



National Basketry Organization

QUARTERLY REVIEW  
WINTER 2016  
NATIONALBASKETRY.ORG



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



# KEEP BREATHING (KEEP WEAVING)

h...“The best of times...the worst of times.” Please allow me to get philosophical here. We live in tumultuous, complicated, fast-paced, remarkable times. The political scene has been intense! Electronics permeate our every day. Information, the arts, education abound. Travel is accessible. Our worlds have expanded. We have stimulating and busy activities, interests, family ties, trips to make, and other enterprises in our culturally rich lives. We have too many choices and too many decisions to make as to where to put our energy. Even as a retired person, I find myself hooked into a frenetic, though enriched, way of life. It’s all good! But, in truth, what is most important to me is *balance*. I believe I achieve most of my balance by making baskets.

Basketry, philosophically speaking, feels like my universe. While I dwell in only a part of it, one “orbit,” I always appreciate learning about other areas. I feel connected. Though a relatively small universe, the field of basketry is diverse and expansive. It has a long history, being perhaps the oldest form of craft, and it continues to evolve. It is certainly based on a strong foundation and it is not dead history, but dynamic, ever continuing, alive, and current. For maker, collector, educator, and appreciator alike, this is an interesting arena to be in. Whether traditional, functional, non-functional, sculptural, or contemporary, there are so many varieties but a common sensibility.

In my basketry universe, I am happiest. When over-full schedules, family pushes, and work pulls occur—when my life happenings get in the way of my basket making and teaching—I get crazy. I feel like I have a split personality; I multi-task between both modes of being. I gear up and then allow myself to gear down and get grounded by making baskets. I connect to and relate to other basket makers throughout recorded history. I am able to ponder, mull over, and digest the “issues” of life. I process that thinking and express my reactions through basketry. I reflect and visually comment on today’s society and culture. I slow down, refocus, recalibrate, and refuel. I keep my balance. Making baskets allows me to make sense of the world. I highly recommend it.

Emily A. Dvorin  
Emily Dvorin, President

I’ve now been Executive Director of the National Basketry Organization for a little over one year! During this time I’ve learned so much about the world of basketry and met all kinds of people, mostly via the electronic/virtual realm. I now see baskets wherever I go. It’s amazing how what you see in the world can shift dramatically when you change what you do. I want to thank the Board of the National Basketry Organization for giving me the opportunity to share my experience in non-profit management with NBO as it continues to grow and learn as an organization.

As part of our learning process, we would like to acknowledge an issue that has been brought to our attention. This issue is in regard to cultural sensitivity as it relates to Native American culture and the Native American basket weavers around the country and in Canada. In the Fall *Quarterly Review*, there was a “Basketry Happening” article that some felt did not accurately portray and honor the history of North American Indian basketry. For this we are truly sorry. In the future we will work harder to make sure that we learn from our mistakes. We want to increase our conversation with our diverse membership and remain open to your comments.

Please know that we listen to all of our members and take your feedback seriously.

Thank you all for being members of such a worthwhile organization.

Pamela Morton  
Pamela Morton, Executive Director

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embellished with dried  
seeds; basic weave;  
23 x 14 x 14”





# STANDING THE TEST OF TIME: KENTUCKY'S WHITE OAK BASKET TRADITION

BY BRENT BJÖRKMAN



For generations of community members in Kentucky's Mammoth Cave region, basket making has been a way of life—particularly basket making using the thin, hand-rived splits of the white oak tree. Now and through April 8, 2017, the Kentucky Museum on the campus of Western Kentucky University in Bowling Green hosts the new exhibit, *Standing the Test of Time: Kentucky's White Oak Basket Tradition*. The purpose of this exhibit is to share the culture, history, and art of this basket tradition, and also to honor the artists who have passed along their knowledge to the next generation.

Fueled by necessity, the white oak basket's significance within the community has evolved from its early utilitarian purpose to a heralded object of art. Visitors will discover the makers' meticulous hands-on process and also experience how the evolving marketplace—from family production within the home to production for tourists and collectors—propelled individual innovation within a revered framework of community ideals. The majority of pieces in this collection of over 100 baskets are rib construction, distinctive for their characteristic elements of wrapping, ribs, and splits. The production of these baskets has remained a touchstone for community perseverance and individual artistic expression for more than 200 years.

In addition to traditional styles, the exhibit showcases historic and contemporary works from Kentucky makers. Featured artists Scott Gilbert, Jennifer Zurick, and Leona Waddell have baskets that were included in the 2013 Smithsonian American Art Museum's exhibit, *A Measure of the Earth: The Cole-Ware Collection of*

*American Baskets*. Waddell, whose basket work is highlighted throughout, was honored by the National Basketry Organization as a 2013 Lifetime Achievement Award recipient and she was recently recognized at the Library of Congress as a NEA National Heritage Fellow, the nation's highest honor for traditional artists.

For Beth Hester and I, co-curating this exhibit has been a gratifying labor of love. Hester and her husband Scott Gilbert first arrived in this area as young newlyweds to build their lives on self-sustainability. In the early 1980s, the couple learned basket making from their mentors and lifelong friends husband and wife Ollie and Lestel Childress (fourth- and fifth-generation basket makers, respectively) who introduced them to this community-driven tradition. "The exhibit is a way to honor this region's makers," says Hester. "It's awe-inspiring to experience the body of work and to appreciate how the tradition in this area of Kentucky contributes to, and is influenced by, the global basket-making community. What a privilege it is to join with the Museum staff of curators, educators, and preparators in creating this treasure. Our hope is that you will come."

The story concludes with a representation of a diverse and innovative group of both traditional and contemporary Kentucky makers and their materials. From white oak to willow, honeysuckle, willow bark, clay, and rattan, the medium of each of these artists may differ, yet basket making is the tie that binds them. Today the work of South Central Kentucky's long-heralded white oak basket makers provides inspiration to makers, collectors, and museums across the country who pay homage to this group.

Curator and Folklorist *Brent Björkman* is the Director of the Kentucky Museum and Kentucky Folklife Program and has worked documenting traditional artists throughout the United States. For nearly 20 years he has presented, promoted, and sought greater recognition for the white oak basket-making community working in the Commonwealth of Kentucky. His co-curator, Beth Hester, is a folklorist, basket maker, and co-owner of the Basket Maker's Catalog in Allen County, Kentucky.



*Standing the Test of Time: Kentucky's White Oak Basket Tradition* runs through April 8, 2017.

For more information about the exhibition and basket making activities and workshops, visit the Kentucky Museum's website: [www.wku.edu/kentuckymuseum/white\\_oak\\_basket\\_tradition.php](http://www.wku.edu/kentuckymuseum/white_oak_basket_tradition.php)



OPPOSITE PAGE  
TOP: Leona Waddell  
BOTTOM LEFT: Co-curators Beth Hester and Brent Björkman

THIS PAGE  
TOP RIGHT: NBO Lifetime Achievement recipient and NEA National Heritage Fellow Leona Waddell with Brent Björkman at her home in Cecilia, Kentucky, Fall 2016. A retrospective of Waddell's basket work is part of the Kentucky Museum's exhibit, *Standing the Test of Time: Kentucky's White Oak Basket Tradition*  
LEFT: Leona Waddell



# ENVISION COLLABORATE & CREATE THE FOUNDING OF AN EXHIBITION

BY JOSEPHINE STEALEY  
& KRISTIN SCHWAIN

**R**ooted, Revived, Reinvented: *Basketry in America* evolved from a unique partnership between the National Basketry Organization (NBO) and the University of Missouri Museum of Art and Archaeology (MAA). The project began in 2012, when Lois Russell, then NBO's president, and Jo Stealey, chair of its Exhibitions Committee, considered a show that would highlight American basketry. The outcome is an exhibition of over 90 baskets that opens at the University of Missouri in January 2017 and will travel throughout the United States through 2019. The show is enhanced and supported by an interactive website, a scholarly print catalog, and an iCatalog. It is a testament to the vision, enthusiasm, and collaboration of the curators and their graduate students as well as the support of artists, donors, funding organizations, university personnel, and museum professionals.

Recognizing that a traveling exhibition would require a host institution, Russell and Stealey contacted museums that might have the interest and resources to collaborate. Alex Barker, Director of MAA, expressed enthusiasm and suggested Stealey contact Kristin Schwain, then Interim Curator of American and European Art. Stealey and Schwain discussed the project and envisioned using it as the basis for three graduate-level museum studies courses that married theory and practice.

Enrolling students from the departments of anthropology, art, art education, art history and

archaeology, classics, and history (among others), the first group developed the exhibition's content and structure. The second focused on the armature of the iCatalog, and the third on object-centered teaching in museums and digital environments. The students' research, writing, and innovative ideas transformed a casual conversation into an expansive, multimedia production with three primary aims: to introduce audiences to the dynamism and variety of contemporary baskets and their makers; to teach viewers how to look at and interpret baskets in relation to their materials, techniques, and histories; and to provide a context for contemporary basketry rooted in American art and culture.

The resulting exhibition chronicles American basketry from the Industrial Revolution to its presence in the contemporary fine art world. It is divided into five sections. The first, "Cultural Origins," confirms that American historical baskets were rooted in local landscapes and shaped by cultural traditions, particularly those of Native America, Europe, and Africa. However, the craft has never been static, and with the rise of mass production and the Arts and Crafts Movement, basket makers began to create works for new audiences, markets, and purposes. Highlighting this section are a 19th-century Tlingit rattle-top trinket basket, two lidded double-weave Cherokee baskets by Eva Wolfe and Rowena Bradley, and a mid-20th-century Gullah lunch basket.

The second section highlights the "New Basketry" movement, which emerged on the scene in the 1960s

2



1. Shan Goshorn, **They Were Called Kings**; 2013; Arches watercolor paper, archival inks, acrylic paint; 13.5 x 9 x 9"; lent by the Shan Goshorn Family
2. Dorothy McGuinness, **Satellite**; 2012; watercolor paper, acrylic paint, waxed linen thread; 12.5 x 16 x 12"; lent by the artist
3. Katherine Lewis, **Rope Coil**; 2016; willow; 6 x 17.25 x 17.25"; lent by the artist

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during an explosion of interest in all craft media. Artists such as Lillian Elliot, Joanne Segal Brandford, Fern Jacobs, Gyöngy Laky, and John McQueen were influenced by a confluence of factors, including the experimentation with architecturally-scaled textiles, the feminist movement's celebration of traditional crafts as art, and back-to-the-landers' creation of handmade products. Ed Rossbach coined the term "New Basketry" and is credited with the movement's founding.

The final three sections, "Living Traditions," "Baskets as Vessels," and "Beyond the Basket" highlight three dominant strains of the contemporary basketry movement. The first showcases artists from the 20th and 21st centuries whose baskets perpetuate and transform the historical traditions in which they work. Responding to the growth of the art market, the loss of conventional materials caused by environmental devastation, and socio economic issues facing their communities, artists Katherine Lewis, Leona Waddell, Stephen Zeh, and others maintain basketry as a living tradition. While the baskets echo their historical antecedents and remain functional, artists invest them with their personal styles.

The energy generated by New Basketry fueled some artists' exploration into baskets as sculpture. Artists experimented with old and new production methods and embraced a range of materials, from prunings to metals, from thread to filament, from paper to photographs. The works in "Baskets as Vessels" retain their basket-ness but are not utilitarian. Rather, the relationship between inside and outside inherent in the vessel form enables artists like Mary Giles, Pat Courtney Gold, Shan Goshorn, and Lois Russell to reference the home, the human body, the past, and the psyche, as well as explore conceptual issues such as containment, freedom, identity, and functionality itself.

Still other artists bridge the gap between the craft origins of basket making and the medium's new place within sculpture, textile, and installation art. The final section,

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"Beyond the Basket," features artists who incorporate traditional and nontraditional techniques and materials and explore scale and dynamic form. These artists, including (among others) Kate Anderson, Jerry Bleem, Carol Eckert, Dorothy McGuinness, Nathalie Miebach, Amanda Salm, and Jane Sauer, interrogate a wide variety of ideas and issues, including the visualization of scientific data, postmodern appropriation, and cultural and environmental politics. In addition, they address the nature of art itself; how form and materials can be the subject and meaning of art; and how art navigates between and among utility, commodity, and the aestheticized object in the fine art world.

*Rooted, Revived, Reinvented* confirms basketry's status as a significant force in contemporary art. It also models a pedagogical approach to exhibition planning and design. Over 100 faculty, staff, students, and community members have been integrally involved in the exhibition's development over the past four years. The project represents, too, a dedicated community of artists and collectors who loaned their works to the exhibition. It relies on the support of individual donors as well as a host of organizations, including NBO; the Center for Craft, Creativity, and Design; and the Windgate Foundation. It compiles the knowledge and insights of critics and scholars from a host of disciplines who bring their expertise to the print catalog, and it embodies the enthusiasm of galleries and museums around the country that will host the exhibition in the next three years.

For further information, visit the exhibition's website at <http://americanbasketry.missouri.edu> or Facebook page at [www.facebook.com/americanbasketry](http://www.facebook.com/americanbasketry).

*Josephine Stealey* is an artist, curator, and Professor of Art at the University of Missouri. A nationally recognized artist in the contemporary basketry movement, Stealey's work is exhibited widely and appears in many private and public collections, including the National Portrait Gallery and Smithsonian American Art Museum. She is a contributing author for the *International Surface Design Journal*, *Fiberarts Magazine*, and the National Basketry Organization's *Quarterly Review*. She teaches workshops across the country, curates and juries exhibitions, and lectures on contemporary American basketry at national and international conferences. After leading the fiber program at the University of Missouri for more than thirty years, Jo became Chair of MU's Department of Art in 2015.

*Kristin Schwain* is Associate Professor of American Art at the University of Missouri. After receiving a joint PhD in Art History and Humanities from Stanford University, Schwain joined the Department of Art History and Archaeology at MU in 2001. In addition to her book, *Signs of Grace: Religion and American Art in the Gilded Age* (Cornell University Press, 2008), Schwain has contributed chapters to edited volumes and journals on artists of the African diaspora, including Jacob Lawrence, Henry Ossawa Tanner, and Rolando Estévez, as well as historiographic and methodological studies on the intersection of American art and religion. She has also curated exhibitions on American and Afro-Cuban artists for the MU Museum of Art and Archaeology.

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4. Gyöngy Laky, **Traverser**; 2016; branches, commercial wood, screws, acrylic paint; 24 x 24 x 24"; lent by the artist
5. Leona Waddell, **White Oak Egg Basket**; 2004; white oak; 10 x 13 x 9"; lent by Scott Gilbert and Beth Hester
6. Ed Rossbach, **Mickey Mouse Coil Basket**; 1975; synthetic raffia, sea grass; 6 x 9 x 9"; lent by Jim Harris
7. Eva Queen Wolfe, **Lidded Double Weave Basket**; 1995; river cane, bloodroot dye; 9 x 7 x 7"; lent by Lambert G. Wilson
8. Stephen Zeh, **Pack Basket**; 2016; brown ash; 18 x 16 x 12"; lent by the artist
9. Charissa Brock, **Adagio**; 2012; tiger bamboo, waxed linen; 23 x 29 x 26"; lent by the artist



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ads



## ALL THINGS CONSIDERED 9 BASKETRY IN THE 21<sup>ST</sup> CENTURY

JULY 20, 2017 – MARCH 30, 2018

AMERICAN ART COMPANY | 1126 BROADWAY PLAZA | TACOMA, WASHINGTON

Selected entries will also travel to Sally D. Francisco Gallery, Peters Valley School of Art, Layton, NJ  
and Society of Arts + Crafts, Boston through March 2018

National Basketry Organization (NBO) is a national non-profit organization with a mission of promoting and preserving the art, skill, heritage and education of traditional and contemporary basketry techniques. We do this in several ways through a variety of educational initiatives that include organizing professional gallery and museum exhibitions.

You are invited to submit work for the NBO biennial juried exhibition: *All Things Considered 9*. This traveling exhibition will be held in conjunction with the NBO 2017 Biennial Conference. The NBO *All Things Considered* exhibitions have become an important record of artistic work within traditional and contemporary basketry. They are unique in their focus on basketry and in their inclusion of the full range of work being executed by well-known and emerging artists. 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. NBO will produce a catalog of the exhibition and artists selected for the exhibition will receive one complimentary copy of the catalog. All work in the show will also be in a gallery of photographs on the NBO website and given exposure in other online media. NBO encourages both established and emerging artist to submit work.

Submissions will be evaluated on concept, design, technique, craftsmanship and creative exploration. It is important to send high quality digital images. Work that differs significantly from the submitted digital image will be ineligible for the exhibition and returned to the artist. Submission to *All Things Considered 9* implies that the artwork represented on the digital images will be, if selected by the jurors, available for the duration of the exhibition and the artist understands that all accepted work, without exception, must remain for the duration of the exhibition.

**Lloyd E. Herman** – NBO is pleased to welcome Lloyd E. Herman as the juror for *All Things Considered 9*. From 1971 – 1986 Lloyd Herman was the founding Director of the national craft museum of the United States, the Smithsonian Institution's Renwick Gallery. He has lectured on American craft throughout the United States as well as Australia, Canada, England, Hong Kong, Iceland, India, Indonesia, New Zealand, Pakistan and Japan. Herman is the author of *Art That Works: The Decorative Arts of the Eighties, Crafted in America*, among many others. Herman is a native of Oregon and lives and works in Seattle, Washington.

**ENTRY PROCEDURE:** All submissions must be submitted through CaFÉ ([www.callforentry.org](http://www.callforentry.org)). Follow procedures outlined on the website. Required information for submissions:

1. Name, address (and shipping address if different), telephone number, email address.
2. Up to 3 works may be submitted. Each work should include one overall image and one detail, up to a total of six images.
3. Image requirements: images should be no smaller than 1920 pixels on the longest side and the resolution set at 72 ppi/dpi (standard web resolution).
4. Include retail price for each work submitted. If not for sale, insurance value must accompany submission.
5. A brief artist statement about your work – Maximum 1000 character limit.

**ELIGIBILITY & ENTRY FEES:** The exhibition is open to all members of the National Basketry Organization (NBO). Artists who are not current members are also eligible to submit work to the exhibition. Three pieces may be entered per artist. Works exhibited in previous NBO exhibitions are not eligible. Work must be completed in the last three years (2014-2017) and may not exceed six feet in any direction and weigh no more than can be handled by two people. \$35 entry fee for NBO members; \$40 entry fee for non-members. Payment required by Visa/MC only through the online CaFÉ form.

**AWARDS:** Multiple Juror's Awards of \$3000 total.

**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 be available to travel and remain on display until the conclusion of the exhibits.

**SHIPPING:** Shipping instructions will be sent with the acceptance notification. Work should be well packed and shipped in a reusable container that can be used to travel to three venues. Artists are responsible for the cost of sending and the return shipping of their work. Hand delivery and pick-up of work allowed during gallery hours. You **must** include a prepaid return shipping label in the package for FedEx, UPS or USPS.

**SALES:** Please note that the price of an accepted entry may not be changed after it is set. If artwork is sold during the exhibition, the artist will receive 50% of the retail price. Mark work "NFS" if it is not available for purchase. Include value of entry for insurance purposes.

**INSURANCE:** It is the artist's responsibility to maintain insurance during transit to American Art Company and as well as when the work is returned from the Society of Arts + Crafts. Work will be insured during transit between venues and while in the possession of the galleries.

**Please note:** CaFÉ, [www.callforentry.org](http://www.callforentry.org), will not accept any entries after the deadline of February 15, 2017.

### FOR QUESTIONS OR MORE INFORMATION

Contact Carol Eckert, NBO at [CIE@nationalbasketry.org](mailto:CIE@nationalbasketry.org)

With support from  
The Lenore G. Tawney Foundation

### CALENDER

**FEBRUARY 15, 2017**  
Exhibition entry deadline

**MARCH 15, 2017**  
Jury notification sent

**APRIL 15, 2017**  
Accepted entry catalog  
images due

**JUNE 24 – JULY 1, 2017**  
Accepted entries due at  
American Art Company  
(check gallery hours)

**APRIL 2018**  
Traveling work returned

JURING/JUROR



# STRONG BIASES

## THE BASKETRY OF JUDITH SAUNDERS

BY MICHAEL McMILLAN

Judith Saunders has explored functional and sculptural forms of plaited basketry for over 30 years. She has become particularly known for the manner in which bias plaiting, painted paper, and copper come together as a vehicle for her experiments in color and form. As a longtime arts educator, Saunders has also been able to pair her ambitious design mentality with an appreciation for traditional instruction and time-honored techniques. Whether in the classroom or working with her hands on the next piece, Saunders has had a prolific journey in basketry that doubles as a powerful testament to the life-sustaining joys of the handmade.

Born and raised in Norfolk, Virginia, Saunders describes her upbringing as decidedly down to earth. Her mother stayed at home raising three daughters, while her father worked as an aircraft mechanic at the local air station. "My dad grew up on a farm in Kansas without a lot of money...if he wanted something, he made it," recalls Saunders. She witnessed his strong work ethic and pragmatic resourcefulness. It followed, then, that Judith pursued her goal of an arts career with great tenacity, becoming the first member of her family to attend college—graduating from Old Dominion University in 1972 with a BS in Art Education.

Upon graduation, Saunders began teaching in the Norfolk public schools, and in 1980 started taking graduate credits at the Arrowmont School of Arts and Crafts, in association with the University of Tennessee-Knoxville. It was at Arrowmont that she was exposed to a diversity of artistic experiences in the studio, including metalworking, textile

production, photography, and woodworking. An inspirational spark came in 1986, when Saunders spent two weeks at Arrowmont completing her teacher recertification credits. Part of this time was spent in David LaPlantz's course "Cold Connections in Metal" to find an alternative to soldering. However, needing an additional week of credits, she also enrolled in "Plaited Baskets" with David's wife, famed fiber artist Shereen LaPlantz—hence, the spark.

"[It] sounds cliché, but it was my life-changing experience," says Saunders of her time with Shereen, as she wove with paper for the majority of the week and was exposed to foundational techniques of the practice. Saunders confesses that she would not be where she is today without the cumulative effect of both David and Shereen's instruction. While future experiences at Arrowmont in other media would continue to propel her forward artistically, she would not take another basketry class until after her retirement from teaching in 2002. Nevertheless, these in-between years involved experimentation and self-discovery, as Saunders explored the potential shaping possibilities of both paper and copper—an approach that continues today.

Her process begins with straight plaiting a flat area, followed by diagonal bias plaiting that begins the dimensionality. Says Saunders, "the fun begins with the diagonal plaiting, the shaping and creating of volume and form," as her excitement and energy shines brightest in this explorative jumping-off point. Saunders uses rags,



OPPOSITE PAGE  
**Cool Transition**; 2012;  
watercolor paper;  
bias-plaited, stitching;  
15 x 10 x 10"



THIS PAGE  
ABOVE: **Offset**; 2014;  
copper; bias-plaited;  
7.5 x 1.5 x 6.5"

BELOW: **Far-Reaching**;  
2015; Ocracoke shell,  
driftwood, papyrus, cotton  
cord, copper wire, cedar  
bark, sedge; 20 x 16 x 6.5"







sponges, and other tools to apply diluted fabric paints onto the 140-lb. watercolor papers that become part of her forms. This painting is done on both sides, with one side being a solid color and the other a mixed variety of tones and hues. This results in compelling interior-exterior contrasts in Saunders's basketry constructions.

Her Handweavers Guild of America award-winning *Diamonds Are Forever* is a particularly good example that showcases the qualities that result from these contrasts. Purple and green patterning from the base directly corresponds to the checkered designs and line work on the exterior. This work features a multilayered, banded rim, in which the weave is brought over the top of the form, vertically woven downwards to create a new layer, and then repeated—resulting in four layers. This multilayered section provides structural reinforcement for the form, as well as an added visual dimension for viewers.

This banding is also represented in the exquisite red-and-navy *Fire and Ice*, which includes a lid and numerous fold-over curls for added texture. These curls are a common motif in Saunders's basketry, created by threading additional strips through the weave, curling them over, and then tucking them back into the weave. While ambitious color is a common occurrence in Judith's forms, *Fire and Ice* has far more tonal restraint, a feeling also present in the color gradations of *Cool Transition*.

A particularly distinctive visual effect that Saunders has explored is her self-labeled "pleat," which is boldly on view in the recently constructed *Royally Attired*, a tour-de-force of shimmering color and spotless technique. The multiplicity of these pleats in the upper region results in an oscillation of diameters in the swirls, and these contrasts are further accentuated by the addition of stitched-in beads. Curvature also shows up in Saunders's drapery-like, "pillowed" forms of both copper and paper, as seen in *Pleated and Pleated in Copper* and those works in her *Patchwork Series*.

*Angles and Curves* is an even fuller expression of the way in which a flat material can render a variety of shapes in bias plaiting, as well as an example of the monochromatic copper work Saunders displays side by side with her vivid paper basketry. The cutting and utilization of sharp copper strips can make executing a three-dimensional form a tremendous difficulty. An example of Saunders's talent and dexterity with the material can be seen in *A Cut Above*, which won second place in the multimedia exhibition of the Hampton Art League in Virginia in 2013. This begins with the plaiting of 1-inch copper strips in the bottom section. These strips remain continuous as they are cut down the middle into two ½-inch strips, which are woven to comprise the middle section. This halving is done an additional time, as the resulting ¼-inch copper strips make up the top portion. Upon completion, separate ½-inch copper strips are intricately woven into the central area to create the triangular forms.

It is clear that Saunders has found technical and conceptual creativity within the parameters of her materials. Never

one with a desire to do the same thing twice, every piece is done in a natural, impromptu fashion, despite the technical capacity required to do the work. This approach is of greater emphasis in Saunders's organic, freeform *Shell Series*. Inspired by the time she spends at her second home on North Carolina's Ocracoke Island, Saunders has developed the *Shell Series* over many years, and according to her, it reflects her "beach-bum side." Saunders incorporates a combination of natural materials—waxed linen, waxed cotton, and copper wire—into these sprawling constructions. Time spent with individuals such as Polly Adams Sutton, Peggy Wilcox, Judy Zugish, and Karen Tembreull has also influenced these forms, through the incorporation of materials such as shells, cedar bark, and sedge grass. While the development of Judith's plaited work was the result of inward self-discovery, the growth of the *Shell Series* is the result of her experiences in the outdoors and side by side with others.

Saunders continues to find ways to share her techniques and ideas with others, sometimes with a struggle. "I'm amazed at the number of people that are so afraid of bias weave," says Saunders. She has demonstrated her practice to those at the Tidewater Basketry Guild's annual conference in Virginia and the Weaving Odyssey in Pennsylvania, and will be at the John C. Campbell Folk School in North Carolina in March 2017, where she will teach a class entitled "Traditional Scandinavian Baskets Using Nontraditional Materials."

Saunders has received greater professional opportunities and increased exposure over the last 15 years, such as through exhibitions of the National Basketry Organization, Basketry International, Northeast Basketmakers Guild, and the Contemporary Art Center of Virginia (now the Virginia Museum of Contemporary Art). Her work can be seen in the 2009 publication *Plaited Basketry with Birch Bark* by Vladimir Yarish, Flo Hoppe, and Jim Widess.

As the field of contemporary basketry gains further acceptance for its aesthetic, conceptual, and narrative capabilities, the spotlight will glow brighter for dedicated practitioners of the craft. Judith Saunders's persistence and infectious passion is a crowning example for those looking to communicate to others the joys that basketry can deliver—and its rightful place in the storyline of contemporary art.

*Michael McMillan*  
is Associate Curator at Fuller Craft Museum in Brockton, Massachusetts. Passionate about the future trajectory of contemporary craft-based media, he also writes for *American Woodturner* and *Metalsmith* and speaks on issues in contemporary craft.



OPPOSITE PAGE  
TOP: *Angles and Curves*; 2012; copper; bias-plaited; 12 x 8 x 8"  
BELOW: *Royally Attired*; 2016; painted watercolor paper, beads; bias-plaited; 8 x 6.5 x 6.5"

THIS PAGE  
ABOVE: *Diamonds Are Forever*; 2005; painted watercolor paper; bias-plaited; 5 x 6.5 x 5"  
BELOW: *Pleated and Pleated in Copper*; 2008; copper; bias-plaited; 5 x 6.5 x 5"x 6.5"







# ENCHANTED: MARY CATELLO'S EXPLORATION OF PALM INFLORESCENCES

BY LEANNE JEWETT



"I was mesmerized," says Mary Catello as she describes her first encounter with basket making. On vacation in Sedona, Arizona, she brunchd at a hotel named, appropriately enough, Enchantment, where Shirley Albrecht was demonstrating basket weaving. Catello had never really considered how baskets were made and was fascinated by what she saw. "I had never seen anything like that.... They were beautiful, very artsy."

She asked questions and watched for a long time. Her enchantment was enduring. Back home in Southeast Florida she looked for a teacher, but the nearest she found was a guild on Florida's west coast. Undaunted, she made the three-and-a-half-hour drive there and back every two or three weeks to learn basket making from Judy Briscoe.

On one trip, Catello spotted what Briscoe called a "Florida Basket" among the myriad of baskets in her garage studio. Catello was immediately drawn to the basket and the palm inflorescences it was made of: "I just fell in love with it."

She still has the four-inch "Florida Basket" that she made that day. "Oh yeah, I saved that one. And from that I developed my own style and explored many different materials to combine with the palm inflorescences.



That has become my niche." It is a niche that she continues to broaden by experimenting with new materials and techniques, in sizes from this first four-inch basket to sculptures over five feet tall. "I feel like because I use inflorescences my work is identifiable, but I want to expand....I want to be able to incorporate other materials.... You need to keep experimenting, and with basket making it's endless."

Back at home in Southeast Florida, she longed for the camaraderie of other basket makers, so when two women who had seen her work in a gallery approached her to teach, she took them up on it. She followed that with starting a guild, the beginning of today's Southeast Florida basket-making community—where she continues to be very active.

"Paper, bought or self-made, has become a big influence on some of my work," Catello says. Again, classes are not readily available, so she looks to the Internet and other outside influences to broaden her vision. "Actually, I find the NBO Convention to be my favorite place to learn because they bring in artists that [otherwise] I wouldn't have the opportunity to go to."

Though Catello does work with other materials, she continues to explore palm inflorescence, expanding its possibilities by combining it with other mediums such as the paper, copper strips, and copper rings. Her recent random weave basket, *Sunday Best*, incorporates wire mesh and copper strips. Its free form and the copper curls give it a festive air. *La Reina* is a colorful example of her foray into using paper. In it she has incorporated sculpted mulberry paper as well as dried coconut flowers.

She often embellishes her work with natural elements such as philodendron sheaths or the dried coconut flowers that come from the coconut palm, which she used to embellish *Lady of the Earth*. She says she rummages through her neighbors' roadside cuttings looking for interesting embellishments. "It's amazing what you can find."

Her "finds" sometime lead to sculptural work like *Tree Hugger*, which combines palm inflorescences with a palm boot and natural

OPPOSITE PAGE:  
TOP: Queen palm with  
inflorescence ready to be  
cut down.  
BOTTOM: **La Reina**; 2016;  
reed/mulberry paper/coconut  
palm flower; weaving and  
paper sculpting; 24 x 16 x 16".

THIS PAGE  
TOP LEFT: **Sunday Best**; 2016;  
random weave of reed and  
palm inflorescence; wire mesh,  
copper strips, copper acrylic  
paint; 6.5 x 12 x 8".  
BOTTOM LEFT: Catello's first  
"Florida Basket"; 2006; palm  
inflorescence, philodendron  
leaf, coconut flower; 5 x 4 x 4"  
BELOW: **Lady of the Earth**;  
2010; wire armature, palm  
inflorescence; 20 x 12 x 9"







embellishments. *Sunburst* is a large (30 inches in diameter) wall hanging made of painted pods from a mimosa tree.

When she first started using inflorescence she picked the spiny stalks off the street, but soon discovered that they were often too dry or even beginning to mildew. In the years since, she has greatly improved her collection methods, assuring freshness by following behind tree trimmers and even keeping her own tools to clip off the opened pods when a tree is low enough.

Though there are many types of palms in Florida, Catello prefers the inflorescence of the Queen Palm for weaving. The Queen Palm inflorescence, which is in fact flower stems, develops inside a pod that opens when ripe, exposing the spiny stalks. Then the pod is trimmed off the tree and the wavy stems clipped off the central branch. These stalks are generally 14–24 inches in length and there may be as many as 50 stalks within one pod.

The short stems are wider on one end than the other and vary in color, making it necessary for Catello to carefully plan each piece, sketching her idea out and blending or separating colors depending on the planned result. Though a single tree might have four or five pods, each pod is different. “They’re like people; no two are exactly alike. So, when you’re actually deciding to make a piece...you have to have an idea of the size.... you have to really study your plan and then...decide on your material before you go forward.”

She has boxes and boxes of inflorescences, which she pulls out when planning a piece, choosing color and thickness to emphasize or shade an element. If she’s not pleased with the colors she has, she does sometimes apply a varnish to change or unify the color.

Though she has become adept at choosing and preparing material, Catello has also learned to adapt to and work with the nature of this intransigent medium. “It’s not a very user-friendly material,” she explains. “The inflorescence is very, very stiff and doesn’t always cooperate with what you’re doing.” Sometimes she sketches out something that she wants to do and it just won’t work, so then—as with all artists—she goes where the material takes her.

She also sometimes uses the boot, the stiff base of the palm frond that falls off the tree when the palm frond dries. She explains that the boot is more like working with bark and requires a lot of preparation to soften it and cut



it into strips. The boot itself can be 3 feet wide and up to 6 feet long. The boot is the main component of her 2015 piece *Evening*.

Not only has Catello’s passion for weaving baskets never waned, but it has blossomed into a community of basket makers and those who appreciate the art of basket making. She formed the South Florida Basket and Fiber Guild ([www.southfloridabasketandfiberguild.org](http://www.southfloridabasketandfiberguild.org)) to share the knowledge and spread the word. “We keep trying ways to make people aware of baskets and fiber arts and how it all works together.” At the time of this interview, she was putting together a PowerPoint presentation featuring different basket weavers to present at a well-attended event scheduled at the Lighthouse Art Museum in Tequesta, Florida. “People just don’t understand [basket making] and it’s nice to be able to show them and expose them to how limitless it is.” She is also spearheading an event that the guild is putting together in January, where Lois Russell will act as one of the judges.

Besides teaching and working with the guild, Catello finds time to weave her baskets. Her work is featured in three galleries in Florida: Artisans on the Ave in Lake Worth and Village Art Studios in Tequesta, both on the east coast, and Florida Craft Arts on the west coast in St. Petersburg, which has been called the Arts Mecca of Florida.

Inspired by a single demonstration, Mary Catello has created a body of work, developed a community of artists and friends, and continues to spread the enchantment that she found in the art of basket weaving. To see more of her work visit her website at: [www.earthartbymaryandteri.com](http://www.earthartbymaryandteri.com).

*Leanne Jewett* is a freelance writer and editor as well as managing editor of *Fiber Art Now Magazine*. A fan of basketry, and the wife of basket maker Brian Jewett, she has taken basket-making workshops with the Los Angeles Basketry Guild and the Misty Washington Gourd and Basket Guild. She welcomes questions and comments at [Leanne@BlueLadderServices.com](mailto:Leanne@BlueLadderServices.com)

OPPOSITE PAGE:  
TOP: Mary Catello harvesting Queen Palm inflorescences.  
BOTTOM: **Tree Hugger**; 2014; palm inflorescence rooted in palm root random weave embellishment; 11 x 13 x 4”.

THIS PAGE  
TOP LEFT: **Sunburst**; 2012; wall hanger; painted pods from a Mimosa tree 30” diameter.  
BELOW: **Evening**; 2015; manipulated palm boot, palm inflorescence handle; 8 x 7 x 3”







# PALM INFLORESCENCES

BY SHEREEN LAPLANTZ

ILLUSTRATED BY JANE SULLIVAN

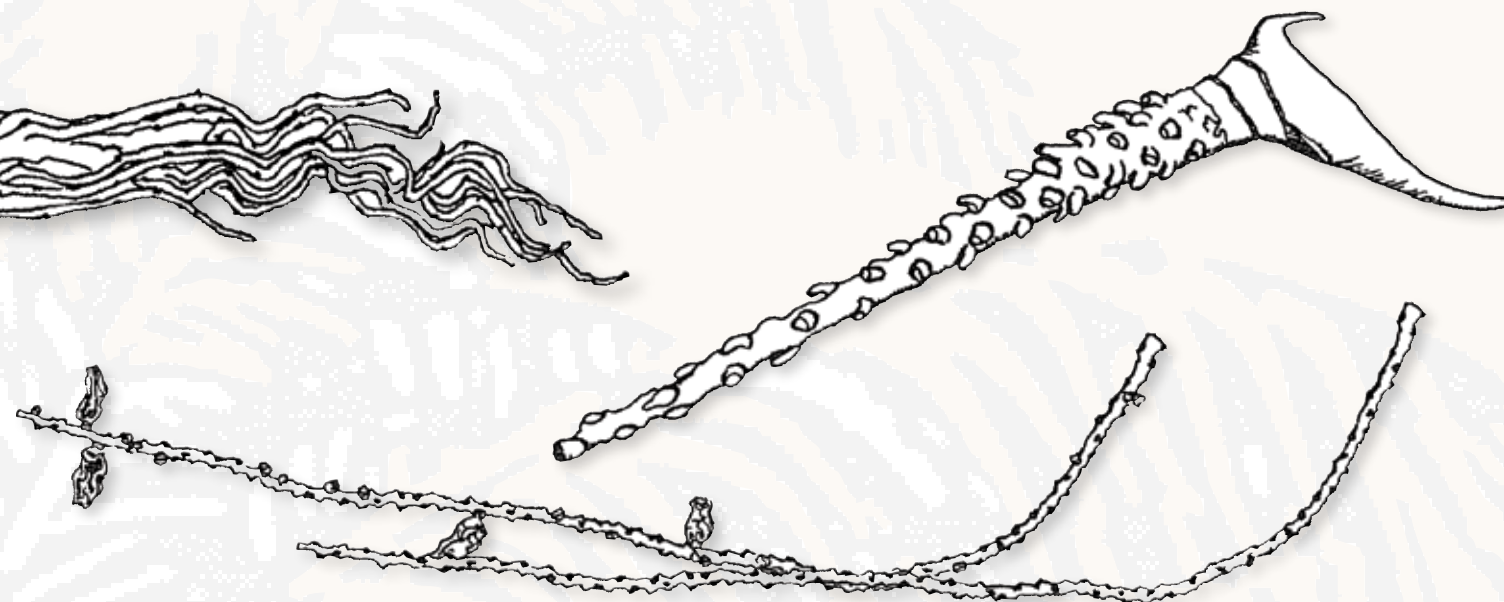
Thinking of a snowbound winter coming and wondering what materials you can collect during those weather conditions, I decided you would all take a vacation! Those of you living in warm climates probably won't take a winter vacation, but you have palm trees around you already. Those of you who do take winter vacations will probably go to warm climates where there are palm trees. So, you're getting an article on palm inflorescences. They're wonderful to use.

Palm inflorescences, racemes, or date sticks are all names used for the same thing. According to the Botany Department at Humboldt State University, we should be calling them *inflorescences*—just in case you wanted to know.

## HARVESTING

The palm inflorescences tend to grow as many, many sticks on a main stock. The sticks are what we generally see used in basketry. I have also used some of the stocks; however, some stocks are large enough for a Christmas tree, so they might not be usable.

Harvest the stick parts by clipping them off of the stock. Depending on the variety of palm, you can use scissors, pruning shears, or a saw. It's easiest to harvest inflorescences when the stock has



fallen off of the palm tree. At that point it is dead, dry, and easy to manage. If you prune the inflorescences off while they are still on the palm, you may have to climb up quite high. Also, the palm won't be happy to have its sticks chopped while they're fruiting.

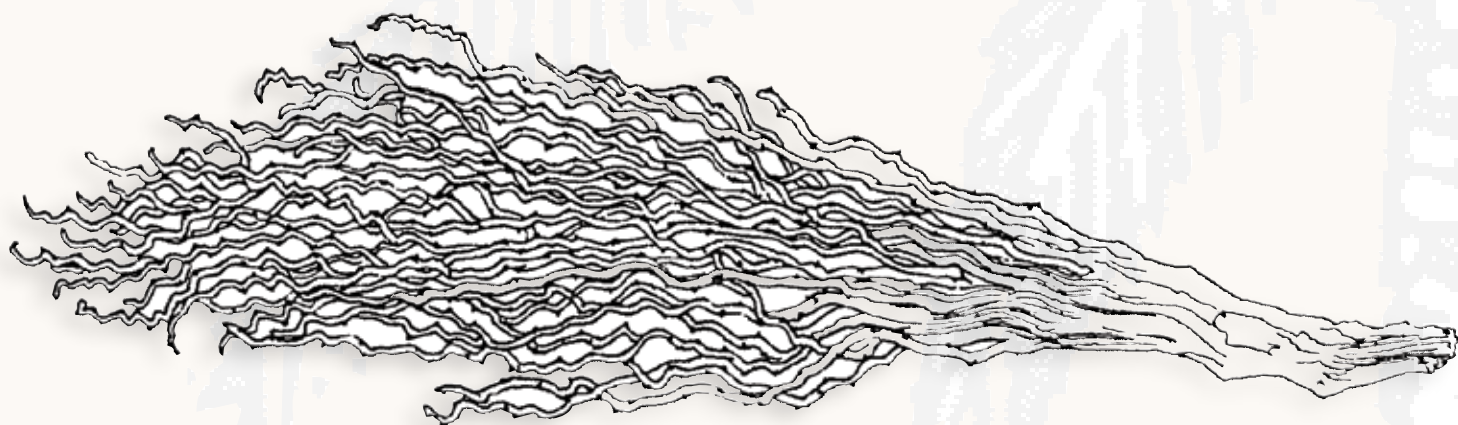
Store the inflorescences however you wish. They have been out in the weather for quite a while and have already become bleached out or dried up. Inflorescences generally range in color from buff to beige to weathered gray. One very knobby variety in my collection is a charcoal gray.

## TO USE

Inflorescences are frequently pliable enough to use "as is." Since they are round and knobby, I prefer to twine with them. Generally I see other artists either twining or coiling with inflorescences. They do make an interesting fiber bundle to coil around and leave slightly exposed.

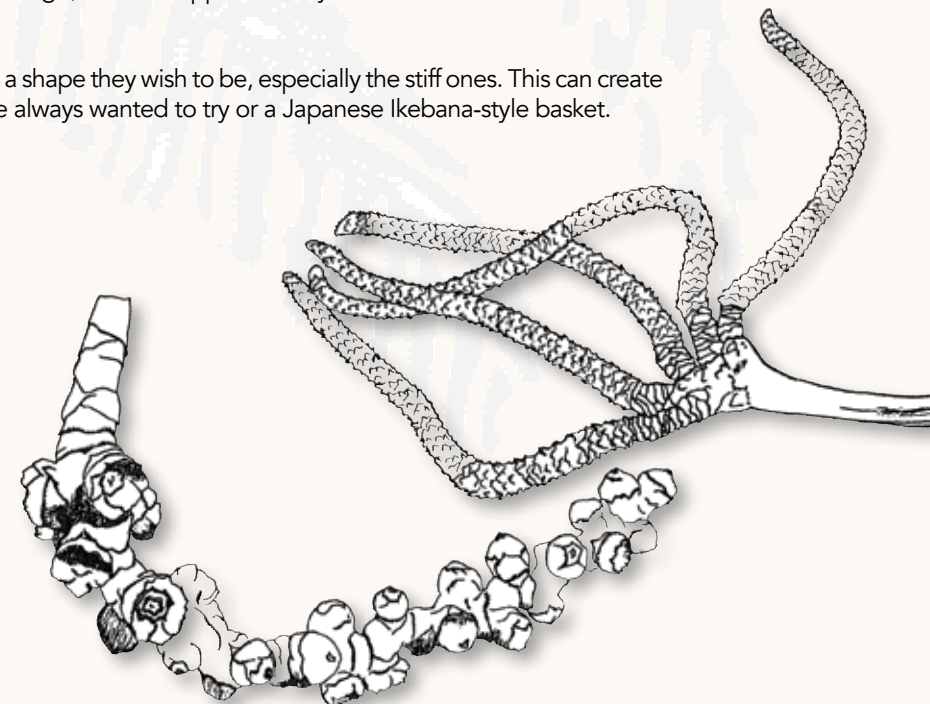
Some inflorescences are too stiff to twine with. I have never been able to soak, or even boil, the stiff ones into pliability. I don't know if I've just been trying the wrong ones, or if inflorescences just don't become pliable through soaking. (There are approximately two dozen varieties I've worked with, which is a small sampling.)

Inflorescences often recommend a shape they wish to be, especially the stiff ones. This can create some of the exotic shapes you've always wanted to try or a Japanese Ikebana-style basket.

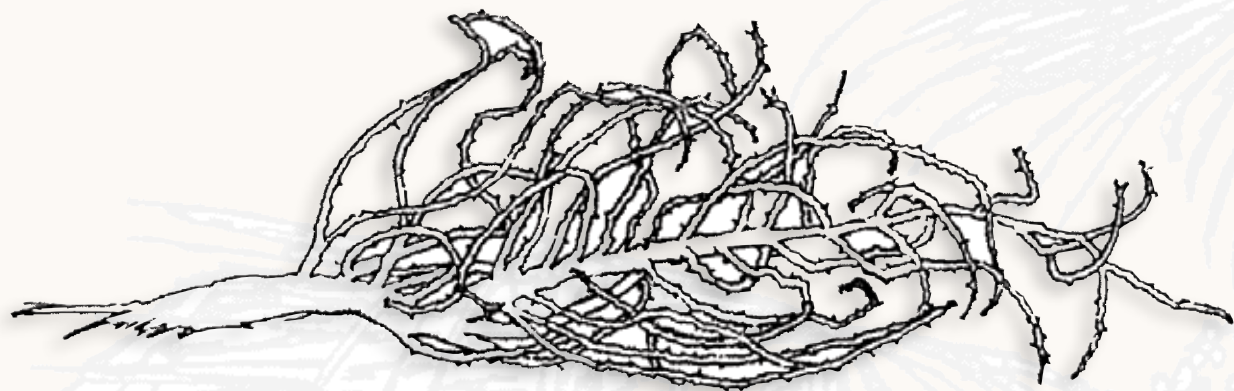


OPPOSITE PAGE  
BELOW CENTER: Inflorescences  
on a stock, common to Southern  
California and the Southwest.

THIS PAGE  
TOP: Denuded inflorescence stock.  
RIGHT: I think this is a Sugar Palm  
inflorescence from Hawaii. It is thick,  
stiff, charcoal gray, and wonderful!







## VARIETY

As you can see from the illustrations, there are many different varieties of palm inflorescences. Since it has been a while since I collected many of these, and some were sent as gifts, I will not attempt to identify any individual inflorescence. Instead, I recommend you look around you at the palm trees. See what comes off them. Then look again when you're somewhere else; the inflorescences could be very different.

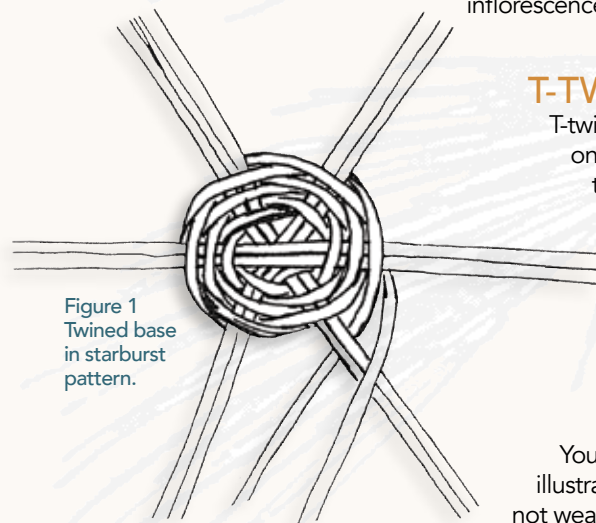


Figure 1  
Twined base  
in starburst  
pattern.

## T-TWINING OR WRAP TWINING

T-twining or wrap twining is a great way to get some of the stiff inflorescences onto a basket. If you have a stiff but beautiful element, you don't want to cover it up. You want to highlight it. But inflorescences are often too stiff to actually twine or coil. Rather than deciding not to use the stiff materials or to cover up the beautiful materials—T-twine.

Start T-twining with a regular twined base. I use a starburst pattern for my bases (see fig. 1). Twine the entire base and up the first few rows on the sides. Finish off the twiners by tucking in the ends or clipping off the excess.

Your twining will have to be closer together than mine. I'm trying to illustrate the technique. Lay the inflorescence over the side (see fig. 2). Do not weave it into the basket or interlace it in any fashion.

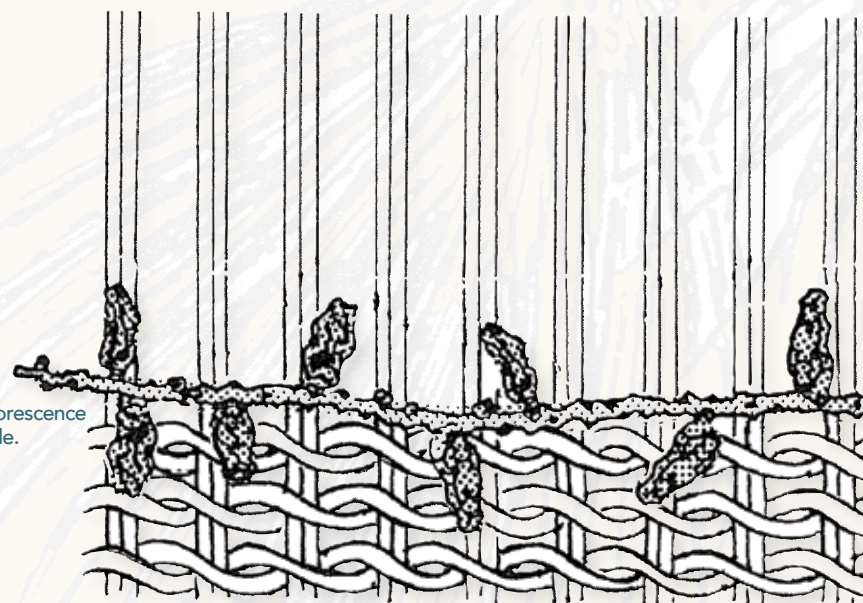


Figure 2  
Lay the inflorescence  
over the side.

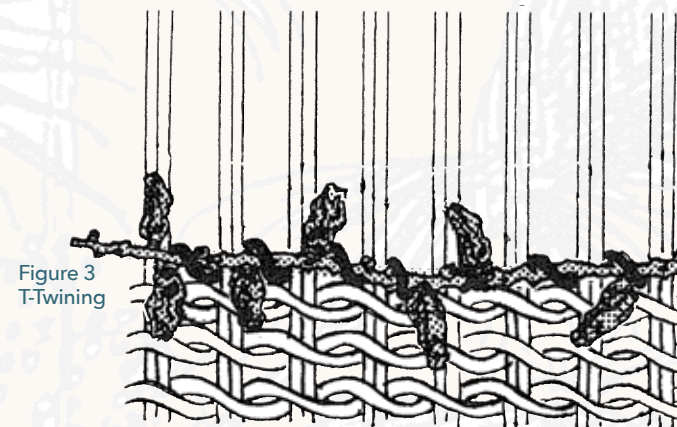


Figure 3  
T-Twining

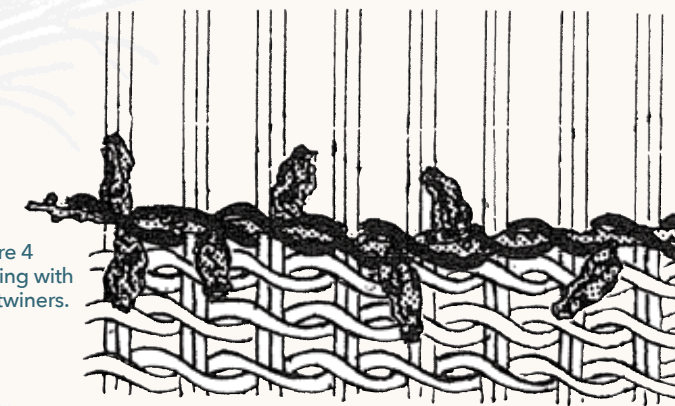


Figure 4  
Twining with  
two twiners.

Take a new element/twiner and start it. Then twine—behind the stake and in front of the inflorescence, behind the next stake and in front of the inflorescence (see fig. 3). Continue with this pattern around the basket. You can continue with this pattern for the entire body of the basket. This technique spirals up the sides.

For a variation on this technique, start with two twiners, or don't end off the twiners you were using for the base. Lay the inflorescence in front of the basket. Now twine, regular twining, catching the inflorescence in front of the basket (see fig. 4). It feels funny at first, but you'll get a rhythm going soon. The finished effect is lovely.

These techniques work well with any stiff materials or with any material that's so beautiful you want the full element exposed. Sometimes the techniques also work with fragile materials, but sometimes they simply become too exposed and suffer.

## ABOUT THE AUTHOR

*Shereen LaPlantz* is a basket artist, author, and publisher living in northern California. She has learned about and gathered palm inflorescences in southern California, throughout the Southwest, and in Hawaii. If looking for inflorescences, she recommends Hawaii.

## ABOUT THE ILLUSTRATOR

*Jane Sullivan* is illustrator and staff artist for *The News Basket*. Her interests outside of graphic arts are jewelry and music. She is currently in a rock band.

This article, including credits, originally appeared in *The News Basket*, October 1987, published by Shereen LaPlantz. Reprinted here with permission from David LaPlantz.

OPPOSITE PAGE  
TOP CENTER: These are tiny, fragile  
inflorescences, almost like filigree.

THIS PAGE  
RIGHT: Illustration credit: Patricia Andriese







# TRADITION & INNOVATION IN BASKETRY IX

TACOMA, WASHINGTON, UNIVERSITY OF PUGET SOUND  
JULY 18-23, 2017

Join us on the beautiful campus of the University of Puget Sound for our ninth biennial conference, **TRADITIONS & INNOVATIONS IN BASKETRY IX**. The heart of our conference is our workshops, and we are pleased to present an eclectic mix of instructors and materials for you to choose from.

New events for you at this year's conference:

- Extended workshops
- A new workshop choice: in lieu of a traditional hands-on workshop, this option will include tours of local artist studios and museums in the region
- An open weave area for socializing
- An expanded, attendee, non-juried exhibit, **MORE TO CONSIDER 2**
- An attendee marketplace

Our conference will begin on Tuesday with check-in from 1:00–5:00 p.m. followed by an opening dinner that evening. Keynote speaker Lloyd Herman will speak on “Craft into Art—a Century of (R)evolution.” One of the country's leading authorities on contemporary craft, Lloyd Herman is Founding Director Emeritus of the Smithsonian Institution's Renwick Gallery and former director of the Cartwright Gallery/Canadian Craft Museum. He has written extensively about the craft field and is active as a lecturer, independent curator and consultant. Mr. Herman serves as our jurist for **ALL THINGS CONSIDERED 9**. Also on Tuesday evening, you'll enjoy the 2017 Lifetime Achievement Award presentation to honor an individual whose work has influenced American Basketry.

The week is filled with many opportunities to gather and connect with others in the basketry world, including the Wednesday evening **MORE TO CONSIDER 2** exhibit opening, and an exciting Thursday afternoon downtown Tacoma visit to the opening of **ALL THINGS CONSIDERED 9** and area museums. On Friday evening, we hold our gala dinner and auction, and on Saturday night we'll wrap up with a barbeque supper and view an exhibit of work created during the conference. A more detailed schedule will soon be available on our website.



## TUITION

Tuition for a workshop is \$525. A payment of \$215 is due with registration, which includes a \$65 non-refundable processing fee and a \$150 conference deposit. The balance is due no later than January 16, 2017. Registrations after January 16 require full payment at the time of registration.

## HOUSING

The University of Puget Sound is a private, coeducational liberal arts college located at 1500 N. Warner Street in Tacoma, Washington. Registrants have three housing options:

- Option #1 — Trimble Hall offers suites containing five or six single rooms with a shared bathroom in each suite, as well as a kitchen/living area. This option includes linen service (beds made, water/chocolate).
- Option #2 — Oppenheimer/Smith Residence Hall offer a single room with a shared bathroom for each four to six residents.
- Option #3 — Oppenheimer/Smith Residence Hall offer a double room with shared bathroom for each twelve residents.

Both Option #2 and Option #3 have basic linens provided upon arrival. Please visit the University of Puget Sound website ([www.pugetsound.edu](http://www.pugetsound.edu), navigate to “Student Life”) to learn more about the location and features for these housing options, or visit the NBO website for a direct link.

Housing is not air-conditioned. Tacoma has mild summer weather. Historically, the high in Tacoma in July is between 72 and 76 degrees (F), with the average low at 56 degrees.

## SCHOLARSHIPS

Scholarships are available for both members and non-members. Complete information on our scholarship program can be downloaded from our website (<http://nationalbasketry.org/grants-scholarships-awards>). Scholarship applications will be accepted September 1 through October 7, 2016.

## REGISTRATION

The conference is open to both members and non-members. Registration begins September 15, 2016 for members and October 15, 2016 for non-members. The registration form is on the next page, or it can be found on our website ([www.nationalbasketry.org](http://www.nationalbasketry.org)).

Registrants will be placed in their first or second choice of classes, according to availability and based on the postmark or online date of application. All registrants have the option of being wait-listed for possible openings if their class choices are full at the time of registration. The balance of all fees is due after class assignment, but no later than January 16, 2017. These fees are non-refundable after January 16, 2017, unless class is cancelled.

Note that participants who register prior to October 15, 2016 will be sent workshop confirmations after November 11, 2016. Those registering after October 15th will be sent confirmations as available space can be confirmed.

## KEY REGISTRATION DATES

January 16	Full payment for the conference due
January 16	No refunds for cancellations after this date
April 1	Registration closes

## ADDITIONAL INFORMATION

For additional information, please visit our website, [www.nationalbasketry.org](http://www.nationalbasketry.org) or contact NBO Registrar at 617-863-0366 or [registrar@nationalbasketry.org](mailto:registrar@nationalbasketry.org).





9<sup>TH</sup> BIENNIAL CONFERENCE JULY 18-23, 2017

# 2017 NBO CONFERENCE REGISTRATION FORM

Please use a separate form for each individual, use ink, and print clearly.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip Code \_\_\_\_\_ Country \_\_\_\_\_

Email \_\_\_\_\_ Phone \_\_\_\_\_

Emergency Contact (required) Name \_\_\_\_\_

Phone Day \_\_\_\_\_ Evening \_\_\_\_\_

Guild Affiliation \_\_\_\_\_

A summary of workshops follows and more details can be found online at our website. Indicate your workshop selections with (1) for first choice and (2) for second choice. All workshop tuitions are \$525.

☐

Lanny Bergner: The Art of Metal Mesh Basketry

☐

Danielle Bodine: Paper Vessels

☐

Charissa Brock: Bamboo Splitting and Construction

☐

Clay Burnette: Pine Needle Basketry—Creating Texture, Pattern, and Free-Form Shapes

☐

Jill Nordfors Clark: Making Baskets With Gut: Techniques and Inspiration

☐

Barbara De Pirro: The Sculptural Form

☐

Kathey Ervin: Exploring Northwest Gold—Western Red Cedar

☐

David W. Fraser: Ply-split Braided Baskets in Plain Oblique Twining

☐

Lindsay Ketterer Gates: Exploring the Northwest—Baskets and Art

☐

Pat Hickman: Breathing Baskets

☐

Katherine Lewis: Colors and Textures, Playing with Willow

☐

Peeta Tinay: 4 Inset Handle Basket

☐

Shannon Weber: Pacific Sea Kelp Pouch

## HOUSING OPTIONS

Room and Board: Includes all meals, except Thursday evening

Option 1: Trimble Hall, Premium Single	\$625	_____
Option 2: Oppenheimer/Smith Residence Hall, Single	\$550	_____
Option 3: Oppenheimer/Smith Residence Hall, Double	\$500	_____

## REGISTRATION FEES

(Off campus participants - includes all lunches & dinners except Thursday evening)

Commuter Fee with workshop	\$200	_____
Commuter Fee (nonrefundable) without workshop	\$275	_____
<b>Registration Fee</b> (nonrefundable): Member \$65, Non-Member \$105		_____
<b>Conference Deposit</b>	<b>\$150</b>	<b>\$150</b>
Membership Dues (See page 26.)		_____
Workshop Tuition (due by 1/16/17)	\$525	_____
<b>Total Amount Enclosed</b> (minimum due with registration \$215)		<b>\$</b> _____

Balance of all fees is due after class assignment, no later than January 16, 2017. These fees are nonrefundable after January 16, 2017, unless class is cancelled.

Your acknowledgement signature below and your initial payment of \$215 must be received with your registration form in order to be processed.

By registering for a workshop, students assume the risk of working with the tools, equipment, and materials. I have read and agree to the conference refund and cancelation policy.

Signature (Required) \_\_\_\_\_

Date \_\_\_\_\_

**REGISTRATION QUESTIONS?** Contact registrar@nationalbasketry.org or call 617-863-0366.

Enclose a check or money order for \$215 US (registration fee of \$65 and \$150 conference deposit fee) payable to: **NBO** and mail to: NBO Conference, PO Box 1524, Gloucester MA 01931-1524

Please charge my credit card for the amount I have indicated above:

Card # \_\_\_\_\_

Exp. Date \_\_\_\_\_

Security Code \_\_\_\_\_

Signature \_\_\_\_\_

Date \_\_\_\_\_

\*Please note: Workshop photos are of the instructor’s individual work and represent techniques taught, and not necessarily what will be woven in class.





# MEMBERSHIP APPLICATION

## Become a Member! Renew Your Membership!

Your renewal date is now printed on the mailing label of the *Quarterly Review*. If you have questions about your membership, please email NBO at [info@nationalbasketry.org](mailto:info@nationalbasketry.org) or leave a message at our office number given below. You will always receive an email notification when your membership is about to expire. We will take care of recording your renewal to begin at the end of your current membership. When you renew please consider stepping up to a higher level of support. And thank you for being an NBO member.

All individuals, guilds, businesses, etc., can join at ANY level and receive the benefits associated with that level. In the case of groups with more than one member, the benefits of attending the conference, as well as rates and opportunities for entering into any exhibits, is limited to one representative from the group for each of these areas. You can process your new or your membership renewal online or by mail or phone. Just follow the guides for new memberships below.

**Individual memberships may include up to two people living at the same address, but only one copy of the Quarterly Review magazine and one conference-eligible registration. Please include a yearly mailing surcharge of \$10 for Canadian members and \$20 for all other international members.**

### Introductory Membership

- Subscription to *Over/Under* monthly e-newsletter
- Early registration for NBO Conference
- Member rate for entry to "All Things Considered" exhibit
- Eligibility to enter "More to Consider" exhibit
- Note: Introductory membership does not include receiving the *Quarterly Review* magazine

**1 Year Introductory \$35**

### Basic Membership

- All benefits of Introductory membership plus
- Annual subscription to the *Quarterly Review* magazine
- Free posting in *Over/Under* monthly e-newsletter
- Eligible to submit to NBO juried exhibitions

**1 Year Basic \$65 / 2 Years Basic \$125**

### Enhanced Membership

**Includes Teachers and Professional Artists, Museums, Nonprofits and Businesses**

- All the benefits of Basic membership plus
- Listing and link on the NBO website
- Visibility on NBO Facebook page and calendar listings

**1 Year Enhanced \$90 / 2 Years Enhanced \$175**

### Advocate Membership

- All of the benefits of Enhanced membership plus
- Annual recognition in *Over/Under* monthly e-newsletter
- A recent NBO exhibition catalog

**Various Levels Available: \$250-\$500**

### JOIN ONLINE

At: [www.nationalbasketry.org/nbo-membership](http://www.nationalbasketry.org/nbo-membership)

### JOIN BY PHONE

Call 617.863.0366. Please leave a message and we will return your call.

### JOIN BY MAIL

Please send this form and a check (made out to NBO) to: National Basketry Organization, Inc., PO Box 1524, Gloucester, MA 01930-1524 USA

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- ☐ **Introductory Membership** 1 year \$35      ☐ **Enhanced Membership** ☐ 1 year \$90    ☐ 2 years \$175  
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**CONSIDER GIVING A NBO MEMBERSHIP AS A GIFT!** Please make your tax deductible check payable to NBO and send to: PO Box 1524, Gloucester, MA 01931-1524, USA or apply and pay online at [www.nationalbasketry.org](http://www.nationalbasketry.org).

## CONFERENCES & RETREATS

### January 19–22, 2017

Texas Basket Weavers Association  
2017 Basketpalooza  
Houston TX  
<http://texasbasketweavers.com>

### February 24–26, 2017

Winter Weave 2017  
Wildwood Cultural Center  
Mentor OH  
[www.winterweave.com](http://www.winterweave.com)

### March 10–12, 2017

Willow Weekend  
High Amana IA  
[www.willowridgebaskets.com/Willow\\_Ridge\\_Baskets/Home.html](http://www.willowridgebaskets.com/Willow_Ridge_Baskets/Home.html)

### March 16–19, 2017

North Carolina Basketmakers  
Association Weaving Mania  
Durham NC  
<http://ncbasketmakers.com/convention.html>

### May 4–7, 2017

Conference of Northern California  
Handweavers  
Asilomar Conference Center  
Pacific Grove CA  
[www.cnch.org/conferences/cnch2017](http://www.cnch.org/conferences/cnch2017)

### May 15–21, 2017

Stowe Basketry Festival  
Stowe VT  
[www.roundhearth.com](http://www.roundhearth.com)

### June 18–27, 2017

Willow Gathering  
Decorah IA  
[www.willowridgebaskets.com/Willow\\_Ridge\\_Baskets/Home.html](http://www.willowridgebaskets.com/Willow_Ridge_Baskets/Home.html)

### June 28–July 2, 2017

Treadle Lightly  
ANWG 2017 Northwest  
Weavers Conference  
University of Victoria  
Victoria, British Columbia, CANADA  
[www.anwgconference2017.com](http://www.anwgconference2017.com)

### July 18–23, 2017

Tradition and Innovation  
in Basketry IX  
National Basketry Organization  
University of Puget Sound  
Tacoma WA  
<http://nationalbasketry.org>

### October 25–29, 2017

2017 Convention  
Association of Michigan Basketmakers  
Shanty Creek Resorts  
Bellaire MI  
<http://www.michiganbasketmakers.com>

### March 23–25, 2018

Los Angeles Basketry Guild Retreat  
Julian CA  
[www.labasketryguild.org](http://www.labasketryguild.org)

## EXHIBITS

### January 28–May 24, 2017

Rooted, Revived, Reinvented:  
Basketry in America  
Museum of Art and Archaeology  
Columbia MO  
<http://americanbasketry.missouri.edu>

### Ongoing–February 2017

Weaving Stories: Basketry in the Southwest  
Anasazi Heritage Center  
Dolores CO  
[www.blm.gov/co/st/en/fo/ahc/exhibits\\_and\\_events.html](http://www.blm.gov/co/st/en/fo/ahc/exhibits_and_events.html)

### Ongoing–March 31, 2017

Stickwork: Patrick Dougherty  
Peabody Essex Museum  
Salem MA  
[http://pem.org/exhibitions/181-stickwork\\_patrick\\_dougherty](http://pem.org/exhibitions/181-stickwork_patrick_dougherty)

### Ongoing–April 8, 2017

Standing the Test of Time: Kentucky's  
White Oak Basket Tradition  
Kentucky Museum  
Bowling Green KY  
[www.wku.edu/kentuckymuseum/white\\_oak\\_basket\\_tradition.php](http://www.wku.edu/kentuckymuseum/white_oak_basket_tradition.php)

### April 23–June 30, 2017

Woven Through Time: American Treasures  
Arizona State Museum  
Tucson AZ  
[www.statemuseum.arizona.edu/exhibits\\_events/about-the-basketry-project](http://www.statemuseum.arizona.edu/exhibits_events/about-the-basketry-project)

### May 12–August 27, 2017

Making It in Crafts III  
The Art Museum of Greater Lafayette  
Lafayette IN  
[www.artlafayette.org](http://www.artlafayette.org)

### June 2–July 17, 2017

Rooted, Revived, Reinvented:  
Basketry in America  
108 Contemporary  
Tulsa OK  
<http://108contemporary.org>

### Ongoing–August 26, 2018

Coiling Culture: Basketry Art  
of Native North America  
Emory University  
Michael C. Carlos Museum  
Atlanta GA  
[www.carlos.emory.edu/content/coiling-culture-basketry-art-native-north-america](http://www.carlos.emory.edu/content/coiling-culture-basketry-art-native-north-america)

### Ongoing–November 1, 2018

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

### July 20–September 2, 2017

All Things Considered 9:  
Basketry in the 21st Century  
American Art Company

Tacoma WA

[www.americanartco.com](http://www.americanartco.com)

## WORKSHOPS

### January 29–February 4, 2017

Backpack and Tote Class  
Susan Taylor  
John C. Campbell Folk School  
Brasstown NC  
[https://classes.folkschool.org/class\\_details.aspx?pk=19328](https://classes.folkschool.org/class_details.aspx?pk=19328)

### February 5–11, 2017

Miniature Black Ash Baskets  
Jo Ann Kelly Catsos  
John C. Campbell Folk School  
Brasstown NC  
[https://classes.folkschool.org/class\\_details.aspx?pk=19337](https://classes.folkschool.org/class_details.aspx?pk=19337)

### February 17–19, 2017

Weaving the Hand Bag Basket  
April Stone Dahl  
North House Folk School  
Grand Marais MN  
[www.northhouse.org/courses/courses/course.cfm/cid/982](http://www.northhouse.org/courses/courses/course.cfm/cid/982)

### February 17–19, 2017

Coiling With Waxed Linen on Gourds  
John C. Campbell Folk School  
Brasstown NC  
<https://classes.folkschool.org/Instructors.aspx?id=155975>

### March 5–10, 2017

Baskets for the Home  
Peggy McC Carson  
John C. Campbell Folk School  
Brasstown NC  
[https://classes.folkschool.org/class\\_details.aspx?pk=19374](https://classes.folkschool.org/class_details.aspx?pk=19374)

### March 10–12, 2017

Reticulated Twined Pouch  
Peggy Wilcox  
John C. Campbell Folk School  
Brasstown NC  
[https://classes.folkschool.org/class\\_details.aspx?pk=19386](https://classes.folkschool.org/class_details.aspx?pk=19386)

### March 10–12, 2017

Willow Weekend  
High Amana IA  
[www.willowridgebaskets.com/Willow\\_Ridge\\_Baskets/Home.html](http://www.willowridgebaskets.com/Willow_Ridge_Baskets/Home.html)

### March 17, 2017

Let's Start Weaving  
Judy Zugish  
Schack Art Center  
Everett WA  
[www.schack.org/classes/lets-start-weaving](http://www.schack.org/classes/lets-start-weaving)

### March 18–19, 2017

Birch Bark Tutorial  
North House Folk School  
Grand Marais MN  
[www.northhouse.org/courses/courses/course.cfm/cid/5](http://www.northhouse.org/courses/courses/course.cfm/cid/5)

### March 19–25, 2017

Traditional Scandinavian Baskets Using



Non-traditional Materials  
Judith Saunders  
John C. Campbell Folk School  
Brasstown NC  
[https://classes.folkschool.org/class\\_details.aspx?pk=19405](https://classes.folkschool.org/class_details.aspx?pk=19405)

**March 26–April 1, 2017**  
Charleston Sweetgrass Basket  
John C. Campbell Folk School  
Brasstown NC  
[https://classes.folkschool.org/class\\_details.aspx?pk=19412](https://classes.folkschool.org/class_details.aspx?pk=19412)

**April 7–9, 2017**  
Extreme Coiling! The Pine Needle  
Jean Poythress Koon  
John C. Campbell Folk School  
Brasstown NC  
[https://classes.folkschool.org/class\\_details.aspx?pk=19412](https://classes.folkschool.org/class_details.aspx?pk=19412)

**April 8, 2017**  
Beach Basket Forms  
Judy Zugish  
Schack Art Center  
Everett WA  
[www.schack.org/classes/beach-basket-forms](http://www.schack.org/classes/beach-basket-forms)

**May 4–7, 2017**  
Shifu Journey: Spinning and Weaving  
Mulberry Paper and More  
Donna Sakamoto Crispin  
2017 Conference of Northern California  
Handweavers  
Asilomar Conference Center  
Pacific Grove CA  
[www.donnacrispin.blogspot.com](http://www.donnacrispin.blogspot.com)

**May 4–7, 2017**  
New Uses of an Ancient Basketry  
Technique  
Lois Russell  
2017 Conference of Northern California  
Handweavers  
Asilomar Conference Center  
Pacific Grove CA  
[www.cnch.org/conferences/cnch2017](http://www.cnch.org/conferences/cnch2017)

**May 4–7, 2017**  
Chase Twills  
Anita Kraayeveld  
2017 Conference of Northern  
California Handweavers  
Asilomar Conference Center  
Pacific Grove CA  
[www.cnch.org/conferences/cnch2017](http://www.cnch.org/conferences/cnch2017)

**May 19–21, 2017**  
Bark Basketry  
Bill Smith and Mary Ann Smith  
John C. Campbell Folk School  
Brasstown NC  
[https://classes.folkschool.org/class\\_details.aspx?pk=19542](https://classes.folkschool.org/class_details.aspx?pk=19542)

**May 20, 2017**  
Pine Needle Pendants  
Sheri Smith  
Willamette Heritage Center  
Salem OR  
[www.willametteheritage.org/about-willamette-heritage-center](http://www.willametteheritage.org/about-willamette-heritage-center)

**May 21–27, 2017**  
Traditional Split Oak Basketry  
Bill Smith and Mary Ann Smith  
John C. Campbell Folk School  
Brasstown NC  
[https://classes.folkschool.org/class\\_details.aspx?pk=19555](https://classes.folkschool.org/class_details.aspx?pk=19555)

**May 21–27, 2017**  
Traditional Wheat Weaving  
Jo Ann Kelly Catsos  
John C. Campbell Folk School  
Brasstown NC  
[https://classes.folkschool.org/class\\_details.aspx?pk=19642](https://classes.folkschool.org/class_details.aspx?pk=19642)

**June 4–10, 2017**  
Nadine Spier—Basketry  
Arrowmont School of Arts and Crafts  
Gatlinburg TN  
[www.arrowmont.org](http://www.arrowmont.org)

**June 9–11, 2017**  
Gourds to Baskets  
John C. Campbell Folk School  
Brasstown NC  
[https://classes.folkschool.org/class\\_details.aspx?pk=19596](https://classes.folkschool.org/class_details.aspx?pk=19596)

**June 18–27, 2017**  
Willow Gathering  
Decorah IA  
[www.willowridgebaskets.com/Willow\\_Ridge\\_Baskets/Home.html](http://www.willowridgebaskets.com/Willow_Ridge_Baskets/Home.html)

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

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

**October 1–7, 2017**  
Clay Burnette—Basketry  
Arrowmont School of Arts and Crafts  
Gatlinburg TN  
[www.arrowmont.org](http://www.arrowmont.org)

**October 15–21, 2017**  
Jackie Abrams—Basketry  
Arrowmont School of Arts and Crafts  
Gatlinburg TN  
[www.arrowmont.org](http://www.arrowmont.org)

## CALL FOR ENTRIES

**Ongoing through February 15, 2017**  
All Things Considered 9: Basketry in the  
21st Century  
[www.nationalbasketry.org](http://www.nationalbasketry.org)

**Ongoing through February 15, 2017**  
Colorful Baskets: Naturally and Dyed  
<http://broomandbasket.com>

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### EDITORIAL OFFICE

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PO Box 1524, Gloucester MA  
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### MEMBERSHIP RENEWALS

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

### SUBSCRIPTIONS

*NBO Quarterly Review*  
is complimentary to members  
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form on page 26.

**As always your letters  
and opinions are welcome!**

## ADS

**For advertising  
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[nbonews@nationalbasketry.org](mailto:nbonews@nationalbasketry.org)  
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## UPCOMING *stories!*



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