CALIFORNIA STATE UNIVERSITY, NORTHRIDGE

BASKETRY

AND VARIED WEAVING TECHNIQUES

An abstract submitted in partial satisfaction of the requirements for the degree of Master of Arts in Art

by

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ABSTRACT

BASKETRY
AND VARIED WEAVING TECHNIQUES
by
Glada May Henrikson
Master of Arts in Art
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The works presented are, by presumption and by choice, a materialistic extension of my psyche. My pieces are executed directly and very personally. Being a "tactile" person, I enjoy the direct contact of touch and feel with materials as I create. I dream in color. Because of my heritage, (my Father was a builder of buildings and I was born under the sign of the 2" x 4"), I inherently tend to think in the "round". These factors, combined with other traits, past experiences and my education, dictate to me, sensibilities that encompass the manipulations of Basketry.

Basketry, the earliest form of weaving, was common to primitive and tribal peoples throughout the world. Their baskets were created for utilitarian purposes and survival; they had to do with the mysteries of birth, life and death.
Natural grasses and fibers, indigenous to their geographical regions, (reed, willow, seagrass, rush, raffia, etc.) were used for construction. Feather, hair, bone, beads, shells and natural dyes were often added for embellishment. Research of these cultures, promotes a quickening of insight and a feeling of kinship to their creativity. A study of basketry and its history opens doorways to the exploration of all other fiber traditions. My personal discovery of the basket, the mask, batik, varied looms, Peruvian weaving and all the other ramifications of the exploration became an inspiration for me.

My work evolves from the excitement I experience as I assess the unlimited scope of fiber. Touching is a part of seeing, and as I "touch", I realize that fiber is a media through which I can fulfill my need for self-expression. It provides an "open-end" for concept, composition and involvement with construction. Through research, study, practice and patience, I eventually became proficient in the arts of weaving, coiling, twining, netting and other fiber techniques which I incorporate into my work with meaning and focus.

I feel no obligatory bonds of tradition. I am free to combine primitive man's techniques and materials with newer techniques and materials in non-traditional ways. The works of primitive peoples were primarily utilitarian, but I have a choice in "purpose"; my work may be functional
and/or aesthetic. For example, I feel free to incorporate the looping and embroidery techniques of the Peruvians into my pieces with joy and an abandonment of their traditional purpose. The kindred bond is not purpose, but creativity itself.

A very personal kind of ethics is involved in my work. The degree to which I "borrow" is percipient. I feel no sense of plagiarism about Woven Sculpture #3. A whimsical ceramic piece by Picasso was the obvious inspiration. The fabrication of a kindred form (using the loom, basketry techniques and fiber) becomes a personal statement.

My excitement builds and compounds as I weave. Materials and techniques become subservient to the statement and it becomes possible to transcend the "craft" and to evolve new dimensions and freedoms. I am challenged by this vast background of fiber tradition and its potential for new dimensions. I am challenged: to translate the visual impression these art forms make on my creative senses, to "borrow" their techniques, and to conceive an original, exciting, contemporary art statement.
Plate I - Basket #1

Technique: Basketry coiling and twining with dampened fiber

Materials: Reed
Raffia
Beads

Dimensions: Height-8"
Width-4"
Depth-4"
Plate II - Basket #2

Technique: Basketry coiling and twining with dampened fiber

Materials: Reed
Raffia
Beads
Sisal

Dimensions: Height-10"
Width-7"
Depth-7"
Plate III - Basket #3

Technique: Basketry twining
Knotless netting and loopstitch embroidery
in the manner of Paracas, Peru

Materials: Tye dye China Silk
Wool yarn

Dimensions: Height-12"
Width-8"
Depth-8"
Plate IV - Basket #4

Technique: Basketry coiling
Wrapping

Materials: Reed
Silver thread
Silk thread
Silver embellishment

Dimensions: Height-6"
Width-4"
Depth-4"
Plate V - Basket #5

Technique: Basketry coiling with dampened fiber
Knotless netting and loopstitch embroidery
in the manner of Paracas, Peru

Materials: Sisal
Reed
Sea-grass
Wool yarns

Dimensions: Height-16"
Width-17"
Depth-7"
Plate VI - Basket Sculpture #1

Technique: Basketry coiling with dampened fiber
          Tapestry
          Wrapping

Materials: Rush
          Sea-grass
          Wool yarns

Dimensions: Height-18"
            Width-18"
            Depth-14"
Plate VII - Basket Sculpture #2

Technique: Basketry coiling
Free-form crochet

Materials: Reed
Rush
Hand-spun wool yarn

Dimensions: Height-25"
Width-19"
Depth-19"
Plate VIII - Basket Sculpture #3

Technique: Basketry coiling and twining with dampened fiber
           Finger weaving
           Free form crochet

Materials: Reed
           Sea-grass
           Wool
           Synthetic yarn
           Armature

Dimensions: Height-17"
            Width-24"
            Depth-14"
Plate IX - Basket Sculpture #4

Technique: Basketry twining
Wrapping

Materials: Sisal
Wrapping paper
Drapery material
Hand spun wool yarn
Synthetic fiber

Dimensions: Height-32"
Width-11"
Depth-11"
Plate X - Mask #1

Technique:  Tye dye  
            Embroidery  
            Quilting  
            Basketry coiling  

Materials:  Wool fabric  
            Embroidery thread  
            Rush  
            Sea-grass  

Dimensions:  Height-19"  
             Width-12"  
             Depth-3"
Plate XI - Mask #2

Technique: Batik
          Quilting
          Basketry coiling

Materials: Raw silk fabric
          Rush
          Dyed raffia
          Hishi
          Hair
          Tusk

Dimensions: Height-24"
            Width-8"
            Depth-4"
Plate XII - Mask #3

Technique: Loom-woven with supplementary wrap
            Basketry coiling

Materials:  Wool yarn
            Linen
            Rush
            Dyed raffia
            Sisal
            Beads
            Hishi
            Hair
            Bone

Dimensions: Height-24"
            Width-12"
            Depth-6"
Plate XIII - Helmet

Technique: Basketry coiling
Netting
Plaiting
Bound lattice-work

Materials: Reed
Raffia
Hair
Hishi
Beads
Seeds
Feathers

Dimensions: Height-20"
Width-10"
Depth-10"
Plate XIV - Woven Sculpture #1

Technique: Loom-woven double weave
           Tapestry
           Crochet
           Wrapping
           Basketry coiling

Materials: Rug wool
          Hand spun wool
          Rush
          Dacron filler

Dimensions: Height-28"
            Width-10"
            Depth-12"
Plate XV - Woven Sculpture #2

Technique: Loom-woven double weave
Tapestry
Wrapping
Basketry coiling

Materials: Dyed wool yarn
Hand spun wool
Reed
Armature

Dimensions: Height-34"
Width-14"
Depth-17"
Plate XVI - Woven Sculpture #3

Technique: Loom-woven double weave
Basketry coiling
Embroidery

Materials: Wool yarns
Dacron filler
Armature

Dimensions: Height-27"
Width-11"
Depth-12"
Plate XVII - Woven Bag

Technique: Loom-woven double weave with pick-up
Embroidered network of loopstitch in the manner of Peru

Materials: Wool yarn
Zipper

Dimensions: Height-13"
Width-13"
Depth-3"
Plate XVIII - Bottle

Technique: Loom-woven with supplementary wrap and pick-up
Basketry coiling

Materials: Wool yarn
Linen
Japanese newsprint
Rush
Armature

Dimensions: Height-20"
Width-5"
Depth-5"
Plate XIX - Wall Hanging

Technique: Loom-woven double weave
Basketry wire-work
Wrapping

Materials: Wool yarn
Copper wire

Dimensions: Height-36"
Width-16"
Depth-6"
Plate XX - Lace Bodice

Technique: Needle lace
Needle looping with button-hole stitch
Crochet

Materials: Lace tape
Thread

Dimensions: Body size-14