



MASSACHUSETTS CULTURAL COUNCIL
FOLK & TRADITIONAL ARTS PROGRAM

AUDIO TAPE LOG

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Fieldworker(s): Maggie Holtzberg

Interviewee(s): Karol Lindquist and Timalyne Frazier

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Brief summary of tape contents:

Karol Lindquist and her daughter Timalyne Frazier discuss their work as master and apprentice as well as the origins and current production of Nantucket Lightship baskets. They begin by describing how the basket derived its name from lightships off the coast of Nantucket. They explain its construction and former utilitarian uses along with its current significance as a status symbol and art object. They go on to discuss prices, authenticity, imitations, local artists and tools used in the craft. They delineate the differences between natives, islanders, tourists and seasonal workers—providing insight into life on the island. In conclusion, they talk about the personal impact of the apprenticeship and its importance in preserving a valuable Nantucket tradition.

Counter no./ABS	Contents
00:30	KL: Karol Lindquist (and her daughter Timalyne Frazier). We're in Karol's place, my shop—Nantucket, Massachusetts out in Tom Nevens.
00:45	[Unintentional lapse in tape recording during discussion of how lightship baskets first came to be made] . . . the people that were making them on the boat had retired and had come and were now living on land. And so then it began to spread further from those men out to other people on Nantucket that began making them. And tourism started up around that time, as well, so then they became popular at that point even more so than when they started out making them.
1:09	MH: And so, what is a Lightship again? Because most people haven't heard of that term. KL: Right, it's a floating lighthouse, it's actually... TF: A ship that has lighthouse capabilities... KL: A beacon that was anchored out there in the ocean.

MH: How far out was it?

KL: I'm trying to think how far...

TF: I think it depends on where the shoals are because the whole point is to keep you away from where you could get the boat stuck, so...

KL: I am trying to remember where the New South Shoal was...

MH: And it was particularly treacherous there?

KL: Well, at this particular junction they would have five hundred boats in a day come by. That was certainly during the whaling days, cause it was, we were a big whaling port and then it was a big whaling—New Bedford was also down the way and so they were a huge whaling port, so there was a lot of traffic in that area and so it was a major beacon for people on this coast. We're almost the furthest place out in the water, so then the boat was—I mean there's tons of stories how the men would row to Nantucket from the boat. I think it was, probably, another 35 miles from where, I don't know, I can't remember exactly how far it was I've forgotten that information. But they used to row back to Nantucket and then row back out.

KL: In the dull, doldrums.

2:30 MH: Yes, but so they, so basically you're saying that they are on there, it's quite like...

KL: For six months, they would be on there for six months with very little time off.

TF: They probably did a lot of scrimshaw and other kind of arts and crafts too, I mean, they had enough time.

2:46 MH: Now these baskets, once they brought them back, were they utilitarian baskets?

KL: I am sure they were at the beginning, they were definitely utilitarian. And then once tourism began they became more of an item that people wanted just for whatever's sake.

3:02 MH: Now, tell us what's unique about this form of basket versus, you know, a southern oak, split oak basket.

KL: Well, it was made on a mold. That makes it somewhat unique, although the shaker baskets were also made on molds. But it had a wooden ear that fastened the handle or else a brass ear that came up. But I guess, like I said, the most unique part could possibly be this little strip of cane that covered up the top of the things. But, it's just the look of it. That it was woven with cane, so that's a little bit different, with the oak staves, and then woven with cane. Most split oak baskets are all oak, so this wasn't all oak, you know, so, and then just the shape of it, just the kind of rounding up with the ears on the side and then the wooden bottom. It had a solid wooden bottom.

3:53 MH: What were they used for?

KL: Well they would have a nest of them. Usually, most households would have a nest, over in the corner, it's cause they would fit one inside of the other. And then—to pick blueberries, cranberries, potatoes,

everything that they'd go to the market kind of thing, it was, a very utilitarian --

TF: Can you imagine somebody spending as much as money as they spend now and then taking one out to pick blueberries, [getting] stains on the inside...(laughing)

MH: No, because they've become quite a collector's item. And I want to ask you, before I knew anything about these baskets, I associated them with Talbots. You know, I associate these little hand baskets...How did that...

4:32

TF: Status symbols? The topped ones are the status symbol more than anything, I think.

KL: Well that started in the 1940's. Jose Reyes, this man Jose Reyes, graduated from Yale or Harvard, I'm not exactly sure, one or the other, came to the island to try to teach. But he was Philippine and so they weren't too keen on that and so he ended up doing odd jobs, painting, and then he was very friendly with this guy, Richie...Richie, I think it's Mitchie, Richie, oh gosh, this is terrible, this is bad history. Um, Mitchie Ray...

TF: Should we look it up?

KL: ...Mitchie Ray, Mitchie Ray, yup, cause I knew Ray was the last part. He was one of the last, really, he was a third generation basket maker and was one of the last ones here that was really practicing the old—making the old time baskets. He would split out the oaks, there's pictures of him in the historic association, doing his, with his shave horse and everything and doing out the staves. And he [Reyes] lived close to him and so they kind of became friends and he said well, geez, you should make baskets. So, he had worked with cane before anyways, being from the Philippines, so he just kind of fastened on this idea of well, what if you put a top on it. Because I've seen some Philippine baskets and a lot of them have little tops on them and various lidded things. So, he kind of came up with this idea of a lid. And then he put a little, well, he tried to sell them that way. And they were not that popular. Then he got one of the sailors to put a little ivory whale on the top. Now, that really caught on, the whole thing with the whale on top and the topped basket, just took off and then everyone wanted it. I think there's a picture of him with a clothesline out on the front of his yard, and just purse after purse on this clothesline for sale. And that's how he would sell them at the beginning.

But then he became, you had to come to him, and he had orders of a million depending on if he liked you or not you would get yours sooner than later. But...he's kind of a funny man that way. But anyways, so he sort of popularized this purse thing and then that actually revived the whole industry of basket making, because it was kind of dying out. The open ones were nice, but they just didn't seem to be catching on as much in tourism, they... So, he single-handedly brought back the whole industry

of basket making with this top, and now we have about five or six full-time basket makers that just make their entire living doing that.

MH: Wow, and they're selling off island obviously?

KL: Nope, nope, just here, they just work here.

7:35 MH: And tell us again, the cost of a finished, the range of what...

KL: Well, the range is fairly big, it really is, it just depends who you go to and if they're made with cane or they're made with oak...

TF: Right, the staves can be made out of cane or oak.

KL: Yeah, and the rims and all that. So, mine are up to twenty-five for a purse, that's like a purse size.

MH: With the top?

TF: Twenty-five hundred, to clarify that.

MH: Oh, I might have said, 25 dollars?

TF: Yeah, I can buy that!

KL: But you can buy them for under a thousand, down in some places.

8:13 MH: Well, aesthetically—what makes for a really excellent basket?

TF: Quite a few things.

KL: Yeah, there's quite a few things.

TF: I can think of a few right away, I mean one would be keeping the staves straight, from the bottom up the sides, you don't want them to twirl. You also, when you're weaving, you need to make sure that you weave evenly or else it could sort of plump out a little, like a peanut, you know those peanut bottom baskets—not so good. When you're going from one piece of cane to the next, splicing them, you have to make sure that it doesn't bump up, you have to try to get them nice and level so you can't see the seam from one piece to another—that's a few things.

KL: And seamless in the rims as well, when you connect the rims, you want the thickness of the rim where it overlaps to be the same thickness all the way around, you don't want to have this big lumping-out thing where they come together. And then, I think the way a person finishes a basket really shows in the quality of it—how they've sanded the bottom, how they've sanded the wood, whether they've picked off the little hairs that come with the cane.

9:28 MH: So when we were in the ice cream store last night and we saw those cheap imitations hanging from the wall, where would those have been made?

KL: Those are probably made in China, a lot seem to be coming from China. They even have this one fellow from New Hampshire who is kind of commissioning people to make them off-island cheaply. And they are a little bit better made so it is even harder—the basic layperson might not even totally know the difference. But then, the price is so high, those people who had wanted to buy that size, that type, anyway so...

10:09 MH: And tell us a little bit about who you learned from.

KL: Well, I learned from Reggie Reed and he learned from Paul Witten (sp?) and Paul Witten learned from Mitchie Ray. So, it kind of like, I traveled back to Mitchie Ray, I came back to Mitchie Ray. Cause he was

the most contemporary of—I think he was probably alive when I was younger and living on Nantucket, but I didn't know him at the time. You'd change your styles as you go through it but your basic concepts are coming from that.

10:49 MH: Tell me a little bit about this apprenticeship, that the Mass Cultural Council funded, what did that allow you to do that you might not have done otherwise?

KL: Well, it really kind of focused us in...before she would make one here or make one there. Even as a kid she even sold some. But she never really took it seriously, I think, as much as she took it when we actually had this program put together for us and then we put together a schedule of what we were going to do and how we were going to accomplish that. And it just gave us the goals and objectives to go a little bit deeper even into it, cause up until that point I would make all our parts.

TF: She would just hand me the handle ready to finish-sand it. She'd hand me the bottom ready to finish-sand. The staves would already be cut. Like she does for her other students. Here's the kit, here's the basket kit, so you just start from half-way there.

10:53 MH: So now, Timalyne, tell me what are those elements you learned to do.

TF: Well, I turned a bottom on the lathe, which I'd never touched a lathe in my life before so that was a lot of fun. I made the ears from a block of wood. That was really exciting, I think I liked the ears even better than the lathe—they're so cute and tiny, petite. I made the rim, I bent the rim onto the mold and I made the handle, I learned—that's all stuff I never would have touched before, it would have been handed to me finished—here make this level, make it pretty.

MH: So it's significant.

KL: It is.

TF: I think it's at least half the work of a basket to make all of those parts. So, I mean, I was doing half the work before. Big difference.

12:45 KL: And I think it gave Timalyne too a more focused view, looking at gee, maybe I could do this. I think up until that point it was nice to do them every now and again, and it gave her a little extra money, I remember as a little kid she was thrilled—and then she even made some past that for some people that I didn't want to make the basket, cause they were cane, and I didn't have the time. And I said, well you can have it, but it will be three or four years from now and they didn't really want to wait for that.

TF: They're getting married next week, or...

KL: So, I gave Timalyne the job and so she did that and I think she saw, "Oh that was nice." But I think because of this program she's really gotten a better sense of "Gee, maybe I could I do this, maybe this is something that would be really interesting and exciting to do." Doing those extra parts gave her a little more sense of connected-ness.

TF: And the other thing to is that prior to this and making all these parts and familiarizing myself with these tools, that I just looked at before, is

when I come into the shop I know where things go now, I know how things work. I feel a little bit more sure of myself and if my mom wasn't here I might know what to do. Rather than standing around waiting for her to show me what's next, like oh I can't remember... And that's why I was working on another basket at the same time, as well as the project basket, I'd actually started it before we got the grant. So, I continued it along just behind the other basket, so I learned something new and I'd try it out on that one—maybe my mom wasn't even in the shop. And see how I did. And she'd come back and it turned out pretty well. Maybe not quite as nice as the project one. And it is cane stays which is a little different.

MH: The stays are the vertical pieces...

TF: But that made a big difference just in my confidence level.

14:42 MH: Can you talk a little bit about what it means to work on a form that's several generations old but that's so tied to place?

KL: I sort of wished that as a kid I had honed in on it, cause I could have met some of these greats... But I've met, Paul Witten, I've actually interviewed a lot of the people that are here so that I can start to put together my own history. Just because it is so tied to history, it just gives it that extra feeling of connected-ness to the island. And I was born here and Timalyne was almost born here...(laughter).

TF: My daughter was born here.

KL: We hadn't quite moved here for good, four months she was here, from four months on, so we'll consider...Everyone else thinks she was born here.

15:39 TF: I'm an islander...she's a native.

MH: Oh, so is that the difference?

KL: So it just does give me a feeling of authenticity, so that when someone buys a basket from me there's an authenticity there that really does tie back from generation to generation. And I'm connected into that and I'm not just from around the point and thought "ooh, this is a nice thing to take up." And I've seen those people and some of them don't even have the soul and heart because you do have to connect into that soul and heart of the history to totally feel what you are doing and make it just that extra step more than just this basket that I made.

16:24 MH: How many, you said five or six, the other people on the island that make these baskets—are they also natives?

KL: Not all of them, no, nope.

TF: Is Nat?

KL: Nat Plank (sp?) is not.

TF: He's one of the better ones.

KL: Nat Plank and Alan Reed are very good, they came from around the point. Michael Cane is from Nantucket and the Otises, Carl and Susan, are from the island. So they have a very connected-ness and it shows in their work—they're very good. Susan and Carl are more basic, they mostly work in cane and they hook in on the level that Jose Reyes was—a nice bag that was just really nice to carry around. Some of their

things...Carl's turned some tops that are quite nice but they don't take it maybe one step further into art.

MH: Well, it's also such a tight weave.

KL: That's sort of evolved, that's an evolved thing. Cause if you look at the older baskets they had very thick wide staves cause they made them a little quicker and they were trying to make them as something to carry the potatoes in...

17:50

MH: That's interesting, cause the only other baskets in Massachusetts that I know of, the pounded ash basket, there's a man out in Chesterfield—now he uses molds. But down south, I didn't know of anyone using molds, so what's the difference? You couldn't really do this free weave, could you, without a mold?

KL: Not really, you would have to shape the staves prior to doing it. I have these baskets here by Connie and Tom McCauley, and they're from West Virginia.

MH: They look contemporary or Japanese...

KL: Yeah, they do, but it looks like it could have been done on a mold but it wasn't. You could have done it but you would have had to shape the staves on something prior to making it.

TF: That would be really hard to do with cane. If you were to go the cane stave route.

MH: Are they more flexible?

TF: Cane is a lot more flexible.

KL: Jose Reyes actually did make some free-formed baskets. He had the base and whatever shape it was he was able to shape it up. You can do it, a lot of basket makers who make shaped baskets do not use molds and it just requires another type of skill.

19:13

MH: But I think a lot of it, as you said just a minute ago, has to do with the use of the basket. Because if you are doing it utilitarian. But these baskets today, as you were joking about before, they're not used to haul blueberries...they're used as?

KL: People decorate their houses with them. At this point we have expensive houses here and so they'll come in and say, "that would look nice here and that would look nice there." And they'll just pick out their decorations that way.

TF: They might put some yarn in it that they'll never use. (laughter)

KL: A lot of them are decorations. It depends on which level you went to, to buy your basket. If they bought it at this store for \$100 or \$200 dollars, they might be more tempted to use it. But if they went to the Looms (island store) and paid eight or nine hundred or one thousand or two thousand, they probably won't...

TF: It's more like buying a painting. Put it up to look at it. Admire it.

20:19

MH: Well, they are stunning. So, the one that you finished recently...

KL: She will take it out and she will go and use it. We did put feet on it.

TF: Which we were talking about with my basket, about putting feet on the bottom.

KL: But the purses, they do get used. But it was done with tight small staves and I looked at it while it was scratch-free and just said, "good bye."

20:46 MH: Is it hard to let them go?

KL: It was hard to let that one go, I really was heartbroken when it left cause I would look over and there it would be and it was one of the best I had made up until that point.

TF: Kidney shaped?

KL: It was not a kidney, but it was flatback.

TF: Flatback, that's right.

KL: Flatback oval.

21:08 TF: Which is hard too, you have to have all the different shaped staves. An oval basket normally has three different shapes of staves. So, the four quadrants you have, they're all symmetrical. But with the flatback it's more...

KL: It's a D-shaped basket.

TF: So the staves are different and more difficult.

KL: And the bend coming around from the D is a little more hard.

MH: And were you shaving those yourselves?

KL: Yeah, yeah.

21:47 MH: What tools do you use to do that?

KL: On the disk sander.

TF: Start with bandsaw, if you're going to start at the very beginning, you start with the bandsaw and the log and get it down into splinter shape.

KL: They were 4mm staves on that.

TF: Splinter size.

KL: Then you just start to, similar to what I am doing over there on my topped basket, I'll just sort of put some in and then if it doesn't quite fit... The fitting means you have the even amount of space coming all the way up the basket so where it goes into the base and then follows all the way up—that's the object, whether you achieve that is...

TF: If this stave were the same size all the way up it would push the other staves away and then they wouldn't be straight anymore. The objective is...

MH: So thinner down near the bottom.

KL: So, you have to thin it, so that the space, between the two staves, where it comes into the base is the same all the way up. So, that's the object; that's hard to achieve.

22:49 MH: That's really hard. So these really have evolved and become more of a fine craft.

KL: Well, they have definitely become more of a fine craft, for sure. But some of the older makers, you can actually tell the older makers who did put more of that into their older baskets. I went to a lecture and he showed a whole bunch of different baskets and some of them just shone out because the man had either sanded some things more, shaped the handle a little bit more, little touches like that. I think more people are putting

more of those touches in, at least I am anyway. You get kind of carried into this perfectionism of them too because they're made on a mold, it's not like honeysuckle or any kind of irregularly shaped vine basket that just takes its own shape. You have a defined shape for it.

TF: A lot of control.

KL: So, it kind of does make for someone with a perfectionist nature. They can just get carried into it.

TF: That may be one of my...I don't know, I can't tell if I'm a perfectionist or not yet. She says I have a good eye for detail, so let's hope...

MH: It's close...let me just see if there's anything...

24:15

TF: I was just thinking about handbags and how they get used and the fact that we watch them go out in pristine condition and then the world happens to them. I remember seeing two kids, probably 8 and 9, each with their own little miniature purse and one girl sort of tripped on uneven bricks a little bit and the basket just slammed into the ground. Which is my worst nightmare of what would happen to a basket that I sent out into the world. (laughing)

MH: Right.

TF: I mean, who knows how much time went into that particular basket but it was just sort of heartbreaking to see. On the other hand, you sort of hope that your basket does get used somehow, so it's sort of a mixed...

[PAUSE – lawnmower outside, then personal conversation which was later erased]

29:03

MH: How do you feel about Nantucket Lightship baskets being made off-island?

KL: It's kind of a strange feeling, cause I actually go off-island and teach it myself. It just feels a little bit un-authentic sometimes to me. I feel like they are a little short of "Hong Kong ripoffs" as well call them here. There's one couple who have made a huge name for themselves and they've gotten into books with their art. They're not even from Nantucket, I just kind of feel a little bit weird about that—why would they have made it into the crafts of certain states as Nantucket makers and I didn't see any Nantucket makers in there. Even a basket book had them in as part of this, so I was just a little bit—why didn't they come to Nantucket and get some Nantucket makers? Why did this couple have to represent the Nantucket makers? It's just exposure...one of the reasons why I've been trying...a lot of the makers here on Nantucket, we've become a little bit snobbish. There is that about us. We're a little snobbish, we sort of think we're above everybody else. I'm sort of trying to make my way into the community as a Nantucket person, making Nantucket baskets, in a real quality way and just make a mark that way. Here in Nantucket I have a good clientele, but I just think that those makers need to get out a little bit to show other people who they are and what they are and we really have the history here with us. We do have some people that are born here and

that have studied under people and that gives it that slight edge of more authentic kind of work.

TF: On the other hand, I wouldn't say that you wouldn't necessarily be saying that someone had to be born here in order to make an authentic Nantucket Lightship basket. I suppose that it would be more along the lines of being in love with Nantucket and having a part of that inside of you as being the more important element.

MH: And from my point of view it would be, not only that, but having learned from someone who's learned from someone that was connected to someone here.

KL: Right, the follow through. And that's what I definitely have, I definitely have that. In fact, the man that I learned from—he sort of has his own history in that his family were the lighthouse keepers on Nantucket, at the Brant (?) Point Lighthouse.

TF: The Reeds?

KL: The Reeds, yup. Reggie's father.

31:51 MH: Now, when where those automated and they stopped having actual people manning the lighthouses?

KL: I'm not sure about that.

TF: We don't know too much about that.

KL: No, I'm not sure about the lighthouses.

TF: We could look it up for you...

32:04 MH: No, that's okay. Now, Timalyne, we know you're moving and you were just talking about this notion of being from here, working here, and taking the craft somewhere else. Can you talk about that a little?

TF: Well, I guess the most important thing that I thought of while we were talking about it was that I will always consider Nantucket to be my home no matter where I go, I'll always be back here. No matter how long I spend, wherever I am, I went to Seattle for five years and I loved it but I always thought about going home. And so, hopefully, that's the most important thing—is that this is where I'm from—I'm salty through and through, can't do anything about it. So, I'm going up to Vermont, I'll be considered a flatlander up there (laughter). Although a soggy flatlander. And I'll come back here in the summers, which almost feels funny to me, to come back as a tourist. But that's how the school schedule runs so I'll just have to look at it that way.

33:15 MH: What's the difference between an islander and a native?

TF: A native was born here, an islander has lived here their entire life or a majority of it—considers it home, I think.

33:30 MH: And is there the feeling, in the summer, when the island gets this huge influx of population, how do natives feel about that?

TF: It's very mixed because, by all rights, we should be honored and pleased and excited because they pay us, they're our paycheck, they're our job security. On the other hand, sometimes they're, as a group, a little inconsiderate of the fact that we live here and that we're here all year round and we clean up the trash when they go and that sort of thing.

- 34:18 So, it's a definite mix, you know, loud and noisy in the summer but at the same time you get to meet all kinds of people from everywhere.
 A lot of the workers who come and help out in the summer come from Europe, come from Jamaica, come from Mississippi...You just get a lot of different colorful faces and I just think that's an amazing opportunity.
 KL: Yeah that's been a somewhat recent thing. It hasn't been all the way, through my growing up, when I was a kid coming here, the college kids were pretty much the workforce. But that's changed somehow, the college kids are richer and they don't work as hard and their parents are already paying the bills so they're not here to make money—they're just here to party and pay for the party. We started out with the Irish, and they were very hard workers, and then they brought more Irish people over and then the Jamaicans came and then we have some Mexicans...
 TF: Bulgarians...Russians...
 KL: I know, then we get the Eastern block of people but they sort of bring...I think there's now some programs that bring over people, that help to bring people over here.
 TF: There's also some strange connection between Nantucket and Bozeman, Montana. Go figure.
 KL: But they're actually much harder workers than our basic college kids at this point.
 MH: That's not surprising.
 TF: They hold down three jobs while they're here, they do nothing but work and then they...
 35:40 MH: Where do they live?
 TF: That's kind of a tough spot, some employers have housing. It's like living in a dorm and probably even a little bit less cool than that.
 KL: And then some of them get a house together and a group of them will live in the house.
 TF: They pool their money for rent so that they can take home more.
 KL: Right.
 36:01 MH: You have written a poem, or probably you've written more than one, but specifically...well, tell us about it.
 TF: I've been writing a lot of haiku, cause they're really quick and you can write them while the baby's napping. And so these are the three actually and I guess I'll just read them:

The Lathe

*A ribbon of warm wood
 shavings lands on my hand,
 I carve and wood smiles.*

The Staves

*Freeze them to keep green
So when the time comes to bend
They won't lose the will.*

And the last one didn't have a title, but it sort of was under the staves,
still...

*Running with the grain,
Angles, bevels, and green sap,
Lined up side by side.*

36:56

MH: Ok, anything that we haven't covered that you want to add about the Apprenticeship Program... Well, especially, actually I'm thinking the fact you're having to move. Tell us why you have to move.

TF: There are a few factors in the having to move. One of them is that Nantucket has become a place where the natives and islanders find that they are having a hard time affording to live here. And then of course the interesting catch, that we were discussing at dinner last night, is that it's almost too expensive to leave! Cause it costs so much to get your car on and off and to move your things. So one of the reasons is cause in the near future I don't see us even being about to rent a reasonable sized house, never mind own one, for my husband and my child and myself. We were living in a garage apartment which had a downstairs living room, kitchen and an upstairs bedroom. And there was no door between the downstairs and the upstairs so there was no sound barrier. It had a bathroom too. But it's a garage that's made into an apartment and granted there's no car downstairs, we got to live in that part too, but for three cats and three people that was too much. So, that's one element and the other element is that we're dealing with two people here. My husband's from Alaska and he feels isolated on Nantucket in the wintertime, it is definitely a unique experience to be here year-round and it takes a certain kind of person. Maybe if we were able to make a little more money or spend a little less rent or something, he could afford to go off island more often and that would cheer him up—to Boston, I don't know. So, that's another factor, is that Paul feels a little claustrophobic on the island and so... And I'm ready for a new adventure, I'm still young so, I have some adventures to do before I try to come back.

39:02

MH: In light of that, it seems that this apprenticeship was very special because you're not gonna have access to your mom and her skills—as often—right?

TF: That's definitely true, it's kind of bittersweet cause now here I've gained these skills and I'll have a little bit—I'll have to make more of an

39:36

effort to come here and use them. I mean I'll be able to do some of the work up there but I'll...I already have several trips back planned.

MH: Good, good.

TF: October, November, and December—I've got at least a week in each month to come back and rim baskets and that sort of thing.

MH: And Karol, can you talk a little bit about what it means to you to have this concentrated time teaching and passing this on to your daughter?

KL: It has, it's felt very special to me. I was doing it before, it's so funny, like I said, it just gave it this little bracket or something—it gave it this special time that felt like this is what I was doing, I was passing it on and it was going to be a tradition that would go down and I could hardly wait for Phoebe to get older so we could pass it on to her. Not that I took it for granted, but it was a little bit like that. The brackets weren't around it yet, as I was teaching her before, and thinking...

TF: She wasn't sure I took it seriously.

KL: Right, I guess that's it too.

TF: She really wasn't, she just sort of, I'd complain a lot about how hard it was and having no idea how hard it really was cause I hadn't even made all the parts yet. But it almost seems easier in a way because now I know exactly what goes into it. I was just thinking about Phoebe and the shop and she just runs around in here like it's nothing and you had the experience, your son ran into something last night. There are a lot of dangerous things in here...

KL: But we still let her run around.

TF: We let her run around and she's fine, she's learned to respect certain areas and actually the same thing happened with me, I think, in Reggie's shop. When you started working there, I'd go and visit a lot and his shop is just so much fun, I really hope you get to see it. Because there's a jig for everything and he's got puzzles galore. He'd always bring something out to show me. He's the one that got me interested in origami. He folded a crane for me that flapped its wings and I took it home and I unfolded it and folded it back up. And I have about 30 origami books now and I've been making it ever since. So, he's had a profound influence on my life in other ways too, just being a part of this whole experience. I just remember I loved going to Reggie's shop and getting to tool around in the little corners.

KL: Phoebe, she loves to come into the shop too.

TF: And it's just kind of fun to see that already has been passed on.

MH: And she's not even two yet!

TF: I wasn't quite that little.

MH: She'll carry it on, hopefully.

TF: So, that's pretty exciting. Plus, there's a practical factor here, we have to remember...

KL: We have all these molds...

TF: We have an entire shop full of things here. We're not looking forward to it but when my mom goes to the next world, what are we going to do with all this stuff if I don't know how to use it?

MH: That's right. Well, thank you, this has been great.

TF: It's been fun having you here.

MH: It's been wonderful being here.