

LEONOR R. FULLER GALLERY

HONORING

THE HAZEL PETE LEGACY: CHEHALIS BASKETRY

CURATED BY YVONNE PETERSON



South Puget Sound
COMMUNITY COLLEGE

SPECIAL THANKS

Hazel Pete Institute of
Chehalis Basketry

EXHIBITING ARTISTS

Hazel Pete	6
Henrietta Sapulpa	18
Trudy Marcellay	20
Wayapetemahquah Choke	24
Yvonne Peterson	28
Betty Pacheco	32
Halisa Higheagle	34
Billie Higheagle	38
Valea Higheagle	40
HoWanUt "Haila" Old Peter	42

Cover image:

Hazel Pete
Woven Sweetgrass Doll
10"x3"x3" (Human form)
Woven sweetgrass, raffia.
Circa 1960 (Trudy Marcellay Collection)

Hazel Pete
Storage Basket (Close-up)
15"x6"x11"
Woven red cedar, bear grass highlighted with red and white beads.
Circa 1970's (Trudy Marcellay Collection)

A PAST WITH A FUTURE

Tribe: Chehalis

HONORING THE HAZEL PETE LEGACY: CHEHALIS BASKETRY SUBMITTED BY YVONNE PETERSON, CHEHALIS, MASTER WEAVER OCT. 26, 2023

This year we acknowledge the 20-year passing of Hazel Pete, Chehalis Master Weaver and Artist – it is as if it were yesterday when she was telling young weavers “Now...weave 10 more!” Karen Reed-Squally, a Puyallup weaver has often said “Hazel revived the art of basketry impacting many Tribes beyond the Chehalis – you can’t put a dollar value on the gift of knowledge she shared.” The Washington State Arts Commission Folk Arts Program named Hazel Pete a master artist in 1994 when she was on the faculty at The Evergreen State College. That year her image was added to the Clocktower at Centralia Community College. In 2001 Gary Locke presented her with the Governor’s Heritage Arts Award. Despite the hardships of being a single parent raising 9 children, laws and policies prohibiting the learning of Chehalis culture and heritage, Hazel Pete single-handedly revived and kept alive a central aspect of Chehalis culture – basketry. Working with her own children, and extended family members over the decades she taught gathering, processing, preparing, and weaving baskets. Materials represented include cattail, sweetgrass, nettle, bear grass, and cedar. Hazel Pete Family baskets have become highly regarded and are sought by collectors from throughout the world.

The Native American Art Exhibition at the South Puget Sound Community College, Leonor R. Fuller Gallery, highlights traditional and contemporary basketry woven by the Hazel Pete Family. The exhibition includes coil and woven basketry types, cedar clothing, storage baskets exhibiting basketry materials used in Chehalis basketry. Hazel Pete was a 6th generation weaver from treaty negotiation times in western Washington – 7th, 8th, and 9th generation weavers are featured in this exhibit.

Hazel Pete, boarding school survivor, offers a compelling personal account that challenges the dominant image of federal Indian education. The boarding school experience, instead of being simply negative, elicited mixed student response, ranging from hostile rejection to enthusiastic acceptance. Hazel’s mother and father, Harriet Bobb, Nisqually and Frank Pete, Chehalis sought out federal education for their own gain, in order to enter mainstream American society from a position of strength, not weakness, and independence, not dependence. As Hazel Pete matriculated through the boarding schools from the Chehalis Day School, Tulalip, and Chemawa – she was selected to attend the

Institute of American Indian Arts in Santa Fe, New Mexico. Opportunities to travel, see how other Indians lived, and then teach in the federal school system was a chance to bring information home to use to reclaim Chehalis Indian Basketry and become a cultural broker acting as a mediator between opposing societies benefitting her children who were attending public school. Hazel fused the two cultural strands, producing a synthesis that enriched and gave deeper meaning to both influences. Through basketry and traditional Tribal knowledge, Hazel Pete instilled in her children a respect for education, an affinity for hard work, and a strong sense of self-worth – qualities that had guided and sustained her as a student and teacher.

Over her lifetime on the Chehalis Reservation basketmaking was her primary vocation. Single-handedly, she kept alive an integral aspect of Chehalis culture. She built an art studio and a basketry shop in her home and, to disseminate knowledge of basketry, founded the Hazel Pete Institute of Chehalis Basketry. The cultural wealth Hazel Pete invested in includes Chehalis history, origin stories and oral traditions, ceremonies, celebrations, Indigenous plants as food and medicine, cedar and cattail clothing, language, spirituality, Tribal naming

ceremonies – pushing Chehalis culture to the forefront of Chehalis life. Attracting hundreds of guests, each spring Hazel Pete held a potlatch ceremony to acknowledge the support received to reclaim Chehalis Basketry. Hazel Pete worked at Grays Harbor College, public schools, and as an adjunct faculty member at The Evergreen State College – casting her as an unofficial ambassador for the Chehalis Tribe spearheading a movement of cultural regeneration.

Honoring the Hazel Pete Legacy: Chehalis Basketry is a public exhibit of the work of how one can invest in the cultural traditions of a Tribe, reclaim basketry as an art, and teach the extended family to continue a legacy with their own families. Hazel Pete valued the teaching – to not to teach everyone the same thing so they would continue to need each other into the future.

HAZEL PETE



Master Weaver Founder of the Chehalis Hazel Pete Institute of Chehalis Basketry

In Hazel Pete's basketry and art collection, there is a photo of her at 8 years old and 4 generations of weavers, taken before she left for boarding school – a representation of weavers since the signing of Stevens' Treaties in western Washington. Influenced by the sights, sounds, touch and fragrance of basketry materials and extended family members weaving – Hazel Pete was able to keep the memories within her for the day she would reclaim Basketry gathering, processing, techniques and designs and weave with her family and Chehalis members. Hazel attended several Bureau of Indian Affairs schools: Chehalis Day School, Tulalip Indian School, Chemawa Indian School, and then entered a pilot Indian arts and crafts program for high school graduates at Santa Fe Indian School in New Mexico. She was in the first graduating class from the school later to become known as the Institute of American Indian Arts. Hazel Pete taught at Warm Springs Indian School at Warm Springs, Oregon, Sherman Institute in Riverside, California, and Carson City Indian School at Steward, Nevada. After working for Boeing during the war as a tool grinder, Hazel returned to the Chehalis Reservation with her family to work and weave full time with her mother Harriet Pete – others weavers she sought out for techniques and designs included: Nancy Secena, Maggie Benn, Louisa Pulsifer, Emily Miller, Leila Pulsifer, Fran James and later Bill James, Bruce Miller, and Karen Reed. Over her lifetime, Hazel Pete constantly challenged herself to learn how to weave with diverse materials, techniques, and sought out teachers. Many basketry materials grow outside of the continental United States and she said "Chehalis weavers have always worked with materials within their reach and now we can reach around the world!"

The Hazel Pete Family has selected a representation of baskets for the Honoring the Hazel Pete Legacy: Chehalis Basketry gallery show – many show Hazel's reclaiming basketry efforts – to bring back to the Chehalis people knowledge about traditional areas to gather cedar, sweetgrass, cattails, bear grass and nettle. Hazel in her 80's said "I still go out with family to gather sweetgrass, cattail, bear grass, nettle, and cedar. My mother always said – if you don't know how to gather, clean, and store the material, you're not a basket maker."



Storage Basket
15"x6"x11"
Woven red cedar, bear grass highlighted with red and white beads.
Circa 1970's (Trudy Marcellay Collection)

Triple-walled Bear Grass Storage Basket with Lid
3 1/2"x6"x6 1/2" (Square with round lid)
Woven red cedar, bear grass, raffia w/duck design.
(Survived a 2012 fire)
Circa 1960 (Wayapetemahquah Choke Collection)



Traditional triple-walled Bear Grass/Cedar Basket Purse
7 1/2"x14"x7 1/2" (Oblong with handle)
Woven red cedar, bear grass, raffia with handle.
(Gifted by Pat Matheny White to Yvonne Peterson)
Woven in 1973 (Trudy Marcellay Collection)

Camas Storage Bag
8 1/2"x8"x3"
Woven cattail, sweetgrass, raffia.
Circa 1960's (Trudy Marcellay Collection)



Woven Sweetgrass Doll
10"x3"x3" (Human form)
Woven sweetgrass, raffia.
Circa 1960 (Trudy Marcellay Collection)

Coil Basket with Thunderbird Design
4" x 12" x 4 1/2" (Oblong)
Coil technique cattail, raffia highlighted with the fly design.
Circa 1990 (BJ Hicks, Jr Collection)



Family Hard Coil Cedar Root Basket
12" x 9" x 6" (Cooking/Gathering Basket Shape)
Coil red cedar root, bear grass design, tumpline
(Survived 6 generations of use – woven by Matsah)
Circa 1850's (Trudy Marcellay Collection)

Sweetgrass Coil Basket
5" x 2" x 2 1/2" (Oblong)
Coil sweetgrass.
Circa 1960's (Trudy Marcellay Collection)



Family Coil Cattail Basket Purse
16 1/2" x 16" x 8" (Oblong)
Coil cattail, raffia highlighted with rose design, with
handle. (Survived 5 generations of use – sewn by Harriet
Bobb Pete) Circa 1960's (Trudy Marcellay Collection)

Pine Needle Basket with Lid
3 1/2"x4 1/2"x4" (circular)
Coil technique pine needle, raffia highlighted with leather and glass beads.
2002 (BJ Hicks, Jr Collection)



Cattail Woven Basket
5"x4"x8" (Decorative basket)
Woven cattail, cedar, bear grass, sweetgrass, raffia high-
lighted with canoe and whale.
Circa 1960's (Trudy Marcellay Collection)



HENRIETTA SAPULPA

Master Weaver



Henrietta Sapulpa learned Chehalis Basketry from Hazel Pete. Cattail, sweetgrass, cedar are the materials she chooses to use when weaving. It was after she was partners running the Wabano Trading Post in Hollywood, FL - Henrietta began having an interest in weaving on a fulltime basis. Her mother, Hazel Pete, would bring basket materials and vacation in Florida and teach "Henri" weaving and coil basketry techniques. Now, she has returned home and specializes in the weaving of pouches, "quarter" baskets, traditional cedar hats, and visors.

Weaver's Voice

Henrietta Sapulpa says of the cedar visor for this show "I made this to honor a young Alaskan native who gathers our basket materials. He will wear it with pride as he competes in high school sports."



Cedar Visor
3 1/2" x 9 1/2" x 6" (Visor/hat shape)
Plaited red cedar/raffia decorated with bone.
2023

TRUDY MARCELLAY

Master Weaver



Trudy Marcellay learned from many weavers: Hazel Pete, Kate Barr, Cindy Andy, Bruce Miller, Bill James, Fran James, Karen Reed and a multitude of others. She started a weaving "recipe" book to keep track of measurements, materials, starts of baskets, ending rows, and designs. It was Hazel Pete who started her as a teacher – Hazel would have classes in the front room – Trudy would be called to help teach. She would watch, listen, sometimes diagram the steps and then teach her students. Always extra hands are needed, and Trudy has made an art of that teaching/learning philosophy during her lifetime. Encouraging first time

weavers to teach the person sitting next to them – "Each one teach one!" and "Basketry is a sit-beside art." That was the philosophy of Hazel Pete. Collaboration is another aspect of the way Trudy learns and teaches – gathering materials during the summer months is a group effort with safety a high priority; no one gathers alone; the group starts at 6:00 a.m. and no gathering after 2:00 p.m. because the materials must be processed before taking down the camp. Networking, building allyship with State agencies and non-Indian property owners, gifting, and understanding how important working and reciprocal relationships must be has been a way for Trudy Marcellay to be successful as a master weaver.



Cedar Storage Basket
16 1/2" x 5 1/2" x 8" (Rectangle)
Woven red cedar highlighted with "X" technique.
2017

**Weaver's
Voice**

The Cedar Clam Basket highlights the open weave "fish net technique" and "ears" complete the ending row. One row takes 1 hour to weave, and this may be the only large one I weave. I've made smaller ones and have taught the technique when at gatherings. I'd like to tackle a fish net one winter weaving with nettle over willow and cedar root – that would require a collaborative effort and I have enough apprentices to make it happen!

The past 10 years I have challenged myself to make one-of-a-kind weaving projects. The Cedar Storage Basket is a collaborative effort with many weavers making the frames, helping to prepare the cedar, dying basketry materials, and then weaving the project. I usually weave 5 starts at a time and then as a ceremony, potlatch, or memorial is scheduled I can complete one of the cedar storage baskets in time for the event. My goal is for every one of my children and grandchildren to have one.



Cedar Clam Basket
11"x12"x17"
Open weave "fish net technique" highlighted with "ears".
2019

WAYAPETEMAHQUAH "DONNA" CHOKE

Master Weaver



Wayapetemahquah Choke stayed in the Chehalis village at Oakville, Washington and was taught by her mother Hazel Pete to work with all types of basketry and materials. Hazel Pete was resourceful and many times used scrappy materials to weave remarkable showcase baskets and that was the way Wayapetemahquah was taught. Many times, Wayapetemahquah expected to use the prepped materials she spent weeks organizing and her mother would say – “No – use the scraps from the floor – don’t waste.” So, began a lifelong routine for her – always picking up and organizing down to the last scrap.

The sweetgrass woven bottle was an attempt to learn how to shape basketry materials and Hazel Pete had her weave around bottles. Wayapetemahquah has said about this bottle in particular “It was a heavy thing and sometimes became a door stop, a wight for important papers, and one time while I was away from home at the 4th of July, my boys

filled it with rocks and used it to light off bottle rockets! It broke the top and I added the rose to cover the damage. The bottle survived a house fire in 2012 – I’m lucky to have been able to save mom’s baskets, drums, textile weavings, and photos. Fires and floods are natural disasters that have destroyed basketry collections.”

Wayapetemahquah sat with her mom to make one and only one triple-walled basket. She said of this basket “Too many things to keep track of and the bear grass can be sharp – not the easiest to weave. Each strand of bear grass must be scraped and then pulled through a stripper to make the length uniform; it requires patience. I’m glad my mom spent the week guiding my hands to complete this basket.”



Cattail, Sweetgrass Woven Bottle
12 1/2" x 8" x 4 3/4" (Bottle)
Woven cattail, cedar, raffia highlighted
with red cedar rose.
(Survived a 2012 fire)
1968



Triple-walled Basket
8" x 5 3/4" x 10 1/2" (Rectangle)
Woven red cedar, bear grass, raffia
Jointly woven mother/daughter (Hazel Pete/
Wayapetmahquah Choke
1968

YVONNE PETERSON "TOO NEE MU SH"



After graduating from Western Washington State University in 1973, accepting a teaching position at Shelton Public School, working for the Skokomish and Squaxin Tribes – Yvonne could realize bringing forward traditional basketry knowledge into classroom presentations grades K-12. It meant continuing to learn from Hazel Pete and Squaxin and Skokomish weavers. Yvonne supported Hazel Pete's idea to offer a gathering for Tribal weavers to come together "weavers teaching weavers" and the workshops established the Hazel Pete Institute of Chehalis Basketry. Yvonne especially likes to weave with cattail and sweetgrass highlighting baskets with cedar. Yvonne's daughters are serving as apprentices and a grand-daughter Halisa Higheagle – with Halisa – Yvonne has worked to perfect a technique to weave cedar garments specifically vests and tunics. Weavers say – don't teach everyone the same thing because then they won't need each other! As apprentices, they do have to try everything because demands of them to teach a particular technique will require them to recall teachings and then teach as well as learn while showing a technique.

As a teacher, Yvonne's interests include Tribal arts and curriculum design, she says "Because mainstream teachers aren't given tools for working with cultural differences, Native American students are often expected to change. Indian youth maintain their differences are their greatest strength. How can one culture's teachers educate another culture's children, without obliterating a precious heritage?" Most recently, Yvonne has worked as a master artist mentor for Native Voices working to develop place based Tribal curriculum.

Yvonne was tapped as an Indigenous Elder by the Rockefeller Spirit Aligned organization, acknowledged and celebrated for being a vessel of traditional ways and for creating a legacy of strength and resilience for Chehalis people and weaving. Yvonne Peterson "Too Nee Mu Sh" has selected sweetgrass, cattail, highlighted with cedar baskets and a woven cedar vest for the Honoring the Legacy of Hazel Pete: Chehalis Basketry gallery show.

Master Weaver
Sole Proprietor Chehalis
Hazel Pete Institute of Chehalis Basketry



Traditional Chehalis Sweetgrass Purse
12" x 4 1/2" x 10 1/2" (Rectangle)
Woven cattail, cedar, sweetgrass with handle.
1973

Traditional Chehalis Sweetgrass Basket
7"x4 1/2"x11 1/2" (Circular)
Woven sweetgrass, red cedar Basket.
1973



Cedar Vest
18"x35" (Vest on frame)
Woven red cedar with red cedar weavers and
traditional wool yarn.
2022



BETTY PACHECO

Master Weaver



Betty Pacheco was called into action as a youngster when her grandmother – Hazel Pete – needed basket starts made. She first worked with cattail coil baskets and then cedar plaited bottoms. She was always one of the grandchildren expected to gather sweetgrass and cattail at the mud flats at the harbor and freshwater streams. Betty considered it fun and a great time to be with her grandmother. Because Hazel Pete taught at community colleges and Betty stayed with her, she began teaching alongside her, learning how to encourage beginner basket makers and affirm their efforts. Today, Betty chooses to work with cedar weaving around glass objects not unlike Chehalis weavers in the 1850's who wove around glass objects for storage so the glass vessel could be transported. Vases, water bottles, sprayers, and decorative candles are among her choices for weaving around. Betty Pacheco has been a master weaver at events in Washington State and teaches basketry at Northwest Indian College on the Nisqually Reservation.

Betty Pacheco weaves around a lighter with dyed cedar. (1675.JPG); talks with a Cowlitz weaver after finishing cedar bark mat (1830.JPG); putting final touches on cedar regalia for a doll (6938.JPG)



Cedar Vase
7"x3 1/2"x6" (Circular Vase)
Plaited red cedar and raffia.
2020

HALISA HIGHEAGLE

Master Weaver



Halisa Higheagle, Chehalis Tribe, is a Chehalis Master Weaver and has been serving as an apprentice to her Kiyah – Yvonne Peterson. She says of the experience – “The expectations are great, and time is of the essence! So much to learn and so much to do! Gathering, processing, sorting, weaving, listening to the stories of our ancestors told by extended family members, learning the protocol of Chehalis weavers, and teaching – are expected of me as a matter of respect and relationship. Respect and hospitality shown to weavers that come to the house and the relationship of myself to my Kiyah and extended family members are foundational to my role as an apprentice. I’ve come to appreciate baskets “talk” to one another and when a basket is completed – it is placed with older baskets so they can talk.”

Halisa (Paht se cum mah) Higheagle knows how to gather cedar bark and roots, sweetgrass, cattail, bear grass, and nettle. Processing and prepping material is critical to making baskets. A speciality for her is weaving cedar garments – tunics, skirts, capes, and vests out of cedar highlighted with raw wool, and abalone buttons. She weaves all types of baskets and is expected to teach multiple techniques and forms of weaving depending on the experience level of the student. An apprenticeship is a lifelong commitment, and she remains in-service to her Kiyah with her latest new skill set being technology.



Cedar Storage Basket
7"x7 1/2"x9" (Rectangle)
Plaited red cedar with yellow cedar.
2019

**Weaver's
Voice**

The Cedar Storage Basket was taught to me by my aunt Haila Old Peter. A unique basket because it is plaited and only woven with yellow cedar at the final row – the ending row blends into the start of the row and hiding the weavers makes the row appear continuous. After prepping cedar, this basket must be completed in one day because the basket is shaped as you plait. The ending row is part of the 'X' stitch and rather than completing the X – the weaver folds it down to complete the ending row.

I've completed several vests and tunics for family members working under the watchful eye of my Kiyah – Yvonne Peterson and several great-aunts. Their hands help to pound cedar, prep and braid the wool yarn and help to weave and shape the final garment. I've selected a cedar tunic for the gallery show. Enjoy!



Cedar Tunic
16"x44" (Tunic on frame)
Woven red cedar with traditional wool yarn.
2019

BILLIE HIGHEAGLE

YAI YAS

Master Weaver



Billie Higheagle, Chehalis Tribe, is recognized as a master weaver and says of her upbringing – “I’m Chehalis/Skokomish and influenced by two rich weaving traditions. I often visited Louisa Pulsifer and watched her process sweetgrass and cattail. My kiyah – Hazel Pete also wove with sweetgrass and cattail. That has come to be my first choice when weaving and teaching.” Typically, Billie gathers, processes, and sorts basketry materials during the early summer and into the fall (sweetgrass, cattail, cedar, nettle, pine needle, and cedar roots). She follows the protocol of Grandmother Hazel Pete staying with one technique for 6 weeks or so and then moves to another technique and material: coil, weaving, mats, decorative hair pieces, regalia, and pouches.

Billie (Yai Yas) is known for her weaving of sweetgrass and cattail in a cone basket. The cone basket is woven in varying sizes and used as storage for digging, drying, and then storing camas. Cone baskets are hung from the ceiling, so the camas stays dry. She digs camas on the Chehalis Reservation at Oakville, gathers sweetgrass at the mud flats down at the harbor, cuts cattail where standing water allows them to flourish, and then weaves cone baskets to have them ready each season. Three of her cone baskets were selected and featured at The Evergreen State College Longhouse 20th anniversary exhibition – Sqwigwiqt@20: Building upon the Past, Visioning into the Future.

Weaver's Voice

I weave because it is a passion – I especially like to weave with sweetgrass and cedar making small items (earrings, woven

hair pieces, and pendants). Because I learned with Kiyah Hazel Pete, I often weave the large items she taught me (cedar back packs, traditional cedar hats, and large cedar baskets) I do this because I am tasked as a master weaver to teach younger weavers, so the art of basketry continues. Kiyah said often – you are not a weaver if you do not gather, process, and prep basketry materials – from spring through the fall months, that’s where you’ll find me, gathering and processing my materials. In the foothills around the Chehalis Reservation while gathering cedar, I can make a quick basket for carrying things back to our camp. This past summer I made a cedar bark quiver to put devil’s club in – something useful, quick, and something I can teach my granddaughter while we’re passing time pulling cedar.



Cedar Bark Quiver
19" x 3 1/2" x 5 1/2" (Oblong)
Sewn with sinew with red cedar bark highlighted with leather.
2023

VALEA HIGHEAGLE

Master Weaver



Weaver's Voice

Valea Higheagle, Chehalis Tribe grew up learning art by participating in family gatherings, Inter-tribal basketry events, and the yearly Evergreen State College Generations Rising: Tribal Youth/Make Art Day. It wasn't long before she was a youth curator, a youth teacher, and a youth voice for planning the Generations Rising event. Valea helped paint, sew, bead, highlighted plant medicine to make salves, and unique weaving projects. Observant and willing to challenge herself to make contemporary woven projects – she designed with her great-aunt Trudy Marcellay, a contemporary cedar hat. Valea was the featured twirler at WSU and inevitably after games would wear something she had designed and woven to show her craft – a true master weaver!

I like weaving because after working in health spa management, I'm ready to focus on weaving something using

materials I have gathered during the summer. Traditional hats and contemporary hats draw me – the realm of moving cedar to contemporary fashion challenges me and I feel accomplished when I finish cedar jewelry, barrettes, hair ties, visors, and all styles of cedar hats. Pre-covid is when I started making contemporary hats and during covid I had time to spend creatively weaving cedar. Perhaps a style show showing how I can create contemporary weaving out of an ages

old technique is in my future! I know my great-grandmother – Hazel Pete – would say "Do it!" Another saying of hers when we would finish a project – "Now weave ten!"



Cedar Contemporary Hat
12 1/2" x 12" x 4" (Hat)
Plaited red cedar with raffia.
2017

HOWANUT "HAILA" OLD PETER

Master Weaver
Skokomish Tribe



I'm from a weaving family – we gather, process, weave, and teach basketry. I represent the 7th generation of weavers in my family since the signing of the Stevens Treaties. We're known as the "ta quos" generation. We're responsible for making sure weaving knowledge is passed to the next several generations. Growing up at The Evergreen State College Longhouse has afforded me an opportunity to learn from the masters: my Kiyah – Hazel Pete, "uncle" Bruce Miller, Bill James and his mother "auntie" Fran, Karen Reed, Yvonne Peterson, and Trudy Marcellay.

The Bear Grass and Cedar triple-wall basket on display is one of several I wove with my grand-mother Hazel Pete over 3 years. Hazel Pete was explicit about "you are not a weaver until you gather, clean and prepare materials, store materials for weaving in the winter seasons, and then prepping materials for weaving them into a basket." As an apprentice to a master, you get accustomed to the reality of preparing materials for multiple baskets types that will be woven over a series of seasons, I still have materials I prepped while working with Hazel Pete. I typically make one bear grass and cedar triple-wall basket each year – always reminds me of weaving with Hazel Pete and the sound of weaving, the fragrance of materials that I am using, and the sight of ancestor baskets and baskets I have completed placed side by side so they can talk.

I learned the traditional cedar storage basket in a collaborative way with family members because it was inspired by a trip sponsored by Evergreen's Longhouse to the Washington State Historical Museum Archives in Tacoma. We were able to see and inspect ancestor baskets from across Salish Sea. Then the family selected from the Hazel Pete collection a storage basket to reproduce. Four generations of weavers took up the challenge and each basket reflected the individual uniqueness of materials, colors, and weaving techniques. This opportunity led to a glass workshop and an internship at the Museum of Glass in Tacoma. Working with glass to produce glass baskets moves the traditional cedar storage basket to a new realm for weavers! Learning the technique of glass blowing, the challenge of glass colors and arranging designs, and communicating to glass blowing technicians what the form could look like – the challenge is a contemporary one with limitless possibilities! My completed glass baskets are currently on tour in museums in the southwest.



Triple-walled Bear Grass/Cedar Storage Basket
9 1/2" x 5" x 11 1/2" (Rectangle)
Woven with red cedar, bear grass, raffia.
1990



Follow The Leonor R. Fuller Gallery at spscc.edu/gallery
or on Facebook and Instagram with handle [@spsccgallery](https://www.instagram.com/spsccgallery)

Kenneth J. Minnaert Center for the Arts
Building 21
2011 Mottman Road SW
Olympia, WA 98512