



National Basketry Organization

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quarterly review | winter 2012/2013



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

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ON THE COVER

Artist: John Garrett
New Age Basket 4, 2009

20" x 15" x 15"

Steel armature, copper sheet and wire,
found and collected materials
Photography by Margot Geist

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letter from *the editor*

Fellow Members:

The cold foggy days of winter are upon us here on the farm. Christmas was a delight as we were able to cut our fifteen foot Norway spruce from a neighbor's tree farm. All four dogs love the tree and we dressed them in their holiday lighted, blinking antlers, which lasted about five minutes before they were left in mounds around the tree. Of course we love them in costume but they were nowhere close to being pleased...maybe next year.

I hope that all of you had a Joyous Holiday Season!

2013 will bring a plethora of information and articles that will certainly delight you all with fertile artistic talents of basketry and basketmakers from around the world. While researching the "40 Under 40" exhibition at the Smithsonian's Renwick Gallery in Washington, D.C. (through February 3, 2013), I discovered the particularly precise, Jamin Uticone for our New Faces section of the magazine. He started 'Swamp Road Baskets' in 2004 on his homestead in central New York. Uticone feels like what he does best is "finding baskets", rather than weaving them. A family man with an enlightening story to tell.

For several years I have been following the baskets of Pamela Becker and her intellectual use of patterning. Pamela employs an ancient, closed coil basketry technique, in which her ideas come from everyday life experiences, which are filtered through her mind resulting in dynamic basketry vessels.

In developing this issue, I wanted to include John Garrett but John originally told me that I should focus on a newer artist that had not received very much attention. But I insisted that he be included in this issue as John has been at the forefront of the basketry movement for over four decades. He has continually taught in the U.S. and abroad and his use of the ordinary found objects has created extraordinary basketry and wall pieces. He asked that his article be short and he would provide a chronology of his influences and share his development as an artist visually, and this is what the *Review* is presenting.

The participating students and I hope you will be looking forward to the next issue as we will be including some images from teaching at Hiwassee Dam Middle School in Murphy, NC in October 2012. NBO received grants from the NC Arts Council, the Cherokee County Arts Council, as well as support from First Citizens Bank Peachtree office. Almost fifty 7th and 8th grade students participated in making Appalachian influenced rib style baskets. I was an instructor as well as Pattie Bagley (resident basketmaker at John C. Campbell Folk School), Fonda Haddad, Nancy Jones and Peggy Patrick. All students made exceptional baskets and some students who had never excelled in other classes soared in their weaving abilities resulting in a few who made two or three pieces.

In closing, the Board has invited me to remain the Editor of the Quarterly Review magazine and for that I am thankful. Wishing you all a creative and healthy New Year!

Michael Davis
Co-founder and Editor of
Quarterly Review

The NBO Board and I wish to express our deepest sympathy and sorrow to Board Member Susi Nuss and her family upon the loss of her beloved husband, David Nuss.



*Christmas at the Farm.
Shane dressed up
for Christmas...
do you think
Santa's hiring?*



Please note that Membership and General NBO business should now be sent to:
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Editorial and Grant information should be sent to: NBO, 475 Rivercane Road, Brasstown, NC 28902
(828) 837-1280 or emailed to m.davis@nationalbasketry.org



president's PAGE



At the NBO booth at SOFA 2012: Lois Russell, NBO president, Ryan Jones, publisher of Craft Report and Perry Price, Director of Education at the American Craft Council

I am very surprised you are reading this. If I were you I would be skipping ahead directly to the pages describing the conference at Arrowmont. We have had complaints from some who have seen these pages already. It seems they are having a very hard time deciding which workshop to sign up for. "I want them all," said one greedy member. Indeed the choices are good. Do you want to try something completely new? Take another workshop with your favorite teacher? Maybe you should close your eyes, fly your finger over the pages and have it land wherever, leaving your choice to fate.

However you decide, pick one and come to the 2013 Stonehill Conference! You can't make a mistake. All of these instructors are experienced and enthusiastic. We worked very closely with them to make sure we got the descriptions right. When we challenged some about their willingness to include beginners given the kind of work they do, they were adamant that they want beginners in their classes. "They are the most fun," was a typical response.

One of the many things I enjoy about being a basket maker is that basketry remains one of the last apprenticeship crafts. Few schools teach it and when they do it seems to be a poor cousin in the "fibers" studio. The best way to learn how to make a basket remains working with other basket makers. And the ones who are coming to teach are among the best.

We have returned to the evaluations from the Stonehill conference time and again. We are building a "slower" experience that will allow you plenty of opportunity to socialize or work obsessively in the studio. We will be trying a whole new schedule on Saturday with options for work and play.

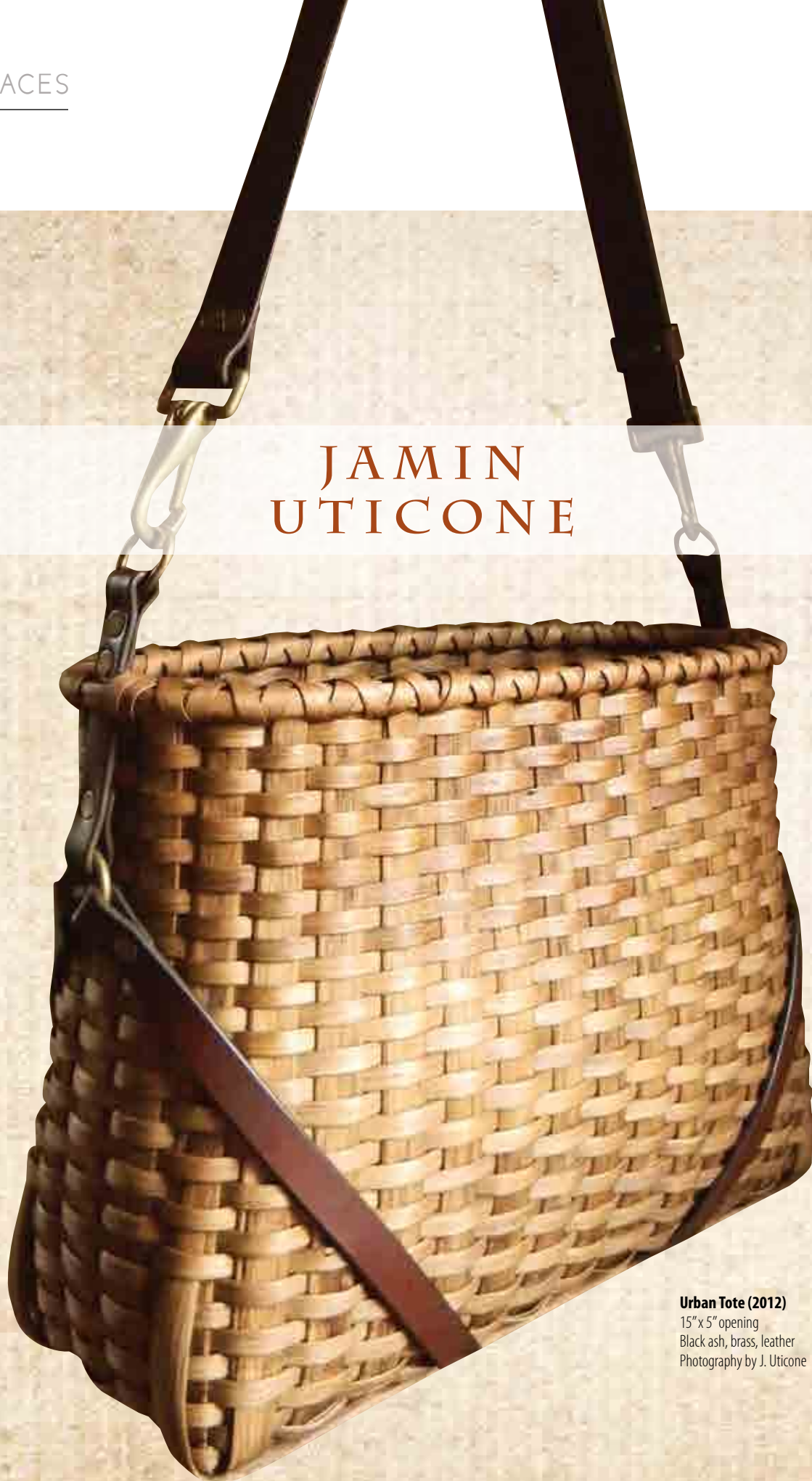
We have also heard from members that they are a little timid about signing up. They aren't sure they will feel comfortable with all those basket makers who show in exhibitions and galleries, who are "famous!" I will confess that I once found myself in a class with Flo Hoppe. I mean she writes books! I became "un-star struck" a short while later when she leaned over and asked, "How does this work? Do you get it?" If you don't believe me, here is verification from a newbie at Stonehill:

"This was my first conference and it exceeded my expectations. Everyone was very friendly and encouraging and knowledgeable. It was inspiring."

So please come and play and work and learn and get inspired with us. The mountains are beautiful.

~ Lois Russell

JAMIN UTICONE



Urban Tote (2012)

15" x 5" opening
Black ash, brass, leather
Photography by J. Uticone



**Top left: Swing Handled
Harvest basket (2012)**

16" diameter
Black/white ash
Photography by J. Uticone

**Bottom left: Feast basket
(2012)**

22" x 15" x 15"
Black/white ash
Photography by J. Uticone

**Above: #4 and #5 Trugs
(2012)**

17" x 10" x 10" and 19" x
12" x 13"
White ash, poplar, brass tacks
Photography by J. Uticone

I often describe my baskets as "containers of time". As far back as I can remember I have been interested in weaving. As a child, my parents gave me bobbins of thread which I used to weave webs throughout our home—every spindle in the bannister had a knot on it! Even in my earlier art work, webbing and weaving patterns just seemed to come out, no matter what else I was doing. I was the unofficial weaver for my high school lacrosse team, restringing lacrosse sticks for myself and my teammates. I think becoming a basket maker was an inevitable result of this fascination.

Working with my hands feels like both an innate desire, and a necessary function. In school, art class was the only place I felt grounded; an hour of sanity in my day when I could use my hands freely. As a kid I watched and helped my dad as he built a timber-frame addition onto the back of our home. I bet it took eight years from gathering the wood to completion. The whole time we were watching the Woodwright Shop, loving the traditional woodworking. That was the start of my interest in hand tools, which I now use every day.

Containers of Time

I create hardwood baskets from Black and White Ash trees, using simple hand tools, and time-tested techniques. I was fortunate, early on, to meet my mentor Jonathan Kline. My sister and I were living on some land with other folks, learning homesteading techniques, and Jonathan happened to be there. I was on a journey toward a simpler lifestyle, one more connected to the land and forest, when Jonathan took me into this world of baskets; I became inspired. I apprenticed with him for six years, learning each step in a continuing process. For his knowledge and generosity I am forever grateful. Finding the trees is a ritual in itself.

Jamin at Shaving Horse
Photography by Crag Barber



Swing Handled Harvest Basket (2012)

16" diameter

Black/white ash

Photography by J. Uticone



**Top: Swing Handled
Round Bottom Baskets (2012)**
8" 12" 16" diameters
Black/white ash
Photography by J. Uticone

Bottom right: Jamin Stripping Bark
Photography by Crag Barber

Like other ash basket makers, I harvest trees in early spring; the swamp is accessible as the trees awake from their winter slumber. As sap moves up the tree, it is time to harvest. I choose trees with limb-free trunks; taking trees with top damage is often easiest, as I know it is already rotting. I feel I can honor that tree by weaving the baskets that reside within.

Once a tree is felled, I use a log dolly that my dad, Jim, built to transport logs through the sometimes knee-deep swamp, back to my shop. Trees cut in spring are soaked in a canoe full of water until fall. Next, the log's bark is removed with a draw knife, exposing the most recent layer of growth. A heavy hammer is used to pound and compress the log, allowing the annual rings to separate. These strips vary in thickness, depending on the year's climate. Cool, wet years tend to produce the thickest growth rings. The strips are then sorted and coiled onto themselves for storage. The material can now be cut to size and scraped smooth. After a quick dip into hot water atop the wood stove, the weaving can begin. Strips vary in both age and texture. With each form I start, a deep connection is felt; as if continuing a weave that was started long ago. Most of my baskets are inspired by traditional forms—solid designs for daily living.

Swamp Road Baskets

I started Swamp Road Baskets in 2004, from my homestead in Central New York. Sometimes I feel like what I do is better described as "finding baskets" rather than weaving them. When I started SRB, I envisioned a way to work from home, from our land. It was appealing to work around the kids, and to make something from our own land to pay the taxes; it seemed like the right thing to do. Also, producing something useful that will outlast me is a very appealing concept.

I make a lot of different kinds of baskets: strapped carriers, backpacks, woven trays,

rustic quivers, as well as round-bottom apple baskets and storage baskets. I create them to be used, like wearable art. One of our more recent offerings is an English-style basket called a Trug. They come in a variety of sizes, all of which can be nested. Trugs are made from hand-split ash, which is bent to form the handles and rims; they are fitted with poplar slats and fastened with copper tacks. They are wonderful all-purpose baskets.

It's impossible to play favorites, but I will say that the backpacks have a special place in my heart. When my wife Julia was pregnant the baskets were really "bellied", but then when she gave birth and her form sort of "came back", the basket forms also tightened. She was definitely my inspiration for the shape of the backpacks; when I shape them and mold them, and put the bellies on them, I connect with that time.

In the summer of 2012 we started using solar power for our homestead, including the business. Generating our own electricity helps to keep our impact on the environment low, and our minds trued toward the well-being of this planet. We are fortunate to be able to live and work in a way that feels more sustainable.

Growth Rings

My customer base has always been a bit random, but it's changing. Today I was selling to a woman from France, another day it will be someone local. The Smithsonian exhibit opened our exposure to a worldwide community. I often first encounter people at the Ithaca Farmers' market; they watch my demonstration, and then come back, saying they had a dream





about the basket, and that's how they knew they needed to make the investment.

Showing at the The Smithsonian American Art Museum's Renwick Gallery is a huge honor and where I was contacted by Steve Cole—a basket collector, from Washington, D.C.—who asked me to make a basket for him. I didn't realize until later, but he was

scouting me for the "40 Under 40: Craft Futures" show. I made him a piece, and knowing he was a collector I put a lot into his basket, energy-wise. He took the basket to the museum and showed the curator when they were in the process of finding forty artists. Steve being a basket guy, gets pretty excited over anything woven. He was excited to find someone my age doing this work, and that inspired me. He has been a huge supporter. Steve's personal collection, *A Measure of the Earth: The Cole-Ware Collection of American Baskets*, will be on exhibit next October at the Renwick Gallery. It's going to include me, my teacher Jonathan Kline, and Jonathan's teacher Newt Washburn, an honor that is very special.

Creating heirloom-quality baskets with the strength to endure is my goal, and something I want to pass on to my children. They have all spent time in the shop, and I believe they have a good base of knowledge for what is needed to make the baskets. They can do parts of the process—but they can't sit still! Scraping materials with a knife turns into sword play, which isn't ideal! I think they have a base of knowledge that they will take with them into the future and pass on to their kids, even if we lose these ash trees to the emerald ash borer, which seems inevitable.

The invasive emerald ash borer we now have in the Northeast is killing all the ash trees and there really is no way to stop it. It started in Michigan and the Great Lakes, and is moving east, into New York. I haven't seen any in our county yet, but I've seen pictures and I lose sleep over it. These trees are the base of our business, and they aren't going to be around in ten years. I can get my lifetime worth of trees cut, but storage is the issue. We need to dig a pond large enough to accommodate the cut trees. It's an issue of funding, which is something I will need to explore sooner than later.

Gratitude

What keeps me interested in the craft is the process, there are so many steps, and the steps are so varied—the weaving becomes pure meditation. I'm always using different muscles, and never the same ones for too long—it is more physically demanding than people might think, to make baskets from trees. I like being very physical in making my baskets constantly moving my body to keep it limber. I guess I have that in common with my baskets: we both need strength and flexibility to perform our jobs correctly.

Thanks to the support of family and friends, I am able to walk the forest, breathe in the swamp, and unleash the creativity that is in my hands—in a physical and productive way. All the while, I am surrounded by the joy that my wife and children bring to me. It's a good life.



Top left: Jamin Pounding
Photography by Crag Barber

Middle left: Jamin pulling the Log Dolly
Photography by Crag Barber

**Bottom left:
Knitting Basket & Friendship Basket (2008)**
16"x 8"x 16" and 8"x 3"x 8"
Black/white ash
Photography by J. Uticone

Middle right: Large Round Bottom Harvest Basket (2012)
19" diameter
Black/white ash
Photography by J. Uticone





Black and Gold Diamonds, 2003
42" x 19.5" x 19.5"
Rayon and linen threads, reed
Photography by Pamela Becker

FEATURED
ARTIST



PAMELA
BECKER

Life is full of surprises. The last thing in my mind
Over 30 years ago when I made my first basket from saran wrap was that I would still be fascinated by that same simple technique this many years later. Perhaps it is the simplicity which keeps me engaged with the process.

In a world of ever increasing technological innovation, with ever more words flying through the air and through cables, with increasing noise levels and ever more frantic activity in the search for ever greater profits there lies the very simple pleasure of using thread and reed to build structures. These are not elaborate structures. Rather they reflect a pared down, simplified view of things. In a world which shouts these are structures which whisper.

Maybe it's all the years working in my studio or out in the garden that have made me very attuned to the natural world. It is in those silent places that I find inspiration. What are the baskets saying? I think of them as a conversation with the world as I see it. Being in the garden and taking pictures while hiking have honed my senses, forming a sensitivity to the way the world is structured. When I look at the way everything is constructed I see something like a tree. Then I see branches. After that come ever smaller branches until at



Pamela working on a basket

Photography by Robert Becker

last the smallest twig is viewed. Each of these component parts of the tree are composed of molecules. Getting even smaller there are the electrons and protons that make up a molecule. And that's just the start of smallness. To me nothing is quite what it seems.

It is from this way of looking at the world that my interest in pattern has developed. Since I view everything we see as being composed of smaller units which are repeated until a recognizable form appears it seems reasonable to use that thinking as a starting point for inspiration. All my work is created with this same mindset. To me

the concept of patterning also extends to the way we live our lives. Just like those leaves on that tree work to create a recognizable shape, so do the patterns of our lives. We are very much creatures of habit for the most part doing the same thing at about the same time every day. Out here in the western part of New Jersey where we have wells and depend on electricity for every little thing. Extended periods of electrical outage are very disruptive to our daily patterns. We have to reinvent the way we live which is discomforting. At the same time this disruption makes me very aware of my life's normal pattern. I find both types of patterning fascinating. To me everything I experience is somehow connected to the concept of pattern. How to talk about things like this?

Breaking things down into their component parts is my idea of fun. It means looking at them in a new way as pattern and shapes working to create a whole. No matter what I am doing my method of working is the same. I like taking something

familiar, abstracting what I think are the pertinent shapes and then using those shapes to create a new form. An example would be the lichens and mosses which populate shady areas. I find the lichens regularly on rocks and the moss lurks in shady damp places. The form which resulted from thoughts about these two types of plant life is appropriately called *Moss* and is reflective of the originating idea rather than a replication of it.

Sometimes the ideas are more abstract like the form *3 Rings Hovering* (See page 12). Is it the result of time spent in the mountains or something else? I'm not sure but I rather like the mystery of it all. Other times an experience can be so overwhelmingly visual that I try to put all of it into one basket. These are generally much less serene than the other forms. My trip to Poland to see work (one of the painted fabric constructions) I had included in the International Triennial of Tapestry in Lodz was such an experience. The colors, the architecture, the swirl of new experiences in that trip combined to create the piece appropriately called *Poland* (See page 12).



Left: Moss, 2012

20.25" x 18.5" x 18.5"

Rayon and linen threads, reed
Photography by Pamela Becker

Right: Winter Night, 2009

18.5" x 20" x 20"

Rayon and linen threads, reed
Photography by Pamela Becker

These are some concrete examples of where the ideas originate. Not all of the work has such an obvious point of origin. Many of them are more abstract looking at the forces which shape our universe or exploring the patterning found on something which I find interesting. All in all the ideas come from my life experiences and the forms are created through the filter of my mind working to simplify those ideas.

Starting with a linen thread wrapped around the core material, I work until a final form gradually emerges. Just like the molecules of that tree replicated many times form a recognizable shape, so the repeated wrapping of that thread eventually creates small elements which working together create the pattern and shape specific to that particular basket. All of my work seems to be of a very time consuming nature. Both the baskets and the painted fabric constructions use the same mindset. The fabric constructions are made from layers of fabric that are painted, pieced, appliquéd and embroidered. The layers are sewn together creating the final form. One example is *Blizzard* which was created in response to my memory of a snow storm. The same idea appeared again in *Winter Night*. Both of them try to give the feeling of being in a huge snow storm at night. Although the techniques used to create both types of work differ, it is the dedication to the creation of a new reality through the use of pattern and some type of construction technique which tie them together. In both methods of working the resulting piece is a record of the extraordinary amount of time involved in its creation and a reflection on something I have either seen or experienced.

The baskets emerge stitch by stitch, row after row, day after day, month after month and in exceptional cases year after year. Watching the form slowly emerge is both a great pleasure and a frustration. The process proceeds at it's own pace totally disregarding both my curiosity about it's final appearance and my impatience that it is taking so long.



Top: Calyx, 2008

20.25" x 18.75" x 18.75"

Rayon and linen threads, reed

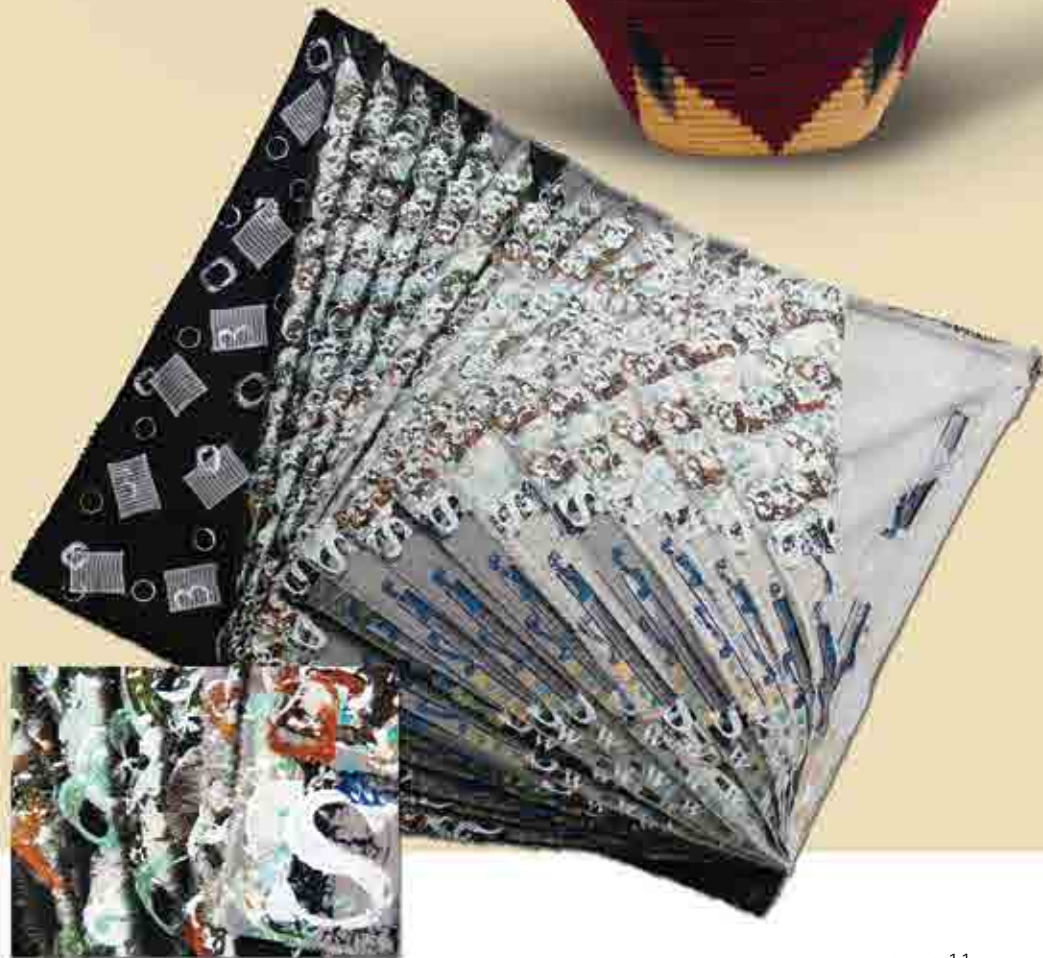
Photography by Pamela Becker

**Bottom: Blizzard, 2007
(and Blizzard Detail)**

29" x 30" x 5"

Fabric layers, acrylic paint, fabric & ribbon
applique, piecing machine & hand sewing,
linen & cotton thread

Photography by Pamela Becker





One fascinating thing about the basket forms is that the pattern is both on the surface and at the same time it is the surface. The pattern is created as the form emerges using thread like strands of rayon and linen. This means that the pattern is visible on both the outside and the inside of the piece. Even though they are the same they have a differing appearance due to the nature of the forms. The exterior is generally convex and the interior concave. The exterior can only be viewed one side at a time limiting the viewers ability see the pattern in its entirety. The interior is viewed in totality giving a totally different experience of the piece.

This closed coil basketry technique is an ancient one and has been used in cultures worldwide since ancient times. I am hopeful it will continue into the future. While the final purpose of a piece may vary considerably the technique of wrapping something flexible around a core material in a way that hides the core material remains a constant. Whether it is a grain silo or something more contemporary, we are all using the same technique albeit for different purposes and with different visual results. I enjoy being part of this very long continuum of people.



Top left: Eye Dazzler, 1997

9.25" x 4.75" x 4.75"

Rayon and linen threads, reed

Photography by

Pamela Becker

Top right:

3 Rings Hovering, 2011

16.5" x 12.25" x 12.25"

Rayon and linen threads, reed

Photography by

Pamela Becker

Middle: Black with Red Diamonds, 2003

11.5" x 25" x 25"

Rayon and linen threads, reed

Photography by

Pamela Becker

Bottom: Poland, 1996

9.25" x 20" x 20"

Rayon and linen threads, reed

Photography by

Pamela Becker

*The National Basketry Organization
invites you*

7TH BIENNIAL CONFERENCE

TRADITION & INNOVATION IN BASKETRY VII

OCTOBER 8 – 13, 2013

Gatlinburg, TN



ARROWMONT *school of arts and crafts*

BASKETRY WORKSHOPS SEMINARS JURIED EXHIBITION SPECIAL EVENTS



TRADITIONAL BLACK ASH BASKETRY: FROM TREE TO BASKET

Instructors: JoAnn Kelly Catsos and Steve Catsos

Experience the magic of transforming a black ash log into a beautiful basket. This class will begin with pounding and processing the growth rings of a log that has been split to size. Then, using this material, participants will learn the techniques of black ash basketry while making a 6-inch diameter heirloom cathead basket on a provided mold. Finally, participants will have the opportunity to prepare more material for future projects.

Skill Level: *All levels welcome. Moderate hand/shoulder strength required for the pounding process.*

Materials Fee: \$75



WORKING WITH WIRE AND RECYCLED MATERIALS

Instructor: John Garrett

Just as traditional baskets were constructed from the harvested bounty of the natural environment, contemporary baskets can be made from the "harvest" of man-made materials in the urban environment. In this workshop participants will work with soft aluminum wire and all kinds of recycled material to create unique elements. These elements will then be used to construct vessels using traditional or newly invented methods. The instructor will also demonstrate other approaches to using metal to construct baskets.

Skill Level: *All levels welcome.*

Materials Fee: \$20

FOR MORE INFORMATION AND TO REGISTER, PLEASE VISIT WWW.NATIONALBASKETRY.ORG



PERFECT FOR PATTERNS: CLOSED COILING

Instructor: Pamela Becker

Closed or wrapped coiling is the way to go if you are interested in coiling with color and pattern. In closed coiling the stitching element covers the core by wrapping it as the basket is constructed. The material that gives the basket structure...reed in this workshop...is invisible. This technique allows for patterns, simple or complex, to be created as the basket grows. In this workshop, participants will learn this technique and explore how to adapt it to create baskets reflective of their own interests. Participants will learn how to begin the basket, wrap the reed, join together two pieces of reed, as well as shape the emerging form and incorporate pattern into the basket. When the class is over participants will know everything needed to make this type of basket independently.

Skill Level: All levels welcome. Please note that closed coiling is labor intensive and work may not be finished before the end of the workshop, depending on level of experience.

Materials Fee: \$35



INSPIRED BY JAPAN

Instructor: Donna Sakamoto Crispin

With one foot in the past and one foot in the present, this workshop will present a variety of traditional Japanese basketry techniques that are incorporated in contemporary work. Using rattan and tortoise shell cane, participants will start off by weaving a back-pack style that was found in many farming households of rural Japan. The straps will be woven of fabric strips using a simple, off loom method. Participants will finish at least one strap so they can see how to attach them to the basket. In addition, this workshop will include making a large rinko base out of cane, reed, or bamboo strips as a wall hanging. Finally, participants will learn to make small embellishments such as "insect wrapping and decorative knots that can be added to the sides of baskets, handles, or even rocks!

Skill Level: All levels welcome.

Materials Fee: \$85



BUILDING A BETTER BASKET

Instructor: Lissa Hunter

Sharpen your design tools and build a better basket. The tools we use to make baskets are not just awls and clippers and draw knives. The elements of color, form, pattern and proportion are just as essential to have in our toolboxes. Through exercises, demonstrations and discussions, you will improve your abilities to use design elements to clarify your ideas and guide you to the work you want to make. We will not be making baskets but will instead be concentrating on design, working processes and idea generation.

Skill Level: All levels welcome.

Materials Fee: \$10



SCALLOMING AND FITCHING WITH WILLOW

Instructor: Katherine Lewis

Working with bark-on willows from Katherine's farm, participants in this workshop will work on two techniques in willow basket construction, scalloped-on stakes and fitted sides. Scalloming involves cutting a tail on the end of the willow stake so it can be attached to a base hoop, making the size and shape of the basket dependent only on the hoop. Fitching is an open work weave. Combined with scalloped stakes, it makes a strong and lightweight basket with elegantly simple lines. Participants will learn different base construction methods before learning to cut scalloms. Projects will be tailored to each student's individual weaving level and inclinations. Students can expect to make one to two baskets, or one basket and one or two fitted trivets.

Skill Level: *All levels welcome. Hand strength is necessary when working with willow, comfort using a knife is important for cutting scalloms.*

Materials Fee: \$70



A TWINED RED CEDAR HAT: LADIES CLOCHE

Instructor: Marlene Liddle

The Haida of British Columbia have long made red cedar bark hats. Participants in this class will use the same twining technique over a mold to make a more modern version, a stylish cloche or bell hat. These hats will be given an individual flourish with a variety of embellishment options including making cedar bark roses and incorporating waxed linen, satin or metallic ribbon, steel, brass and copper. Participants will also learn about the harvesting of the material and the weaving traditions of the Haida.

Skill Level: *Twining experience recommended.*

Materials Fee: \$80



PLAYING WITH BITS AND PIECES TO BUILD THE WHOLE – A PLAYFUL APPROACH TO BASKET WEAVING

Instructor: Nathalie Miebach

Traditionally, the physical structure of a basket weave is held together through the tension and materials that build the matrix of the weave. This workshop is about rethinking that matrix by approaching it from the perspective of multiples that build the larger whole. Much like construction toy pieces build a larger structure, we will approach the sculptural exploration of these weaves by building and integrating woven and non-woven multiples to build a larger form. We'll build, destroy, unravel, reweave, glue, drill, hammer, tape in order to problem-solve our way to discovering and exploring the matrix of the weave through discrete pieces. The emphasis in this workshop is on play and using these sculptural approaches from the perspective of a tinkerer. Basic twining, coiling, and plaiting techniques will be taught.

Skill Level: *Some weaving or sculptural experience is recommended.*

Materials Fee: \$75

BASKETRY WORKSHOPS SEMINARS JURIED EXHIBITION SPECIAL EVENTS



TWINED FORMS: CONCEPT AND CONSTRUCTION

Instructor: Ann Coddington Rast

Creating shapes and forms with twining will be the focus of this workshop. After learning the basics of twining, participants will create a sculptural form using waxed linen and Italian spring twine. The workshop will cover the many ways to start a twined piece and variations of twined stitches. The conceptual aspects of contemporary fiber sculptures will be discussed, including topics such as how artists investigate meaning through fiber and what types of themes do they explore. Participants will be encouraged to consider how these issues play out in their own work.

Skill Level: All levels welcome.

Materials Fee: \$40



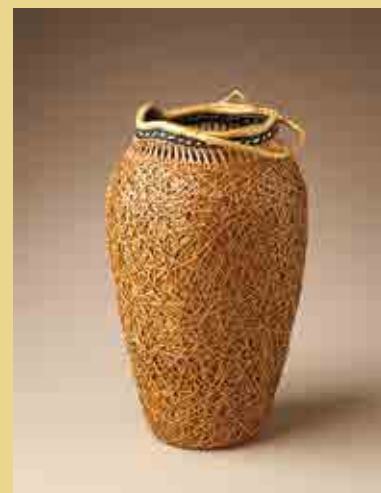
PINE NEEDLES: PLAIN AND FANCY

Instructor: Nadine Spier

In this workshop participants will learn how to create beautiful coiled pine needle baskets by adding decorative elements. After learning how to start a basket around a stone cabochon and how to weave so the stitches line up on both sides of the vessel, participants will have a number of options. Possibilities include doing sculptural work, learning fancy stitches including Swirling Wheat, Diamond, and Mariposa, making handles, Tenerife designs, mastering shaping, or starting a basket around found objects. This workshop is an opportunity for participants to pursue their own interests and indulge their passion for coiling. The instructor will individualize instruction. The techniques covered can also be used to weave other plants such as sweetgrass, jacaranda stems, and much more.

Skill Level: All levels welcome.

Materials Fee: \$63



CONTEMPORARY CEDAR BARK

Instructor: Dawn Walden

This workshop is designed for basket makers who want to learn new ways of working with this most traditional of materials, cedar bark. Participants will explore non-traditional construction methods such as making sections that combine to create a finished piece as well as making and using large molds to make unusual shapes. Design and innovation will be addressed as students work to make these techniques their own. In addition, participants will learn surfacing techniques. Throughout the workshop, attention will be paid to how participants can use these techniques to inform their own work and to how these techniques can be used with different materials such as plastics and other recycled material. On the last day, participants will have the option of learning how to gather and process cedar bark and rims.

Skill Level: All levels are welcome.

Experienced twiners can expect to finish a piece in three days.

Materials Fee: \$60



BEGIN WITH A GOURD

Instructor: Don Weeke

This workshop will be about adapting basketry techniques for use with gourds. Participants will begin by combining the techniques of coiling, knotless netting, Tenerife lace and couching (the sewing of a material onto the gourd surface) to create a unique gourd basket. On the third day, participants will complete a woven center gourd by cutting a gourd in half and rejoining the two halves with weaving over extensions of dowel and reed. Included will be instruction in embellishment with paint and natural materials such as palm seed fronds.

Skill Level: All levels welcome.

Materials Fee: \$60



WEAVING WITH WILLOW BARK

Instructor: Jennifer Heller Zurick

This class will introduce weavers to black willow bark, a very strong, flexible and beautiful fiber not commonly used for basketry. Students will be provided with a "kit" of pre-cut bark strips to process (clean of outer bark) and weave into a small, round, plain or twill plaited basket. A twined border and woven rim technique will be taught, as well as cordage spinning for the handle. Students can expect to complete a lovely, organic, textile-like vessel. Bark harvesting will also be discussed.

Skill Level: All levels welcome.

Materials Fee: \$85

FREQUENTLY ASKED QUESTIONS

WHAT DOES "ALL LEVELS WELCOME" REALLY MEAN?

It means that beginners should not be afraid to sign up for the workshop. We asked teachers to think very carefully about the guidance we should provide registrants. None of these workshops are designed for "advanced only."

Of course, the experience a person brings into a workshop will affect what one leaves with. Beginners might not finish a piece while experienced makers may complete several projects. Our instructors are all experienced teachers who are ready, willing and able to work with different levels of expertise.

HOW DO I REGISTER FOR THE CONFERENCE?

It's easy to register! You can either visit www.nationalbasketry.org and register online, OR you can fill out and mail the registration form on page 18.

The NBO Board, on behalf of all members and donors, is pleased to offer a variety of

SCHOLARSHIP OPPORTUNITIES FOR THE 2013 NBO CONFERENCE

including conference tuition scholarship grants, a conference scholarship grant specifically for educators and a mentor/mentee grant. In addition, scholarship funds are used to underwrite a variety of cash awards at the 2013 All Things Considered VII Exhibition. For applications and further information about these individual grants and the scholarship program at National Basketry Organization, Inc. in general, please call 617.863.0366 or visit the NBO website...

<http://www.nationalbasketry.org/nbo-membership/resources-grants-scholarships/>

For more information & to securely register online, please visit www.nationalbasketry.org

*If you do not have the option of online registration, please complete this form and mail it back along with full payment to
National Basketry Organization, P.O. Box 301927 Austin, TX 78703 USA*

ALL REGISTRATIONS INCLUDE A \$75 NON-REFUNDABLE REGISTRATION FEE. Please be aware that registration and conference fees do not include materials fees, which will be payable in class. Please make a note of the materials fee associated with your choice of classes. *We ask that you indicate your first, second and third choice artist/teacher. We hope that all classes will fill, but on the off-side chance that your first choice class doesn't, we need to know what else you'd like to learn. **Please contact the NBO office if you need to make special payment arrangements.**

Please mark your first, second and third choice.*

Materials fees are additional and are payable directly to your teaching artist at the beginning of your selected class.

INSTRUCTOR/TITLE	MATERIALS FEE	INSTRUCTOR/TITLE	MATERIALS FEE
___ JoAnn Kelly Catsos and Steve Catsos - <i>Traditional Black Ash Basketry: From Tree to Basket</i>	\$75	___ Nathalie Miebach - <i>Bits and Pieces: The Lego approach to Basket Weaving</i>	\$30
___ John Garrett - <i>Working with Wire and Recycled Materials</i>	\$20	___ Ann Coddington Rast - <i>Twined Forms: Concept and Construction</i>	\$40
___ Pamela Becker - <i>Perfect for Patterns: Closed Coiling</i>	\$35	___ Nadine Spier - <i>Pine Needles: Plain and Fancy</i>	\$63
___ Donna Sakamoto Crispin- <i>Inspired by Japan</i>	\$85	___ Dawn Walden - <i>Contemporary Cedar Bark</i>	\$60
___ Lissa Hunter - <i>Building a Better Basket</i>	\$10	___ Don Weeke - <i>Begin with a Gourd</i>	\$60
___ Katherine Lewis - <i>Scalloping and Fitching with Willow</i>	\$70	___ Jennifer Heller Zurick - <i>Weaving with Willow Bark</i>	\$85
___ Marlene Liddle - <i>A Twined Red Cedar Hat: Ladies Cloche</i>	\$80		

PERSONAL INFO

Name _____

Address _____

City _____

State _____ Zip _____

Phone _____

Email _____

I'd like to room with _____

☐ I'll need a room-mate, please make arrangements for me.

☐ I require handicap accessible housing

☐ I have special dietary requirements as follows: _____

PAYMENT INFO

To register for the conference using your credit card, please go to the NBO website at **www.nationalbasketry.org** – or you can mail in your registration with payment by check or money order.

☐ Check # _____ ☐ Money Order

All cancellations, (including for members whose registrations fees were waived during the pre-registration period) will be charged a \$75 cancelation fee. **No refunds will be made after July 15, 2013.** To pay by credit card or Pay Pal, please access this form on the NBO website.

For additional information, please call The National Basketry Organization at 617-863-0386 or email info@nationalbasketry.org. Mail your registration form (and check if applicable) to: NBO, P.O. Box 301927, Austin, TX, 78703, or register on-line at **www.nationalbasketry.org**

CONFERENCE CALCULATION

Please insert the appropriate number on the lines that apply to your registration.

Non-refundable registration fee (\$75.00) _____
(After August 1, registration fee is \$100)

Full Registration (\$920.00) _____
Shared room – includes housing and meals (dinner Tuesday through breakfast Sunday)

Full Registration – Room Upgrade (\$1,045.00) _____
Single room/limited number– includes housing and meals (dinner Tuesday through breakfast Sunday).

Students (Limited space available) (\$750.00) _____

Commuter Package (3 meals daily) (\$650.00) _____

BRING A GUEST...

There is no registration or conference fee, but there is a fee of \$300 that includes all meals and lodging with the conference attendee. Please indicate your guest's name and add this to your total fee.

Guest Name _____

(300) _____

TOTAL: _____

**IF YOU ARE NOT STAYING ON CAMPUS,
PLEASE MAKE YOUR OWN HOTEL OR ROOM ARRANGEMENTS.**

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.

**FOR QUESTIONS
OR MORE INFORMATION...**

NBO: 617.863.0386

E-mail: j.stealey@nationalbasketry.org

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.



JOHN GARRETT

• *featured artist*

My art career began in the weaving studio of Scripps College in Claremont, California. I appreciated the various systems involved with working on the loom. Being able to combine diverse materials into a single structure was intriguing. The format of removing a rectangle of fabric from the loom and manipulating it into a sculptural form has served as a model for much of my basket making. I have always worked in both two and three dimensions, each body of work enriching and informing the other.

After investigating net structures for my graduate work at UCLA, I started to use hardware cloth, a rigid but flexible welded wire grid. This very regular mesh, used for fencing or small animal cages, comes in half inch and quarter inch sizes. It functions as an anonymous canvas on which I can lash, stitch and sew various and differing materials.

Beyond its utilitarian functions of holding, storing and serving, the basket is a decorative object, a status symbol and a ceremonial object. I draw on these abundant traditions in making my work. The basket vessel is a rich metaphor with which to work.



Fiesta Basket, 1981

54" x 36" x 36"

Plastic, vinyl, paint, hardware cloth, wire, sequins, beads

Photography by Bill Svendsen

My early baskets reflect the urban environment of Los Angeles where I lived for many years. Building pedestals for my baskets led me to this composition, not surprising considering the ubiquitous palm trees in southern California. The base column opens at the top to hold the separately made basket.



Pop Pod, 1992

12" x 18" x 18"

Aluminum drink cans, aluminum flashing, hardware cloth

Photography by John Garrett

Everywhere there are aluminum drink cans printed with yummy colors. Cut into narrow strips, I stitched them into a square of the quarter inch hardware cloth. After the entire piece is stitched, I fold it into this form.

Holiday Interchange, 2000

18" x 16" x 16"

Painted and brushed aluminum, hardware cloth, wire

Photography by Margot Geist

Responding to some changes in my 'flat' wall work, I began interlacing long strips of stitched hardware cloth. Instead of continuing in a square format, I returned to exploring the traditional round form of baskets. This piece reflects the elaborate patterns of interstate interchanges.

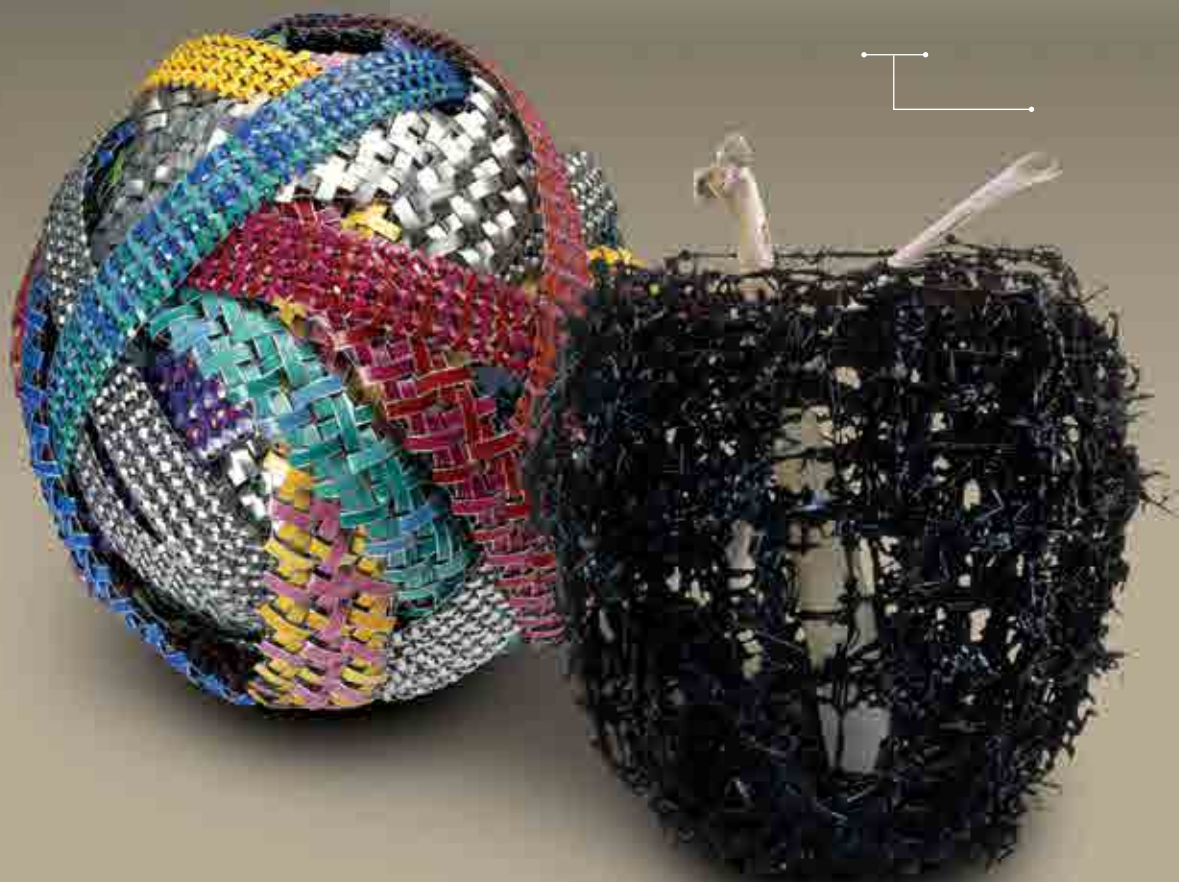
War Basket, 1993

15" x 14" x 14"

Barbed wire, toy soldiers, paint, bones

Photography by Margot Geist

War is always about some kind of human failure, by someone, somewhere. This piece speaks to the situation of soldiers. They are at the same time the tools of the conflict and the victims of the conflict. This basket holds only bones.





Tinker's Basket, 1999

16" x 20" x 10"

Copper, aluminum, found and collected objects
Photography by Margot Geist

The basic shape is made from a cut, folded and riveted square of salvaged sheet copper. Onto that are connected various metal parts and pieces, some of which came from grandfather's workshop.



Jester Archivist, 2002

10" x 16" x 17"

Hardware cloth, paper, wire, beads
Photography by Margot Geist

Paper is a material that so easily holds and conveys meaning. Here it forms a patchwork skin over the hardware cloth. The copper wires sew the piece together, and reflect the linear markings on the paper.



Mardi Gras, 2004

9" x 30" x 9"

Painted aluminum, hardware cloth, plastic covered wire, beads, sequins

Photography by Margot Geist



Painting the aluminum flashing expanded the expressive possibilities of the material. Beads and sequins, which served as a finishing on early baskets, became major components in an ongoing series of Bead Baskets. This piece was specifically inspired by a trip to New Orleans.



Retread, 2006

19" x 28" x 16"

Tire fragment, steel cable, copper tubing, hardware cloth, copper strips

Photography by Margot Geist

Especially in the hot summer months it is not unusual to see the side of the interstate littered with the remains of tire blowouts. The shredded steel belts impregnated with rubber are quite beautiful. This piece celebrates that beauty, but the openness of the structure questions any possible use.



Calligrapher's Basket, 2006

16" x 24" x 18"

Hardware cloth, handmade and commercial papers, thread, beads

Photography by Margot Geist

Long strips of hardware cloth were dipped into paper pulp to which had been added shredded scraps of various printed papers. One side was collaged with a variety of papers that had different markings: musical, mathematical and technical. Thread sews the piece together.

YOU CAN SEE MORE OF JOHN'S WORK AT
JOHNGARRETTARTS.COM



Loot 1, 2010

10" x 17" x 17"

Hardware cloth, copper strips, waxed linen thread, beads, buttons, hardware, shells
Photography by Margot Geist

In this recent piece I returned to the earliest format I used in making baskets – pulling the four corners of a square toward the center and holding them in place.



Grand Baroque Boat Basket, 2007

16" x 29" x 18"

Hardware cloth, paper, wire, beads

Photography by Margot Geist

This boat series began when I changed the orientation of the piece from vertical to horizontal. The freed ends of the strips created an expressive counterpoint to the tighter interlacing. The piece reflects the tumultuous medium through which it might be moving.

YOU CAN SEE MORE OF JOHN'S WORK AT
JOHNGARRETTARTS.COM



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NBO MEMBERSHIP APPLICATION

The National Basketry Organization, Inc. is a non-profit corporation organized for the purpose of promoting the art, skill, heritage, and education of traditional and contemporary basketry. Whether you are a basket maker, collector, or simply wish to learn more about this age old art form, there's something for you - please join us.

INDIVIDUAL MEMBERSHIPS

Basic Membership

- Annual subscription to the *Quarterly Review*, free posting in the monthly newsletter *Over/Under*
- 10% discount on NBO catalogs
- Eligible to submit to NBO juried exhibitions
- Early registration for NBO conferences.

Individual 1-year: \$50 2-year: \$95

Student 1-year: \$25

Supporting

- All the benefits of a Professional membership plus
- Annual recognition in the *Quarterly Review* and event programs
- Invitation to the private Board Reception for Teachers and Speakers at the NBO conference
- Your choice of a recent NBO catalog

Individual 1-year: \$300

Patron

- All the benefits of a Benefactor membership plus
- Guaranteed first choice of housing at NBO conference
- Studio visit with an NBO artist member to be arranged by location, interest and willingness of the artist

Individual 1-year: \$1000

Professional (Includes teachers and artists)

- All the benefits of a basic membership plus
- Individual page on NBO website with a live link
- Visibility on NBO Facebook page & other media outlet
- Discount on advertising in all NBO publications

Individual 1-year: \$90 2-year: \$175

Benefactor

- All the benefits of a Supporting membership plus
- Guaranteed first choice of class at NBO conference
- Thank you gift from NBO

Individual 1-year: \$500

ORGANIZATIONAL MEMBERSHIPS

Basketry and Fiber Art Guilds

- One subscription to the *Quarterly Review*
- Eligibility for the NBO Award for guild exhibitions
- Live link on the NBO website
- Complimentary inclusion of events in print and online

All guilds are welcome to join NBO at no cost

Non-profit Organizations (Includes schools & museums)

- All benefits listed under guild memberships plus
- 10% discount on NBO catalogs
- Discounted advertising in NBO publications
- Recognition of support annually in the *Quarterly Review*

1-year: \$75

2-year: \$145

Business (Includes suppliers and galleries)

- Four issues of the *Quarterly Review*
- Page on NBO website with a live link
- Discount on advertising in NBO publications
- Recognition of support annually in the *Quarterly Review*
- Free listings and featured articles in the monthly newsletter *Over/Under*

1-year: \$90

2-year: \$175



☐ **New**

☐ **Renew**

Amount included \$ _____

Name _____

Business/Organization _____

Address _____

City _____ State/Zip _____

Country (if outside USA) _____

Phone _____ E-mail _____

Membership Level

☐ Basic Membership: Individual 1-year

☐ Basic Membership: Individual 2-year

☐ Basic Membership: Student 1-year

☐ Professional: Individual 1-year

☐ Professional: Individual 2-year

☐ Supporting: Individual 1-year

☐ Benefactor: Individual 1-year

☐ Patron: Individual 1-year

☐ Basketry and Fiber Arts Guilds

☐ Non-profit Organizations: 1-year

☐ Non-profit Organizations: 2-year

☐ Business: 1-year

☐ Business: 2-year

☐ International members please add \$10 to any membership level to cover additional postage

Consider giving a NBO membership as a gift!

Please make your tax deductible check payable to NBO and send to: P.O. Box 301927, Austin, TX, 78703, USA
or apply and pay online at www.nationalbasketry.org



CONFERENCES & RETREATS

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 14-16, 2013

Wisconsin Weave Away
New Auburn, WI
www.thebasketpatch.com ~ 715.447.8497

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
Ann McMahon basketryact@gmail.com
www.tasbasketmakers.org/national-conference-2013.html
www.greenhillscentre.com

April 18-20, 2013

Stateline Friends Weaving Retreat
Kuhlman Center, Wayne County Fairgrounds,
North Richmond, IN
www.statelinefriends.com 765.524.9075

April 25-28, 2013

Maryland's Gourd Day
Harford Community College, Bel Air, MD
www.gourdday.org

April 26-28, 2013

Northeast Basketmakers Guild
Spring Gathering
Holiday Inn, Enfield, CT
www.northeastbasketmakers.org

May 2-4, 2013

Lake Country Basket Fest, Waukesha WI
Lake Country Basket Guild
Kim Leppin - 262.993.0528
www.lakecountrybasketguild.com

May 4-5, 2013

Gourd and Basket Weekend in the Gardens
San Diego Botanic Garden, Encinitas, CA
www.baskets-gourds.com ~ Carol Lang - 760.431.1645

May 17-19, 2013

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

May 20-26, 2013

Stowe Basketry Festival
Stowe, VT ~ 1.800.344.1546
www.roundhearth.com/Stowe-Basketry-Festival

June 6-9, 2013

2013 Surface Design Association Conference
Pre-conference Workshops June 1-5, 2013
Post-conference Workshops: June 10-14, 2013
San Antonio, Texas
www surfacedesign.org ~ 707.829.3110

June 20-22, 2013

Prairie Winds, Midwest Weavers' Association
(MWA) conference
Emporia State University, Emporia, KS
www.midwestweavers.org/index.htm

July 11-13, 2013

2013 Kentucky Basket Association
Convention
Paroquet Springs Convention Center
Shepherdsville, KY
www.thekentuckybasketassociation.org

September 11-15, 2013

Columbia Basin Basket Guild
Tidal Twinings Retreat
Camp Magruder, Rockaway, Oregon
http://www.basketryguild.org/retreat_2013

EXHIBITS

Ongoing - February 2, 2013

California Fibers: Defined
Merced County Arts Council, Merced, CA
www.artsmerced.org ~ 209.388.1090

Ongoing - February 3, 2013

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

Ongoing - February 3, 2013

Modern Twist: Contemporary Japanese
Bamboo Art
Bellevue Arts Museum, Bellevue, WA
www.bellevuearts.org ~ 425.519.0770

Ongoing - 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

Ongoing - February 24, 2013

BAM Biennial 2012: High Fiber Diet
Bellevue Arts Museum, Bellevue, WA
www.bellevuearts.org ~ 425.519.0770

Ongoing - March 10, 2013

Four Weavers: Pathways in Contemporary
Fiber Art
Petaluma Art Center, Petaluma, CA
www.petalumaartscenter.org/2012/4-weavers/
707.762.5600

Ongoing - March 17, 2013

Innovators and Legends
Muskegon Museum of Art Muskegon, MI
www.muskegonartmuseum.org ~ 231.720.2570

Ongoing - April 1, 2014

Woven Identities
Museum of Indian Arts & Culture
Santa Fe, NM
www.indianartsandculture.org ~ 505.476.1250

NBO QUARTERLY REVIEW

SUBMISSION DEADLINES

Spring - March 1

Summer - June 1

Fall - September 1

Winter - November 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.

August 23, 2013 – October 6, 2013

Speaking Of Fibers! 2013 Missouri
Fiber Artists Members Exhibit
St. Louis University Museum of Art (SLUMA)
St. Louis, MO
www.missourifiberartists.com ~ 314.968.5041

March 1, 2013 - April 27, 2013

Works by Norma Minkowitz
Snyderman-Works Gallery, Philadelphia, PA
www.snyderman-works.com ~ 215.238.9576

March 24, 2013 - May 5, 2013

Parched: Works by Jennifer Falck Linsen
Berea College - Doris Ulmann Galleries
Berea, KY
www.berea.edu/art/doris-ulmann-galleries/ ~
859.985.3530

April 19, 2013 - August 18, 2013

FIBERART INTERNATIONAL 2013
Society for Contemporary Craft and
Pittsburgh Center for the Arts
www.fiberartspgh.org/guild/node/10 ~ 412.521.2547

August 24, 2013 - October 19, 2013

All Things Considered VII ~
NBO Member Exhibition
Arrowmont School of Arts and Crafts
Gatlinburg, TN
www.arrowmont.org ~ 865.436.5860
www.nationalbasketry.org

October 4, 2013 – January 12, 2014

A Measure of the Earth: The Cole-Ware
Collection of American Baskets
Renwick Gallery, Smithsonian Museum
Washington, D.C.
www.americanart.si.edu ~ 202.633.7970

MARKETS & FESTIVALS

February 1-24, 2013

Hilton Head Island Gullah Celebration
Hilton Head Island, SC
www.gullahcelebration.com ~ 843.255.7303

February 23 & 24, 2013

Southwest Indian Art Fair (SWIAF)
Arizona State Museum, Tucson, AZ
www.statemuseum.arizona.edu ~ 520.621.6302

March 2 & 3, 2013

55th Annual Heard Museum Guild
Indian Fair & Market
Heard Museum, Phoenix, AZ 85004
www.heard.org/fair/ ~ 602.252.8840

May 13-19, 2013

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

WORKSHOPS

February 9-10, 2013

Shannon Weber: Splint Woven
Fancy Curl Wall Basket
Coos Art Museum, Coos Bay, OR
www.coosart.org ~ 541.267.3901

February 10-16, 2013

Marianne Barnes: Gourd Art with New
& Different Materials
JC Campbell Folk School, Brasstown, NC
www.folkschool.org ~ 1.800.FOLK.SCH

February 22-24, 2013

Pattie Bagley: Antler Baskets
JC Campbell Folk School, Brasstown, NC
www.folkschool.org ~ 1.800.FOLK.SCH

February 24 - March 2, 2013

Pattie Bagley: Fun and Functional Basketry
JC Campbell Folk School, Brasstown, NC
www.folkschool.org ~ 1.800.FOLK.SCH

February 23, 2013

Barbara Shapiro: A Greener Indigo
Petaluma Arts Center, Petaluma, CA
707.762.5600
www.petalumaartscenter.org/2012/4-weavers/

March 10-12, 2013

Jackie Abrams: Baskets! Paper! Color!
March 9 - Guild presentation and
Up-cycling workshop
Potomac Fiber Arts Guild
in the Maryland / DC area
www.potomacfiberartsguild.org

March 17-22, 2013

Jean Poythress Koon ~ Coastal Basketry
A Road Scholar Program at
Marine Science Consortium
Wallops Island, VA
www.roadscholar.org/n/program/summary.aspx?id=1-69CY79

April 18-20, 2013

Bonnie Gale: Weaving with
Willow Workshops
The Country Seat, Inc., Kempton PA
www.countryseat.com/basketclasses.htm#willow

April 20-21, 2013

Shannon Weber: "KELP" Bullwhip Sea Kelp
Pouches & Vessels
The Ranch Center for Arts and Crafts
Snohomish, WA
www.artattheranch.com ~ 360.568.7709

April 21-27, 2013

Polly Adams Sutton: Cedar Basketry
JC Campbell Folk School, Brasstown, NC
www.folkschool.org ~ 1.800.FOLK.SCH

June 12-14, 2013

Shannon Weber: Adventures
in the Woven Vessel
Sitka Center for Art and Ecology, Otis, OR
www.sitkacenter.org ~ 541.994.5485

June 21-23, 2013

Jackie Abrams: Hexagonal Weave -
Paper Weavings
Snow Farm: The New England Craft Program
Williamsburg, MA
www.snowfarm.org ~ 413.268.3101

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
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