

basketry+

NATIONAL BASKETRY ORGANIZATION



FALL 2019 | ISSUE 76
NATIONALBASKETRY.ORG



The board and staff returned from the biennial conference in Kentucky exhausted—but invigorated—by a week spent in the midst of a vibrant and enthusiastic community. The curiosity and generosity of participants as they explored many diverse approaches to basketry was inspiring. The chance to exchange ideas and information, whether in a classroom or around a dining table, is one of the great values of our conference, and the rich knowledge and experience of members is an essential and valuable asset to NBO. Gathering together is a wonderful opportunity to share thoughts and goals as we all work together to

support basket makers and expand our field. The board introduced our new logo at the conference membership meeting, and this issue features the new magazine design and title. NBO has an exciting future ahead.

Carol Eckert

Carol Eckert, President



What a fantastic summer NBO had this year. Those of us who attended *Tradition and Innovation in Basketry 10* celebrated together at banquet dinners. Conference attendees learned new basket-weaving techniques from master instructors in 13 intensive workshops over four days. Scott Gilbert's tour of the baskets and history of the local area introduced us to places and people with a passion for basketry.

NBO formed a new partnership in collaboration with Western Kentucky University's Kentucky Museum and the Art Department. We worked closely together over the past year to bring our

Conference to WKU and with it the *Basketry Now Exhibition* to the glorious gallery in the Kentucky Museum. Gina Telcucci's installation workshop *All for One* in the Garden Gallery is now on display in an adjacent gallery. Both will remain at the Kentucky Museum through December 1, 2019. We also engaged two graduate students through the WKU Department of Folk Studies to work on special projects for NBO. Joel Chapman created a video of Joanna Schanz and Jane Sauer, our 2019 Lifetime Achievement Awardees, that can be seen on our website. Aaron Kiser was our documentarian who conducted interviews and took photographs of people important to the NBO community. The final product of Aaron's project will be kept in both the WKU and NBO archives.

In this issue of *Basketry+* we are excited to share with you feature articles on P. Jill Green and Nancy Koenigsberg, basket makers in the *Basketry Now Exhibition*. It is a wonderful opportunity to find out more about their individual processes. There also is a Conference Wrap-Up article, including photographs that will give you a sense of what took place and who attended. A variety of comments accompanying these images will provide you with some personal perspectives at the conclusion of the conference.

We hope you enjoy reading this issue of *Basketry+* as much as we did in creating the content!

Pamela Morton

Pam Morton, Executive Director

P.S. All of us at NBO are grateful to our magazine advertisers. We thank them for their continued support.

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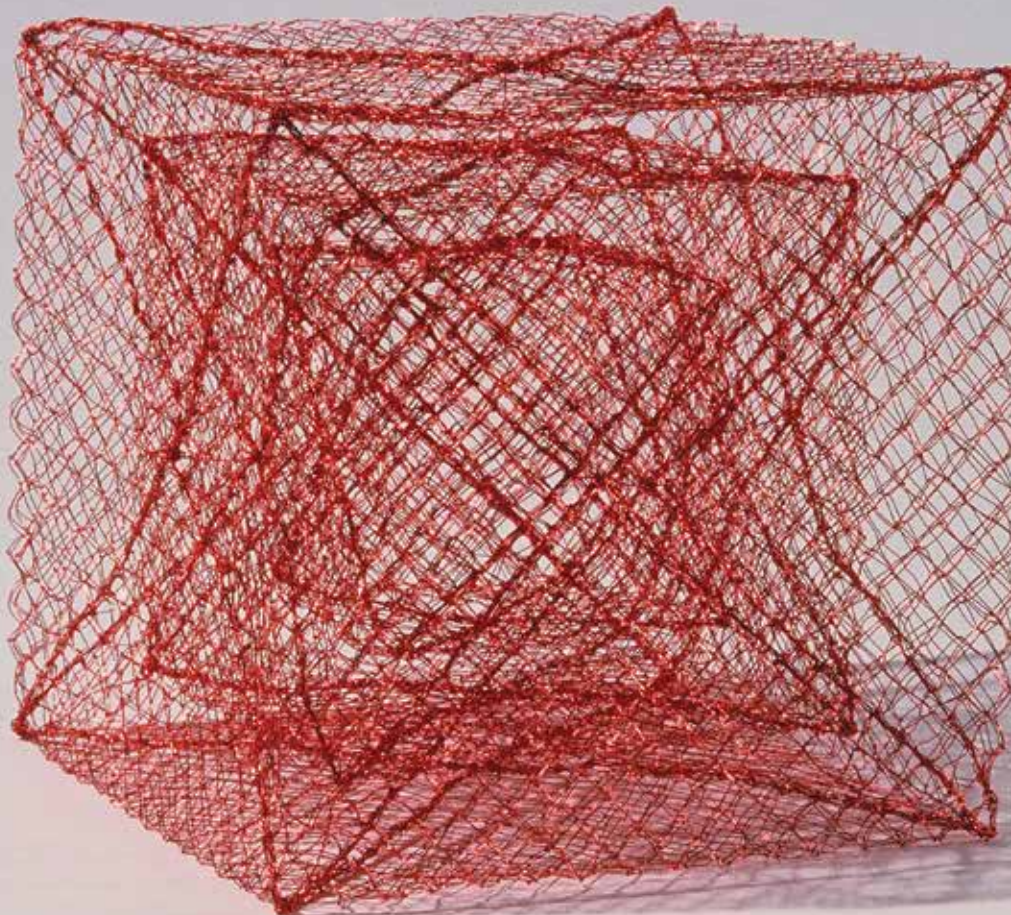
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OUR MISSION: The National Basketry Organization is an inclusive community of makers and enthusiasts whose purpose is to promote awareness, inspire creativity, and foster appreciation for the heritage and artistry of basketry.



HERE: Nancy Koenigsberg, **Suspended Cubes**; polynylon coated copper wire; 16 x 16 x 16"

CATHY CARVER

2 CONFERENCE RECAP

Tradition and Innovation in Basketry 10, the National Basketry Organization's 10th Biennial Conference, provided a week of learning and inspiration in the midst of a vibrant and enthusiastic community.

6 BASKETRY NOW AWARDS

By Heather Sealy Lineberry

The *Basketry Now* exhibition award recipients were recognized at *Tradition and Innovation in Basketry 10*, juried by Heather Sealy Lineberry, Senior Curator, Arizona State University Museum.

ARTIST PROFILES

9 P. Jill Green: Breaking the Rules

By Barbara Delaney

Basketry artist P. Jill Green has traveled under the radar for a number of years, enjoying her work and creating artful pieces but never stepping into the spotlight. However, after receiving an Honorable Mention award for her *Light Catcher* basket at the National Basketry Organization's exhibit this year, that is about to change.

16 Nancy Koenigsberg: High Wire Act

By Anne Lee

Nancy Koenigsberg has been an advocate for and leader of the contemporary fiber arts movement. She has created and championed textiles for most of her life. In Koenigsberg's wire sculptural forms, she explores light and space. She believes in showing her artistic hand in a piece, harkening back to when both materials and method eschewed the use of machinery. Koenigsberg's experiences and accomplishments give her a unique perspective on the world of fiber in general and sculptural basketry in particular.

ROOTS OF BASKETRY

22 Generationally Linked Archaeology: The Study of Ancient Salish Sea Basketry

By Carrie Anne Vanderhoop

The unconventional partnership of Ed Carriere and Dr. Dale Croes has resulted in ancient Salish basketry being excavated and re-created, exposing designs and methods that had previously been lost. Carriere, member of the Suquamish Tribe and expert basket weaver, joined Croes, who has worked in equal partnership with tribes at archaeological wet sites throughout the Northwest Coast.

INTRODUCING

25 Josh Mason: Fishing with Bark

By Carrie Anne Vanderhoop

A member of the Squaxin Island Tribe, Josh Mason became an apprentice to Ed Carriere, replicating ancient Salish basketry. He was able to join the team through the support of the Squaxin Island Tribe and institutions in the region, such as the University of Washington Burke Museum's Bill Holm Center for the Study of Northwest Native Art, which provided a teaching grant. He continues to work with Carriere and teaches weaving classes himself, passing on the knowledge he has gained.

26 MEMBERSHIP APPLICATION

27 CALENDAR OF EVENTS



ON THE COVER: P. Jill Green, **Light Catcher 2019 1**; 2018; dyed cane and round reed, waxed linen; 7 x 11 x 12"; Seattle, Washington; Photo credit: Paul deRoos

“The Community Gallery & Kentucky Museum Gallery spaces were great!”

TRADITION & INNOVATION IN BASKETRY 10

NATIONAL BASKETRY ORGANIZATION'S
10TH BIENNIAL CONFERENCE

WESTERN KENTUCKY UNIVERSITY - BOWLING GREEN, KENTUCKY
JULY 16 - 20, 2019



“I had a great time and learned a lot. The people were very friendly. I hope to go again!”



“I always enjoy seeing everyone and their work.”



“Appreciated the warm welcome from WKU...the welcome message at the banquet, escort to the dining hall at lunch on the first day, and their presence throughout the conference.”



“LOVED it all... even the hills... the sculpture along the hills.”



“They were all weaving enthusiastically and going out on their own with the techniques learned.”



“Enjoyed being with the people in the class.



“The sense of adventure and experimentation was a lovely surprise!



“I love the Know Your Instructor presentation and More Basketry exhibition. They're both community builders!



“Thanks for making it a great experience.



“Loved the whole conference!

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LINDA FIFIELD

NATIONAL BASKETRY ORGANIZATION

BASKETRY NOW

AWARDS

JURIED BY HEATHER SEALY LINEBERRY

JEFF AMBERG



1 CLAY BURNETTE

Hole in One

2017; pine needle
basketry; 8 x 10 x 16";
Columbia, South Carolina
www.clayburnette.com

For more than 42 years, I have explored the endless possibilities of coiling longleaf pine needles. I gather and dry pine needles and use them randomly, sometimes dyed or painted and at other times in their natural state. I take a contemporary, non-functional, spontaneous approach, allowing the shapes to "just happen" with a little coaxing from my hands as I work.

2 JILL NORDFORS CLARK

Trellis

2018; layered and stitched hog
casing, plum twigs, drawings;
31 x 14 x 8"; Tacoma, Washington

The native people of Canada and Alaska, who historically used seal and walrus gut to make clothing and vessels, inspire my work with hog gut. Needle lace has been my lifetime focus. Since stitched dried gut is stiff and will stand on its own, making 3D baskets combining these familiar lace stitches with hog gut is a natural transition. Recently, I have been combining stitched and layered gut with photographs, drawings, and vintage lace.

3 ANNEMARIE O'SULLIVAN

Curled Trap

2018; stripped willow;
130 x 120 x 45 cm;
Enfield, United Kingdom
www.annemarieosullivan.co.uk

I work with willow, sweet chestnut, and other coppice wood to create baskets and architectural installations. My work is a response to the curves and marks of the landscape, my material, and what I know and love about the ancient craft of basketry. For me, basket making is like a dance. Subtle movements of the hands, fingertips meeting the willow, repeating the same action, trying to improve with each stroke—meeting tradition, then going my own way with it.

TOM HOLT



JONATHAN BASSETT



AWARD OF EXCELLENCE



1



2



3



4



5

1 JULIET ANDERSON, *Joomchi Basket 1*

2018; paper, linen thread; 12.5 x 14.5 x 12"
San Francisco, California

My main interest in textiles is non-loom applications. I enjoy working in many different materials, often all at the same time, in different techniques, and in 2D and 3D form. These recent baskets are created using joomchi, a Korean process of felting several layers of mulberry papers into one layer. I often incorporate knitting and embroidery into the process, either before or after the felting is finished.

2 PAMELA BECKER, *Dusk*

2016; fiber; basketry; 26.5 x 14 x 14"
Flemington, New Jersey; www.pamelaebecker.com

For several years I have been working with remembered images of the ever-changing and fascinating sky, including its clouds and amazing colors at different times of day. Closed coil basketry is an ancient way of creating three dimensional forms. Stitch by stitch, row after row, the form slowly emerges. Things seen and experienced are considered, using pattern and color which make form and pattern inseparable as they react and interact with each other. Pattern is not only on the surface. It IS the surface, an integral part of the form. Each piece is a record of the extraordinary amount of time involved in its creation.

3 P. JILL GREEN, *Light Catcher 2018*

2018; dyed sadori cane and dyed round reed; 6 x 11.5 x 11"; Seattle, Washington

Making baskets is experimental and experiential for me. I have an idea in my head; the challenge is weaving that idea. I live in Seattle, Washington, near Dale Chihuly's Boathouse studio. His series of glass baskets were influenced by Northwest Coast Native American baskets. Many of these baskets were misshapen and slumped due to age, use, and poor storage. Those shapes are reflected in Chihuly's work and—not by chance—mine.

4 KAREN TEMBREULL, *Rainy Night*

2018; cedar, white pine, willow barks, spruce root, felt; 9.5 x 9.5 x 8.5"; L'Anse, Michigan

As a mixed-media fiber artist focused on basketry, I am inspired by the abundance of natural material that surrounds me, driven to experiment with barks, roots, and fibers that lend themselves to textile applications. I enjoy combining traditional basketry applications with other historical fiber arts and metalworking techniques such as piecework, lace making, and fabrication. My basketry forms celebrate the harmony between these materials and traditional methods.

5 SARITA WESTRUP, *Water Portal II*

2017; cement, reed, wire; 11 x 8.5 x 3.5"; Denton, Texas; www.tierrefirmeproject.org

Healing practices and devotional iconography are a prominent part of my home on the Texas-Mexico border, inspiring my bicultural aesthetics. My recent Water Portal works act as offerings or markers to migrants lost in the US-Mexico desert borderlands. I use mixed media and woven techniques that complicate the vessel's function to hold water. They fail to provide nourishment and wellness to its migrant community, reflecting our political climate. They also convey the act of holding and connecting each side of the border to one another in hopes of a unified future.

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HERE: **Light Catcher**
2018; sedori cane
and round reed;
twined; 7 x 12 x 11"



P. JILL GREEN

BREAKING THE RULES

BY BARBARA DELANEY

Basketry artist P. Jill Green has traveled under the radar for a number of years, enjoying her work and creating artful pieces but never stepping into the spotlight. However, after receiving an Honorable Mention award for her *Light Catcher* basket at the National Basketry Organization's exhibit this year, that is about to change.



Green's *Light Catcher* baskets, named for the wonderful shadows they cast, have a long history. She found the inspiration for these baskets locally, and her first one was made some 30 years ago using sedori cane. Glass artist Dale Chihuly's studio is located close to Jill's home in Seattle, Washington, and she was captivated by his glass baskets. Chihuly's baskets were influenced by the Northwest Coast Native American baskets, many of which were misshapen and floppy due to age and use. Green says it is not by chance that her baskets are irregular shapes, squashed, or puckered.

She has made 10 or more of these baskets over the years; her most recent *Light Catcher* baskets are made with tortoise shell cane. This material is more available than sedori cane and that has motivated her to continue making them.

Green starts her *Light Catcher* baskets by twining the base until she gets the size and shape she wants, emphasizing what is usually a concave



base. She stops the twining, turns the basket over and weaves up the side of the basket. Green breaks "the rules" of basket making by randomly adding or subtracting spokes as she works. She also shapes the basket with her hands. She says "smooshing" might be a good word for this technique. At this point she usually has an idea about the shape she wants, and will tie the damp basket in various places to get puckers and the shape she is going for. She then lets it dry before she continues twining, to complete the basket.

She has been involved in basket making since the 1980s, when she took a class and fell in love with the art form and with the community. Green says, "Making baskets is wonderful, but the people are a gift." She loves creating baskets and also enjoys going out and gathering the materials for them.

Green is involved in her local guild (the Northwest Basket Weavers Vi Phillips Guild) and helps with their field trips to museums and other basket-related events and exhibits. In addition, she volunteers at the Burke Museum of Natural History and Culture at the University of Washington. There she is responsible for writing descriptions for the baskets that have been donated, which presents interesting challenges because she often has just

OPPOSITE PAGE:
Light Catcher
baskets, left to
right: **2018, 1989,**
2019; dyed cane
and round reed,
waxed linen.

THIS PAGE
TOP LEFT:
Relica 1; dyed
raffia and shell
bead; loom woven
and twined;
2-7/8 x 3 x 2"



THIS PAGE:
Relica 3; dyed
raffia and shell bead;
loom woven and
twined; 3.5 x 3 x 3"

OPPOSITE PAGE:
TOP: **Relica 7**; dyed
raffia; loom woven
and twined;
9 x 8 x 4.5"

BOTTOM LEFT:
Relica 5; dyed
raffia and shell bead;
loom woven and
twined; 3 x 4 x 3"

the basket itself and little or no information to guide her. She says she has learned a lot about baskets doing this research and writing about them.

She has been quite involved in other local activities, as well. Frustrated by the lack of fiber art demonstrations at the local Northwest Folklife Festival in 2014, Green started a sit-in of fiber artists to get the attention of the organizers. It worked, and now fiber arts are well represented at the festival.

Describing her work as experimental, Green says she gets an idea in mind of what she wants to make and then figures out how to create it. She says it's not like other creative undertakings where you might follow a pattern; there are no instructions when you're working from your imagination.

For inspiration, Green often looks to nature. She likes to look at different shapes and figure out how to recreate those shapes with her materials. Looking at the work of other artists also inspires her to try new things. When Green takes a class she likes to take the skills and techniques she learns and adapt them to fit her needs. As she weaves she considers how she can make changes for her next project.



Green is always learning, taking a variety of classes and workshops that pique her interest and add to her skill set. One such venture was a knotting workshop with Norman Sherfield, who is known for making textile sculptures using this technique. She transformed paintbrushes, shoe brushes, vegetable brushes, makeup brushes, and more, using waxed linen thread. She says, "Brushes, like baskets, are familiar, overlooked, and utilitarian. I enjoy the challenge of making them into artwork." She appreciates the simplicity of this work as well as its portability, carrying many of these pieces in a pocket or purse, which enabled her to work on them whenever and wherever she chose. Though many people have several projects going at one time, Green says she always finishes one brush before moving on to the next, which is her usual practice when creating her baskets as well. Some may think this repetitive knotting would be monotonous, but she says the nature of such techniques gives her the opportunity to wonder what else she can do with the technique or material, or how she might do it differently next time. "Sometimes it takes effort to finish the piece I'm working on before I start on another one of my ideas because the wheels are always turning," she says.



HERE: **Nine Various Brushes**, 2016-2018; 2 makeup brushes, 4 artists' brushes, 1 vegetable brush, 1 shoe polish brush, and 1 unknown brush; knotted waxed linen.

Her weaving skills and talent have led her to other interesting pursuits. Self-described as the "token basket maker," Green was involved in The Sketchbook Project (sketchbookproject.com) for five years. She removed pages from the sketchbooks, wove or constructed alternative pages using basketry techniques and materials, and then reinserted the woven pages into the sketchbook. She has taken her weaving talents well beyond basket making.

Green and several artist friends fiber bombed a variety of discarded musical instruments for exhibit at the Northwest Folklife Festival; they were exhibited from 2015 to 2019. And currently, she is involved in a charm bracelet challenge, creating one charm a month for a year. And yes, her charms are intricately knotted, using waxen linen thread. She only has three to go!

While attending a presentation by contemporary basket maker and teacher, Flo Hoppe, at a Northwest Basket weavers retreat, Green came up with an idea. In her (entertaining) presentation, Flo shared photos of toilets from all of the countries she had visited. Green decided they needed to cover a toilet seat with woven cedar bark as a joke gift for Flo



and they actually included it in the auction at the retreat. Several months later, Green, with her lively sense of humor, found miniature toilet seats on the Internet and made woven necklaces for all the attendees.

ABOVE: **Charm Bracelet**, 2019; waxed linen; knotted and braided.

When asked what the future holds, she said she plans to continue making her *Light Catcher* baskets, changing the shapes and reversing the materials for different looks. Green considers these baskets her specialty. She'll also work more on her raffia baskets, which are small and also misshapen. Most of her baskets are asymmetrical.

Green describes her artwork as eclectic. They also are eye-catching and unique. Expect to see more from Green . . . and expect to be inspired!

Barbara Delaney is a wordsmith, avid sewer and quilter, and the former managing editor of *Cloth Paper Scissors*. When not reading, writing, or crafting, she spends as much time as possible at the beach. Barbara makes her home in Massachusetts.

NANCY KOENIGSBERG

HIGH WIRE ACT

BY ANNE LEE

HERE: **Double Pleat;**
annealed steel and
copper wire; 12 x 16 x 10"



A diversity can be immobilizing or it can be motivating: for Nancy Koenigsberg, a pinched nerve in 1973 led to an artistic epiphany. During weeks of forced bed rest, she scrutinized every description and every image of *Beyond Craft: The Art Fabric* by MoMA curator Mildred Constantine and textile designer Jack Larsen. During the transformative 1970s, "art fabrics" were still so recent and so varied that they defied classification into accepted artistic disciplines. The authors noted, however, that "the artists who create with fiber have united creativity and intuition, principles and skills to form an aesthetic entity...they have liberated their work from tradition and thus heightened their recognition by critics and public." In their seminal work, Larsen and Constantine concluded "the great works that have been produced in the fiber medium during the last decade have validated the whole movement...These are works of art." And Koenigsberg decided, quite simply, "This was what I would like to do."

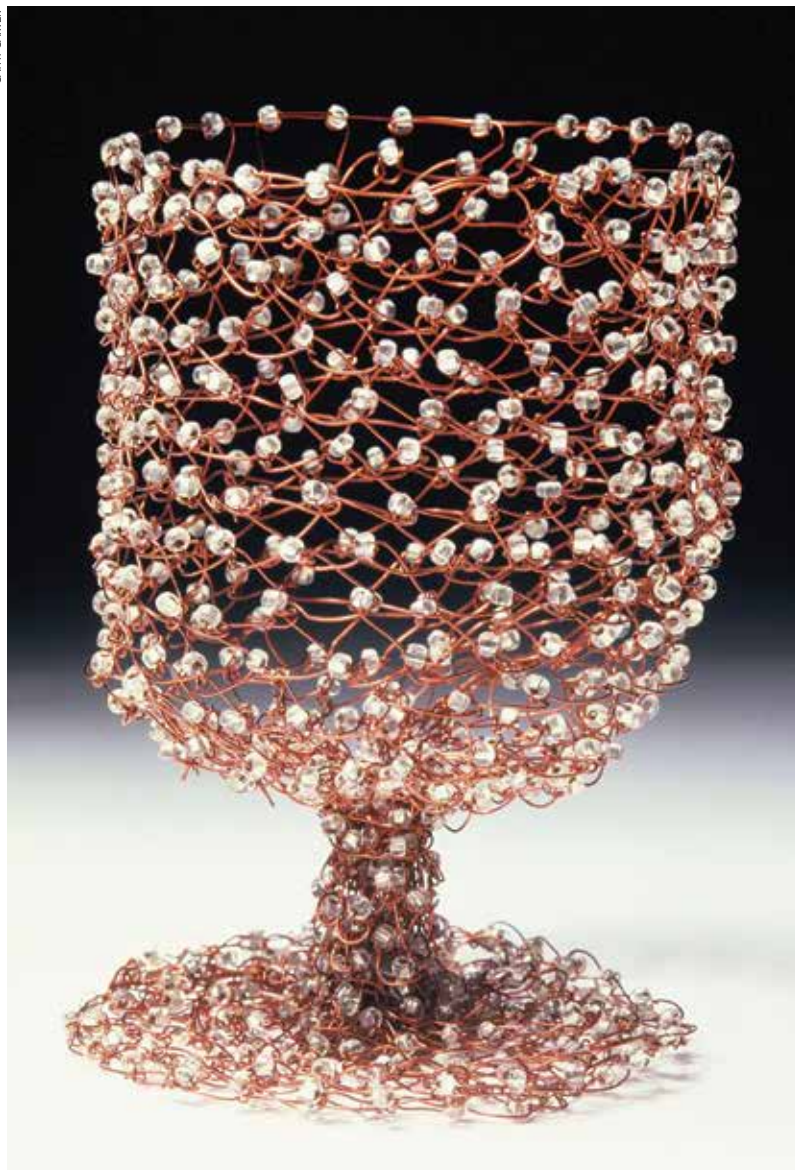
Now in her ninth decade, she has created and championed textiles for most of her life. She has participated in ten solo and two-person exhibitions; in well over 10 invitational shows nationwide and from Europe to Asia; and is represented in the public collections of the Cleveland Museum of Art, Museum of Fine Arts in Houston, Indianapolis Museum of Art, Museum of Arts & Design, and Racine Art Museum, as well as in numerous private collections. In addition, she co-founded and is president emeritus and program director of the Textile Study Group of New York (TSGNY), dedicated to spreading and sharing knowledge of textile art. Speaking from her temporary studio in her New York City home, Koenigsberg shared insights and reflections on her storied career.



In her work, Koenigsberg explores light and space through wire sculptural forms—quite an artistic leap from her early experiences with needle arts. She learned both American- and European-style knitting and crochet techniques from her German nanny; in convent school, she darned her father's socks (which needed to be cut for her to practice on because he claimed to "never have holes"); in college, she took on knitting commissions; and in her first design business created custom needlework for upholstery. Inspired by the experimental textile structures crafted by Sheila Hicks and Lenore Tawney, however, she began to explore three-dimensional space. Initially she focused on "vessels" then moved to textural wall hangings. Today, she has come full circle to re-explore her first passion: freestanding sculptures.



The progression from natural fibers—such as raffia in *Raffia Box* or goat hair in *Hope Chest*—to narrow-gauge electrical wire was, she says, "a happy accident." Koenigsberg recalls being caught in a frightening storm—still vivid over 50 years later—and says she, "wanted to show this storm; it had such an impression on me." Once home, she began work on *Catskill Storm*, starting with a woven flax background covered in "drooping plastic tubes [that] signified the blinding rain." A friend then provided some leftover wire that she explains she, "threaded through the plastic tubes in order give the work more definition and form." After *Catskill Storm* she experimented using leftover multicolored plastic-coated telephone wire, initially found by her husband in the basement of his office building, and later garnered from repairmen who had

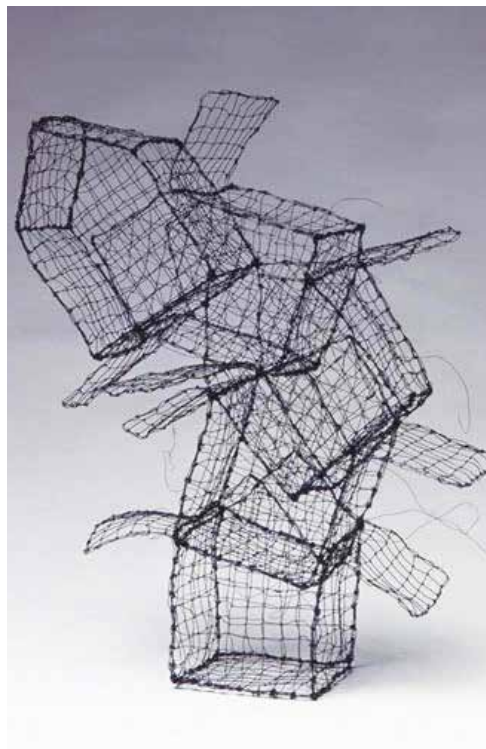


OPPOSITE PAGE
TOP: **Raffia Box**,
1979; glass beads,
raffia; 2 x 5 x 3"
CENTER: **Hope Chest**,
1985; goat hair, wire,
plastic tubing, buttons;
4.5 x 4 x 6"
BOTTOM: **Red Reach**,
2009; coated copper
wire; 9 x 19 x 12"

THIS PAGE
ABOVE LEFT: **Goblet
of Wishes and Dreams**,
2007; coated copper
wire, glass beads;
6.25 x 4.25"
ABOVE RIGHT: **Housing
Crisis**, 2008; coated
copper wire,
15.5 x 12 x 4.5"

Koenigsberg believes in showing her artistic hand in a piece, harkening back to when both materials and method eschewed the use of machinery. She notes, "Textile surfaces used to be all hand constructed, sometimes with many hands, but surfaces were all made—knotted, woven, pieced. The tendency was to make it all." She begins a piece with strands of copper or steel, then carefully, but with a free hand, weaves, crochets, or knots the wire into strips or sheets of lacy, open mesh. She then manipulates or combines these airy layers into three-dimensional shapes, as in *Double Pleat*. Some pieces, like *Red Reach*, are composed of loosely woven warps and wefts that leave the long ends of warp unwoven to stretch out, as she says, "like a bowl of arms." Other works are accentuated with findings, such as the glass beads in *Goblet of Wishes and Dreams*, that further create reflections and glow. Though stationary, her pieces also suggest movement: houses collapse into one another in *Housing Crisis*; shapes defy gravity in *Suspended Cubes*.

Industrial surfaces and a geometric grid structure suggest architecture and urban planning—both of which have influenced the artist in her native New York City. Koenigsberg is currently involved in a neighborhood effort to fight the trend of out-of-scale buildings in areas that neither need nor deserve them. She explains she is "fighting for quality of life, not trends; fighting



no use for six-foot lengths. As her pieces became larger, she needed more stability, leading her to heavier copper and annealed steel wires. After that, she says she, "never looked back." The paradox created by manipulating industrial wire became a central concept of her work: copper and steel, known for durability and strength, in her hands are transformed into ephemeral and delicate shapes.



TOP: **Bushel and a Peck**; 2019; coated copper wire; 26" x 23" x 15"

ABOVE: **Red House**, 1995; coated copper wire; 8 x 9.5 x 5.75"

excessive heights and other 'trendy' excesses." Works such as *City Nights* emphasize scale and the light pollution of urban areas. *Wedding Cake Tower* refers to the style of that name resulting from setbacks on upper floors that are required by building codes. Yet, unlike city buildings, her volumes are not enclosed but porous, not rigid, but undulating, and unlike the opaque shadows cast by skyscrapers, her pieces dance with light.

Many years ago, dealer Tom Grotta suggested that Koenigsberg title her pieces (something she rarely did) mostly to "help people remember them." Beyond that, many of her titles also invite viewers to layer their own experiences onto her work. At its simplest level, *A Bushel and a Peck* (currently at the *Basketry Now: 10th Anniversary* traveling exhibition) compares two sizes; on another plane,

she notes it, "references fields and farms in a golden landscape." *Red House* toys with ideas of enclosure and entrapment: is it a cage, a prison—or just something protective like a birdhouse? *Alone*, meanwhile, is one of few pieces incorporating found objects, and in this instance, the presence of a smooth stone tucked in a corner of an architectural framework adds melancholy, but also a feeling of safety. Equally eerie and evocative, *Ghost Tower* tells the story of post-9/11 trauma through empty spaces; light takes on a more melancholy role, emphasizing absence and those forever missing.

JEAN YONG



HERE: **Alone**,
2017; annealed steel
wire and stone;
13.5 x 9.5 x 1.5"

As an avid collector of 19th and early 20th century paintings and friend to dealers, curators, and artists, Koenigsberg reflects that she has examined, "more art than most." Coupled with her active role over the forty-plus years of TSGNY, she is

in a unique position to observe developments in the world of fiber. She notes that today's artists are mingling techniques, materials, and mediums in energetic and creative ways; of special interest to her is the trend towards experimenting with paint on fiber and the use of both ready-made and found materials in a piece. She hopes that, with time, "it may be the kind of thing that eventually brings fiber into the mainstream." And meanwhile, her hands will remain busy wrapping, knotting, and weaving.

Koenigsberg's work can be seen at browngotta arts, Wilton, Connecticut; Racine Art Museum, Racine, Wisconsin; *Rooted, Revived, Reinvented: Basketry in America* (The Ruth Funk Center for Textile Arts at Florida Institute of Technology, Melbourne, Florida); Space Gallery, Denver, Colorado; *Basketry Now: 10th Anniversary Exhibition*, National Basketry Association, The Kentucky Museum, Bowling Green, Kentucky; Textile Study Group of New York City.

See her website at NancyKoenigsberg.com.

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



DALE CROES

GENERATIONALLY LINKED ARCHAEOLOGY

THE STUDY OF ANCIENT SALISH SEA BASKETRY

BY CARRIE ANNE VANDERHOOP



COSTA BOUTSIKARIS

More than a hundred canoes of Nations from along the Northwest Coast approach the shores of Lummi Nation Territory in Washington State every summer for Canoe Journeys. This year, in this geographical area known as the Salish Sea, an intricate network of coastal waterways that includes the southwestern portion of the Canadian province of British Columbia and the northwestern portion of the U.S. state of Washington, more than 1,300 paddlers and observers were present for the annual event. There, Ed Carriere, steering the 26-foot Wes-i-dult Carriere family canoe named for his great-great-grandmother, called out to ask for permission to come ashore. Leaders of the Lummi Nation welcomed him, as they have for many years, and amidst this ancient protocol of respect, and coming to gather in peace, the leaders on shore called out for everyone to stop and sing “Happy Birthday” to the renowned master basket weaver and canoe carver, who turned 85 that day.

Carriere, a member of the Suquamish Tribe, was raised by his great-grandmother Julia Jacobs, who taught him weaving at a young age.

“In those days, you didn’t dare ask questions, you just had to watch and learn,” Carriere explained. He would gather weaving material for his grandmother—cedar limbs, bark, and roots. “If they weren’t good enough, I would find them thrown in the backyard and that’s how I learned what to look for.”

Carriere was 14 years old in 1948 when he wove his first basket, a large Suquamish-style clam basket. He used the vessel for three years, digging clams to sell, before it started to wear out.



Twenty years passed before Carriere wove another basket. He noticed a lack of weavers creating the old-style baskets that he remembered his great-grandmother weaving. He realized if he didn't start weaving the old baskets, that knowledge could be lost. Carriere collected materials on his land—cedar roots, limbs, maple bark, cherry bark, bear grass, horsetail root, etc.—to weave the Suquamish-style baskets.

After mastering the techniques his grandmother had taught him, Carriere went on to learn from weavers in neighboring communities. One was his grandmother's lifelong friend, Isabell Ides, of the Makah Tribe, who taught him to weave with spruce roots. Through Ides he met and started working with archaeologist Dr. Dale Croes.

"Meeting Dale and getting to work with Dale, I almost feel like an archaeologist," Carriere said. "I always had an urge to weave like my ancestors. Working with Dale brought that into my life. When I saw baskets come out of the wet sites, it did something to me. I had to weave, to honor those people who wove back then."

From the beginning of his career in the early 1970s, Croes has worked in equal partnership with tribes at archaeological wet sites throughout the Northwest Coast. Through his work leading research at the Hoko River site, located in the traditional territory of the Makah Tribe on the northwest corner of Washington state's Olympic Peninsula, Croes met Ides, who taught him basket weaving. He recalls that the tribal leadership required him to learn to weave baskets if he was going to study them. He took classes at the school with sisters Ides and Lena McGee Claplanhoo. "I didn't think I needed to know how to weave to be able to study the ancient baskets and do the science. But I learned more with them than any grad school class could ever teach me," Croes said.

Croes describes his type of archaeology as "generationally-linked." His collaboration with Carriere brings tools of Western science together with Indigenous knowledge and research approaches to gain a deep understanding of the weavings they have recovered. They are able to see that ancient knowledge has been handed down through hundreds of generations over thousands of years by comparing the ancient baskets to the techniques used by weavers today. They are also able to learn ancient weaving techniques that have been lost over time through the changes in our environment and our societies, as well as colonization and attempted assimilation. There was a time in our recent history when Indigenous cultural practices, including weaving and speaking traditional languages, were outlawed.

After his retirement in 2013, Croes revisited baskets that were recovered from the Biderbost and Ozette Village site in the 1970s where he did his dissertation research. More than a thousand pieces of basketry had been recovered at those sites. "I had an enlightened thought to call Ed and ask if he would like to replicate the baskets." Croes recalled.

Through his studies and work with Croes, Carriere has been able to replicate weaving techniques from 500 years old up to 4,500 years old, and as far as 225 generations back. He has replicated several styles of baskets, including giant pack baskets,

OPPOSITE PAGE TOP: Ed Carriere with his shrimp basket, Dale Croes holding Ed Carriere's archaeology basket in progress, and Josh Mason holding the shrimp basket made with cedar limbs and roots with an open wrapped twining that Ed taught him to make.

BOTTOM: Ed Carriere, Suquamish Elder and master basket maker, skipping his cedar dugout canoe, West-i-dult, to the Lummi Nation landing. Ed made this cedar bark, checker-work, conical shade hat for the annual Journeys event.

THIS PAGE TOP: Isabell Ides, Makah Elder and master basket maker, analyzing a 3,000 year old basket from the Hoko River wet site. She determined that it was made of spruce root in a fine twine and is likely a berry basket. She could make one just like it today. Isabell taught Ed Carriere and Dale Croes.

BOTTOM: Close-up of 4,500 year old Glen Rose Cannery pack basket weave called dual-warp wrapped weave, and Ed Carriere examining it so he can replicate it for the bottom of his archaeology basket.





TOP: Ed Carriere's replica of a small 2,000 year old open-twined, cedar root basket compared to the ancient example.

AT RIGHT: *Re-Awakening Ancient Salish Sea Basketry* book cover with replicated 2,000 year old Biderbost style baskets (available on Amazon.com).

*K'uuuwaas
Carrie Anne
Vanderhoop,
Gawa Git'ans
Masset
Inlet Eagle
Clan, Haida/
Akwinnah
Wampanoag*

is currently the Indigenous and Community Initiatives Manager for the Haida Gwaii Institute, University of British Columbia. She holds a Master of Education degree from Harvard University Graduate School of Education and is a weaver of cedar and textile garments.

he has ever seen. He feels a strong connection to all of the baskets he has studied from the Northwest region because of the way Indigenous people traveled, the relationships between tribes, and the exchange of cultural knowledge over thousands of years. "We are all interconnected," Carriere says.

The project of replicating the ancient baskets gained the attention and support of tribes and institutions in the region, such as the University of Washington Burke Museum's Bill Holm Center for the Study of Northwest Native Art, which provided a teaching grant that enabled a handful of young students to take classes with Carriere. One of those students, Josh Mason of the Squaxin Island Tribe, became Carriere's apprentice and continues to work with him. Mason is now also teaching weaving classes and passing on the knowledge.

In 2018, Croes and Carriere published the book *Re-Awakening Ancient Salish Sea Basketry*, with the generous support of the Northwest Native American Basketweaver's Association and many of the local tribes that Croes has worked with, including Squaxin Island, Tulalip, Suquamish, Snoqualmie, and Siletz Tribe of Oregon.

"The ultimate goal of the book and the project is to make sure the old teachings continue on to future generations." Croes explained.

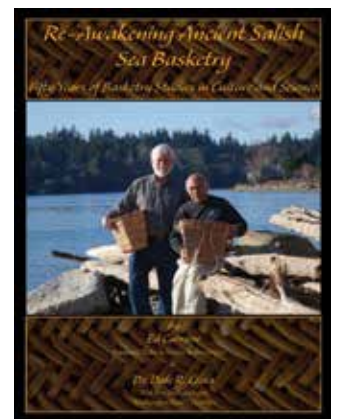
With all the ancient weaving knowledge Carriere has gained, he created what he calls an "archaeology basket" that uses the techniques of the different eras from when they were woven, showing an evolution of weaving. Most recently, he has been commissioned to make one by the American Museum of Natural History in New York. The finished basket will be displayed in their updated and restored historic Northwest Coast Hall, which is scheduled for completion in 2020 during the museum's 150th anniversary.

Other replicated baskets of Carriere's can be seen in museums throughout the Northwest, including the Suquamish Museum, the University of British Columbia Museum of Anthropology, the Burke Museum, and the Hallie Ford Museum.

Croes's updated dissertation research has been republished and will be released during Makah Days at the Makah Museum's 40th anniversary. The original recovered baskets of the Ozette Village dig will be on display, along with the new Ozette Basketry publication, *Basketry from the Ozette Village Archaeological Site: A Technical, Functional and Comparative Study*.

burden baskets, fish-gathering baskets, and shrimp trap baskets, using techniques such as open-weave twining, plaiting, and twill weaving.

Carriere has a few favorite replicated baskets, one being a small, very finely woven basket, as old as 4,500 years, that was recovered from the Glenrose Cannery wet site between North Delta and New Westminster, British Columbia. Carriere describes it as being one of the most beautiful weavings that



HERE:
Josh Mason and
the Cedar Prawn
Pot with prawns

BELOW LEFT:
Josh Mason
and Ed Carriere

JOSH MASON FISHING WITH BARK

BY CARRIE ANNE VANDERHOOP

"If you really want to learn the weaving, you have to learn from the true masters," Josh Mason explains, "those who learned from the older generations—and all they do is weave."

Josh Mason, basket weaver, teacher, and member of the Squaxin Island Tribe, speaks of master weavers he has learned from, beginning with Bruce Miller, leader of the Skokomish Tribe. Miller was an early influence that encouraged Mason to pursue basket weaving. It was with Miller that Mason attended his first Northwest Native American Basketweaver's Association Conference; there he connected with other master weavers, such as Eva Boyd, Theresa Parker, and Ed Carriere. Mason was interested in making utilitarian baskets. "I wanted to learn how to fish with cedar limbs and roots," Mason explained. "It took ten years to track down Ed to learn from him."

The opportunity to study with Carriere came in 2014, through a Bill Holm Center teaching grant. With the grant and generous support from his own Squaxin Island Tribe, he continued on to become Carriere's apprentice and has continued to work with him. Mason now also teaches basket weaving classes with Puyallup Tribe and at Evergreen State College. He also sells his baskets to support his travels and exploration.



Mason has woven many styles of baskets including Suquamish style clam baskets and fish traps. He is most proud of the Salish prawn pot basket that he and Carriere each replicated. The original was recovered from an area just outside the Hood Canal. The basket went to the Smithsonian and was documented to be a basket made to catch cod fish, but through DNA testing, it was found to be a prawn pot basket. Mason spoke to Carriere about it, and Carriere agreed to study the weaving so they could replicate it.

"When we started weaving the basket, I thought, 'I'm going to race him,' but Ed beat me by three weeks!" Mason recalled. He finished his replication and tested his prawn pot basket in waters 350 feet deep. He left it under for 30 minutes, and when he pulled it up there were 23 striped prawns inside, thus fulfilling his dream of learning how to fish with cedar weaving.

Mason continues his work with Ed Carriere and sharing his basket-making skills with others.

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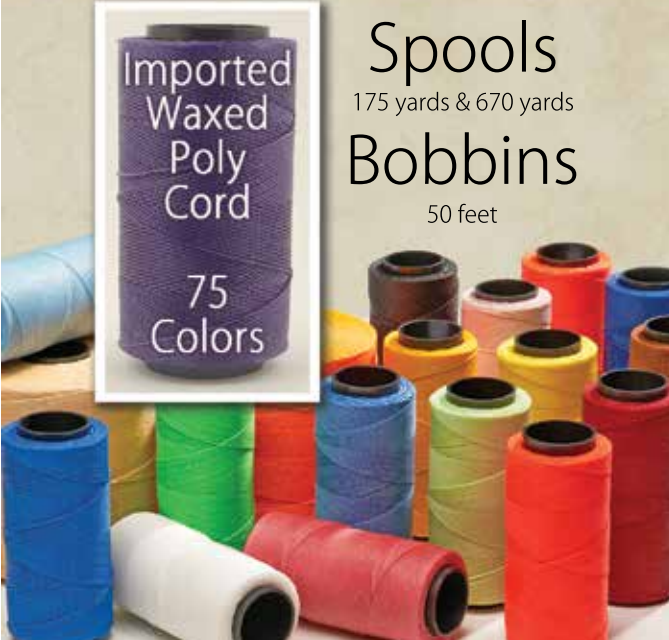
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North House Folk School
Grand Marais MN
www.northhouse.org

October 23–27, 2019

Weaving Up a Storm
Association of Michigan Basketmakers
Bellaire MI
www.michiganbasketmakers.com

January 23–26, 2020

2020 Visions of Baskets
Houston Marriott West Loop
Houston TX
<https://texasbasketweavers.com/conference-news>

January 31–February 2, 2020

Georgia Basketry Association
Convention 2020
Georgia Basketry Association
Marietta GA
<https://proformaprana.wixsite.com/ga-basketry>

March 20–22, 2020

Los Angeles Basketry Guild Biennial Retreat
Arrowhead Ranch
Lake Arrowhead CA
www.labasketryguild.org

April 24–26, 2020

California Gourd Society
Baskets and Gourds – Containers
of our Culture VIII
Visalia CA
www.californiagourdsociety.com

July 24–30, 2020

HGA Convergence
Handweavers Guild of America
Knoxville Convention Center
Knoxville TN
www.weavespindye.org

EXHIBITS

Ongoing–October 5, 2019

Willow Basketry of the Amana
Colonies: Past and Present
Philip Dickel Basket Museum
West Amana IA
www.facebook.com/philipdickelbasketmuseum

Ongoing–October 6, 2019

Art of Native America: The Charles
and Valerie Diker Collection
Metropolitan Museum of Art
New York NY
www.metmuseum.org/exhibitions/listings/2018/art-of-native-america-diker-collection

Ongoing–October 6, 2019

From Nature: Contemporary Artists
and Organic Materials
Racine Arts Museum
Racine WI
www.ramart.org/content/nature-contemporary-artists-and-organic-materials

Ongoing–October 11, 2019

Future Tense 2019
Edwardsville Art Center
Edwardsville IL
<https://edwardsvilleartscenter.com>

Ongoing–October 19, 2019

Innovations in Nantucket Basketry:
José Reyes and Beyond
Nantucket Lightship Basket Museum
Nantucket MA
www.nantucketlightshipbasketmuseum.org/programs-events/exhibit

Ongoing–October 26, 2019

Friends of Mary: Honoring the
Legacy of Mary Giles
and Silver Jubilee: Textile Center's
25th Anniversary Exhibition
Textile Center
Minneapolis MN
<https://textilecentermn.org>

Ongoing–October 31, 2019

Unbound: Contemporary Rope Art
Highfield Hall and Gardens
Falmouth MA
<https://highfieldhallandgardens.org>

Ongoing–November 30, 2019

Treasured Traditions: A Statement
of Place
Iroquois Indian Museum
Howes Cave NY
www.iroquoismuseum.org/2019-feature-exhibition

Ongoing–December 1, 2019

Basketry Now: 10th Anniversary Exhibition
The Kentucky Museum
Bowling Green KY
www.wku.edu/kentuckymuseum

Ongoing–January 12, 2020

The Sabbath Now
Minneapolis Institute of Art
Minneapolis MN
<https://new.artsimia.org/exhibition/the-sabbath-now>

Ongoing–February 16, 2020

Weaving Beyond the Bauhaus
Art Institute of Chicago
Chicago IL
www.artic.edu/exhibitions/9251/weaving-beyond-the-bauhaus

Ongoing–December 31, 2020

Here, Now and Always
Museum of Indian Arts and Culture
Santa Fe NM
<http://miacab.org/current?eventID=40>

Ongoing–January 12, 2020

Sheila Hicks: Secret Structures,
Looming Presence
Dallas Museum of Art
Dallas TX
www.dma.org/sheilahicks

September 6–29, 2019

Baskets and Gourds: Anything Goes
Bay Area Basket Makers
Gualala Arts Center
Gualala CA
<http://gualalaarts.org/2019/09/baskets-and-gourds-art-form-and-function>

September 11–November 1, 2019

Martha Bird: Listen
Kaddatz Galleries
Fergus Falls MN
www.kaddatzgalleries.org

September 11–November 1, 2019

Martha Bird: The Forest Breathes
Otter Tail County Historical Society
Fergus Falls MN
www.otchs.org/Exhibits/TravelingExhibits.html

September 20–October 23, 2019

Beyond the Surface
St. Louis Artist's Guild
St. Louis MO
www.stlouisartistsguild.org

September 21–December 14, 2019

Rooted, Revived, Reinvented:
Basketry in America
Ruth Funk Center for Textile Arts
Melbourne FL
<http://textiles.fit.edu>

September 27–January 12, 2020

Hearts of Our People: Native Women Artists
Frist Museum
Nashville TN
<https://fristartmuseum.org/calendar/detail/hearts-of-our-people-native-women-artists>

September 28–January 5, 2020

Nathalie Miebach: The Water Line
Houston Center for Contemporary Craft
Houston TX
www.crafthouston.org/exhibition/nathalie-miebach-the-water-line

September 29–January 5, 2020

Finding the Center;
Works by Echiko Ohira
Craft Contemporary
Los Angeles CA

October 25–December 30, 2019

Water's Edge – Winter Art Walk
Audubon Center at Riverlands
West Alton MO
<http://riverlands.audubon.org>

December 12, 2019–March 15, 2020

Excellence in Fibers V
Muskegon Museum of Art
Muskegon MI
<https://muskegonartmuseum.org>

February 1–May 17, 2020

Hearts of Our People: Native Women Artists
Smithsonian American Art Museum
Washington DC
<https://americanart.si.edu/exhibitions/native-women-artists>

WORKSHOPS**September 21–26, 2019**

Independent Study in Split Woven Basketry
Sievers School of Fiber Arts
Washington Island WI
<https://sieversschool.com>

September 28, 2019

Woven Cedar Trellis
Bainbridge Artisan Resource Network
Bainbridge Island WA
<https://bainbridgearn.org>

October 5–6, 2019

Basketry as Wearable Art
Pamela Wilson
Peters Valley School of Craft
Layton NJ
www.petersvalley.org

October 6–12, 2019

Pine Needle Basketry
Clay Burnette
Arrowmont School of Arts and Crafts
Gatlinburg TN
www.arrowmont.org

October 7–13, 2019

HGA Spinning and Weaving Week
Handweavers Guild of America, Inc.
Suwanee GA
<https://weavespindye.org/spinning-and-weaving-week>

October 10–12, 2019

Not Your Mother's Coiling
Jackie Abrams
The Basket Maker's Catalog
Scottsville KY
www.basketmakerscatalog.com/ps

October 12, 2019

Ellensburg Basket Roundup
Ellensburg Adult Activity Center
Ellensburg WA
<https://ci.ellensburg.wa.us/823/Adult-Activity-Center>

October 12, 2019

Sweetgrass Sculpture
Polly Adams Sutton
Bainbridge Artisan Resource Network
Bainbridge Island WA
<https://bainbridgearn.org>

October 20–25, 2019

Cannon County Style White Oak
Egg Basket
John C. Campbell Folk School
Brasstown NC
www.folkschool.org

October 20–29, 2019

Exploring New Shapes
with Twining and Coiling
Lois Russell
Snow Farm
Williamsburg MA
www.snowfarm.org

October 23–24, 2019

Birch Bark Baskets with Woven
Lids or Handles
North House Folk School
Grand Marais MN
www.northhouse.org

October 23–24, 2019

Three Baskets in Two Days
Emily Derke
North House Folk School
Grand Marais MN
www.northhouse.org

October 24, 2019

Wine Carrier Basket Workshop
Beth Hester
The Basket Maker's Catalog
Scottsville KY
www.basketmakerscatalog.com/ps/basket-making-classes/1836-wine-carrier-basket-workshop.html

October 25–27, 2019

Serving Trays from Nature
Judy Zugish
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October 26–28, 2019

Antler Basketry
Cathryn Peters
North House Folk School
Grand Marais MN
www.northhouse.org

October 26–28, 2019

Decorative Ash Basketry
North House Folk School
Grand Marais MN
www.northhouse.org

October 26–28, 2019

Birch Bark Baskets: Athabaskan Influences
Karen Tembreull
North House Folk School
Grand Marais MN
www.northhouse.org

October 27–November 2, 2019

The Wonders of Willow Bark
Judy Zugish
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www.folkschool.org

October 27–November 2, 2019

Fibers / Basketry
Lissa Hunter
Arrowmont School of Arts and Crafts
Gatlinburg TN
www.arrowmont.org

November 2, 2019

Willow Harvest Baskets
Cedar Root Folk School
Nordland WA
<https://cedarrootschool.org/>

November 3–9, 2019

Shaker Baskets and Brooms
Joann Kelly Catsos
John C. Campbell Folk School
Brasstown NC
www.folkschool.org

November 9–10, 2019

Basketry Workshop
Peeta Tinay
Fiber Circle Studio
Cotati CA
<https://fibercirclestudio.com/pages/workshops-events>

November 16–17, 2019

Basketry Workshop
Peeta Tinay
Handcraft Studio School
El Cerrito CA
www.handcraftstudioschool.com

November 17–22, 2019

Using Color in Your Baskets
John C. Campbell Folk School
Brasstown NC
www.folkschool.org

November 22–24, 2019

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Brasstown NC
www.folkschool.org

December 4–7, 2019

Basket Wraps
John C. Campbell Folk School
Brasstown NC
www.folkschool.org

December 7, 2020

Birch Basket Weaving – Diagonal Plaiting
Roots School
Bradford VT
<https://rootsvt.com/adult/birch-basket-weaving-diagonal-plaiting>

January 28–February 2, 2020

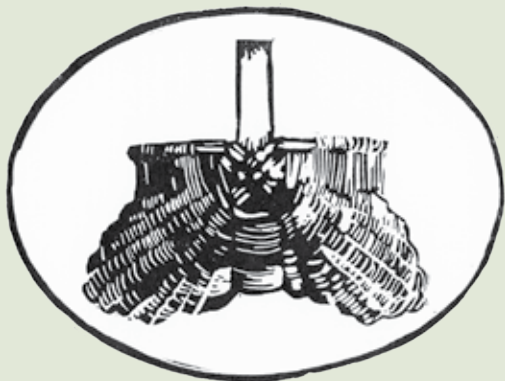
Breathing Baskets
Pat Hickman
North Country Studio Workshops
Bennington VT
www.ncsw.org

January 24–26, 2020

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April 19–24, 2020

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April 26–May 2, 2020

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May 15–17, 2020

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May 17–23, 2020

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