryguild.org ~ (757) 850-2771

January 17-20, 2013

Texas Basket Weavers Association (TBWA)
"Weaving the Lone Star Way"
Hampton Inns and Suites @ Rodeo Center
Mesquite, TX
www.texasbasketweavers.com ~ (850) 819-9256

February 1-3, 2013

GBA 2013 Convention
"Weave Me the Sunshine"
Double Tree Hotel, Roswell, GA
www.georgiabasketry.com ~ (770) 434-7501

March 13-17, 2013

Northwest Basket Weavers Spring Retreat
Pilgrim Firs Conference Center
Port Orchard, WA
www.nwbasketweavers.org

March 21-24, 2013

2013 NCBA Convention
Sheraton Imperial Hotel, Durham, NC
www.ncbasketmakers.com ~ Katie Lake (252) 975-4669

March 21-25, 2013

Australian Basketry Gathering
Greenhills Conference Centre and Camp
1437 Cotter Road, Cotter, ACT 2611, Australia
Contact: Ann McMahon basketryact@gmail.com
www.tasbasketmakers.org/national-conference-2013.html
www.greenhillscentre.com

EXHIBITS

September 5 - October 4, 2012

Inspired Colleagues; Selected Work
by Teachers and Students
Gallery 61 New York Institute of Technology
New York, NY
www.nyit.edu/index.php/gallery_61/

Ongoing - October 6, 2012

Gifts from the Heart
Lightship Basket Museum, Nantucket, MA
www.nantucketlightshipbasketmuseum.org ~
(508) 228-1177

Ongoing - October 7, 2012

Tracing the Steps: The Diversity of Fiber
Visions Art Museum, San Diego, CA
www.visionsartmuseum.org ~ (619) 546-4872

Ongoing - October 14, 2012

Coe Collection of American Indian Art
Metropolitan Museum of Art, New York, NY
www.metmuseum.org/exhibitions/listings/2011/coe-collection

Ongoing - October 20, 2012

Grass Roots: African Origins of
an American Art
Highland Community College
Highland, Kansas
www.highlandcc.edu/pages/exhibit-schedule

Ongoing - October 21, 2012

Changing Hands: Art without Reservation 3
Museum of Art and Design, New York, NY
www.madmuseum.org ~ (212) 299-7777

Ongoing - October 27, 2012

Brilliance Recent Work by Gerri,
Russ & Tom McMillin
Beatrice Wood Center for the Arts:
Logan Gallery
www.beatricewood.com/exhibits.html

Ongoing - December 31, 2012

To Great Acclaim: Thaw Collection
of American Indian Art
Fenimore Art Museum, Cooperstown, NY
www.fenimoreartmuseum.org ~ (607) 547-1400

Ongoing - February 3, 2013

40 under 40: Craft Futures
Renwick Gallery, Washington, DC
americanart.si.edu/exhibitions/archive/2012/renwick40/

Ongoing - June 1, 2013

Basketry Treasured
Arizona State Museum, Tucson, AZ
www.statemuseum.arizona.edu ~ (520) 621-6302

Ongoing - April 1, 2014

Woven Identities
Museum of Indian Arts & Culture
Santa Fe, NM
www.indianartsandculture.org ~ (505) 476-1250

October 25, 2012 - February 24, 2013

BAM Biennial 2012: High Fiber Diet
Bellevue Arts Museum, Bellevue, WA
www.bellevuearts.org ~ (425) 519-0770

NBO QUARTERLY REVIEW

SUBMISSION DEADLINES

Spring - February 15

Summer - May 15

Fall - August 15

Winter - October 15

SUBSCRIPTIONS

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

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

Featured Artists

New Faces

Interviews

Reports

Reviews

Calendar of Events

News and Notables

And as always your letters and opinions are welcome.

October 26, 2012 - November 4, 2012

Retro/Prospective: 25+ Years of Art Textiles
Browngrotta Arts, Wilton, CT
www.browngrotta.com ~ (203) 834-0623

November 2-25, 2012

Bamboo Art: Meditation and Transformation
Portland Japanese Garden, Portland, OR
www.japanesegarden.com/events/art/bamboo/ ~ (503) 223-1321

November 10, 2012 - January 14, 2013

Grass Roots: African Origins of an American Art
University Museum, University of Mississippi
Oxford, MS
www.museum.olemiss.edu ~ (662) 915-7073

November 13, 2012 - February 3, 2013

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

November 14 - December 16, 2012

New Fibers 2012
Eastern Michigan University Gallery
Ypsilanti, MI
www.fiberartsnetwork.org

November 18, 2012-February 10, 2013

Changing Hands: Art Without Reservation 3
Memorial Art Gallery, Univ. of Rochester
Rochester NY
www.mag.rochester.edu/exhibitions/ ~ (585) 276-8900

November 30, 2012 - January 26, 2013

CraftForms 2012
Wayne Art Center, Wayne, PA
www.craftforms.com
www.wayneart.org ~ (610) 688-3553

December 13, 2012 - March 17, 2013

Innovators and Legends
Muskegon Museum of Art Muskegon, MI
www.muskegonartmuseum.org ~ (231) 720-2570

January 11, 2013 - March 10, 2013

Four Weavers: Contemporary Expressions of an Ancient Craft
Petaluma Art Center, Petaluma, CA
www.petalumaartscenter.org/2012/4-weavers/
(707) 762-5600

MARKETS & FESTIVALS

November 2-4, 2012

Sculpture Objects & Functional Art Fair ~
SOFA Chicago
Festival Hall, Navy Pier, Chicago, IL
www.sofaexpo.com ~ (800) 563-7632

November 3-4, 2012

American Indian Arts Marketplace
at the Autry
The Autry in Griffith Park, Los Angeles, CA
www.theautry.org/series/intertribal-arts-marketplace

November 8-11, 2012

Philadelphia Museum of Art Craft Show
Pennsylvania Convention Center
Philadelphia, PA
www.pmacraftshow.org ~ (215) 684-7930

December 8, 2012

Annual Maine Indian Basketmakers Sale
and Demonstration
Hudson Museum, Collins Center for the Arts
The University of Maine, Orono, ME
(207) 581-1904 ~ www.umaine.edu/hudsonmuseum/

February 1-24, 2013

Hilton Head Island Gullah Celebration
Hilton Head Island, SC
www.gullahcelebration.com ~ (843) 255-7303

May 13-19, 2013

International Basketry Festival 2013
Dartington, Devon, England
www.basketryandbeyond.org.uk/festival-2013/

WORKSHOPS

October 7-13, 2012

Black Ash Basketry: Think Small ~
JoAnn Kelly Catsos
Arrowmont School of Arts and Crafts
Gatlinburg, TN
www.arrowmont.org ~ (865) 436-5860

October 12-21, 2012

Off Loom Fiber Techniques
with Ferne Jacobs
At Leah Danberg's home
to leah@pacbell.net ~ www.labasketryguild.org/

October 19-21, 2012

Jean Poythress Koon ~
Oval Marsh Grass Basket
Marine Science Consortium
Wallops Island, VA
www.msconsortium.org ~ (757) 824-5636

October 24-28, 2012

Willow Harvest & Weave ~
Jo Campbell-Amsler
Sievers School of Fiber Arts
Washington Island, WI
www.sieversschool.com ~ (920) 847-2264

October 26-28, 2012

Breast Cancer Ribbon Basket ~ Pati English
JC Campbell Folk School, Brasstown, NC
www.folkschool.org ~ 1-800.FOLK.SCH

November 30-December 2, 2012

Miniature Baskets ~ Pattie Bagley
JC Campbell Folk School, Brasstown, NC
www.folkschool.org ~ 1-800.FOLK.SCH

February 23, 2013

A Greener Indigo - Workshop
with Barbara Shapiro
Petaluma Arts Center, Petaluma, CA
www.petalumaartscenter.org/2012/4-weavers/

CALL TO ENTRY

April 16, 2013: Deadline for Entry

All Things Considered VII ~
2013 NBO Members Exhibit
Exhibition Dates:

Aug. 24, 2013 - Oct. 19, 2013
Arrowmont School of Arts and Crafts
www.arrowmont.org ~ (865) 436-5860
www.nationalbasketry.org ~ (828) 837-1280

February 11, 2013: Deadline for Entry: Non-US entries

February 25, 2013: Deadline for Entry: USA entries

Small Expressions 2013
Exhibition Dates:
May 31 - September 7, 2013
Fine Line Creative Arts Center, Saint Charles, IL
Handweavers Guild of America (HGA)
www.weavespindye.org ~ (678) 730-0010

MEMBERSHIP RENEWALS

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

ADVERTISEMENTS

Please contact NBO Quarterly Review at (828) 837.1280.

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

Submit by mail to:

NBO Quarterly Review
PO Box 277
Brasstown, NC 28902

OR

call 828.837.1280
e-mail: m.davis@nationalbasketry.org

JURIED & INVITATIONAL EXHIBITION

ALL THINGS CONSIDERED VII

AUGUST 24 THROUGH OCTOBER 19, 2013

SANDRA J. BLAIN GALLERIES · ARROWMONT SCHOOL OF ARTS & CRAFTS · GATLINBURG, TN

You are cordially invited to enter the **Biennial Juried Exhibition: All Things Considered VII**, to be held in conjunction with the NBO 2013 Biennial Conference. The exhibition will be held at the Arrowmont School of Arts & Crafts, Sandra J. Blain Galleries in Gatlinburg, TN, August 24–October 19, 2013. The goal of the exhibition is to showcase benchmarks of excellence in traditional and sculptural basketry that demonstrate superior technique and original concept and design.

JURING

NBO and Arrowmont seek to feature work which is not only of the highest caliber, craftsmanship and technical ability but which also speaks to intricacy of expression, intimacy of design, thoughtful communication, and visual excitement. Jurors will independently screen all images and make the preliminary selection of all work in the exhibition. Entries will be evaluated on concept, design, technique, craftsmanship and creative exploration. Accepted work is subject to final approval by the juror's representative after the actual work arrives at Arrowmont.

Work that differs significantly from the digital image representing it will be ineligible for the exhibition and returned to the artist. Submission to All Things Considered VII implies that the artwork represented on the digital images will be, if chosen by the juror, available for the exhibition and that the artist understands that all accepted work, without exception, must remain for the duration of the exhibition.

JURORS

Jane Milosch is founding Director of the Provenance Research Initiative, Office of the Under Secretary for History, Art, and Culture at the Smithsonian Institution, where she has also served as Senior Program Officer for Art, directing pan-institutional, interdisciplinary art projects, and was formerly chief curator at the Renwick Gallery, Smithsonian Art Museum. Her research interests include modern and contemporary art, craft, and design. In 2011, she co-curated the Hyperbolic Crochet Coral Reef exhibition project for the National Museum of Natural History and contributed to contemporary fiber art exhibitions: Green from the Get Go: International Contemporary Basketmakers and Stimulus: Art and Its Inception.

Steve Cole along with his wife Martha Ware made basket history this year by donating their extensive collection of American baskets to the Smithsonian Institution's Renwick Gallery. A retired policy professional in Washington, D.C., Steve and his wife began collecting baskets in the mid-1980s. Their donation, which will more than double the number of baskets in the Renwick's collection, includes 79 pieces that have already been donated and another 25 that have been promised to the Renwick. The collection includes baskets from across the nation that represent a very wide range of forms, materials, techniques and uses and reflects the state-of-the art of the craft over the last 30 years. An exhibition at the Renwick Gallery of the full collection will run from October 4, 2013 through January 12, 2014. More information on the collection can be found at <http://americanart.si.edu/exhibitions/archive/2013/baskets/>.

ENTRY PROCEDURE: All submissions need to be filled out through Juried Art Services (www.juriedartservices.com). Follow procedures outlined on site for online submissions. Information needed includes the following:

1. Name, address (and shipping address if different), telephone, e-mail.
2. Up to 3 works may be submitted. Each piece should include 1 overall image and 1 detail.
3. Images must be between 1400 pixels and 4000 pixels longest dimension at 300 PPI (pixels per inch).
4. Title each image per the following: Submission #/Last name/Title (i.e. 1/name/basket title)
5. Include retail price for each work submitted. If not for sale, insurance value must accompany submission.
6. A brief artist statement about your work.

ELIGIBILITY & ENTRY FEES: Artists must be current members of NBO to submit work for this exhibition. If you are not a current member, you may become a member through www.nationalbasketryorganization.org. Your entry will only be accepted if you are a current member. Works exhibited in previous NBO exhibitions are not eligible. Work executed under classroom/educational guidance or supervision is not eligible and work must be completed in the last two years. Work may not exceed six feet in any direction and weigh no more than can be handled by two people. \$25 entry fee for all members, student members – no fee (attach a copy of student ID from accredited educational institution). Payment required by paypal or credit card through Juried Art Services online entry.

AWARDS: Best of Show - \$400, Best of Traditional Basketry - \$200, Best of Sculptural Basketry - \$200, Arrowmont Award - \$300 scholarship toward a class. Additional special criteria awards may be available. For updates check the NBO website.

PRESENTATION OF WORK: All accepted entries must be received ready to install. If work requires specific hanging device(s), armatures

or special installation instructions, these must be included along with instructions for installation. All work must remain on display until the conclusion of the exhibit.

SHIPPING: Shipping instructions will be sent with the acceptance notification. Work should be packed very well and shipped in a reusable container. Artists are responsible for the cost of sending and the return shipping of their work and for insurance during transit. Valid credit card information is required to guarantee return shipping. NO hand delivery or hand pick-up of work will be allowed. **NO EXCEPTIONS.** Any entry that cannot be returned due to invalid or expired credit card number, incorrect address, etc., will become the property of NBO.

SALES: Please note that price of entry may not be changed after it is set. NBO/Arrowmont will retain a 40% commission of the sale price. Please note work NFS if it is not available for purchase. Include value of entry for insurance purposes. A 40% commission to be split evenly between Arrowmont and NBO taken on any artwork sold through gallery display or in-studio presentation.

LIABILITY: Exhibit pieces will be insured from the time of receipt for the insurance value indicated on the entry form and will be insured against all risks of physical loss or damage from any external cause while pieces are on location during the period of loan. Insurance excludes loss or damage that occurs by any event beyond the control of NBO, 2013 Biennial Conference and Arrowmont School of Arts and Crafts, Gatlinburg, TN. During shipment, the insurance regulations of the shipping company will be in effect. The artist must provide any additional insurance.

2013 CALENDAR

May 1
Exhibition entry deadline to Juried Art Services

June 15
Jury notification sent

July 19
Artist statement/resume and insurance form due

August 5
Accepted entries due at Arrowmont

August 24 – October 19
Exhibition dates

October 23-31
Return of work

PLEASE NOTE: Entries postmarked after these dates will not be accepted.

FOR QUESTIONS OR MORE INFORMATION...

NBO: 828-837-1280 · E-MAIL: J.STEALEY@NATIONALBASKETRY.ORG

UPCOMING

EXHIBITION



Polly Adams Sutton

New Work, Cedar and Ivy:
Ongoing display of Sculptural
Basketry Addresses Invasive
Species Materials

*Fountainhead Gallery
625 W. McGraw Street
Seattle, WA 98119*



NBO MEMBERSHIP APPLICATION

New Renew

Amount included \$ _____

Name _____

Business/Organization _____

Address _____

City _____ State/Zip _____

Country (if outside USA) _____

Phone _____ E-mail _____

Membership Level

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

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

Please make your tax deductible check payable to NBO and send to: NBO PO Box 277, Brasstown, NC 28902
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