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Statement of Practice

A conversation with Laura Ellen Bacon

Interviewers: Kimberley Chandler and Stephen Knott

Biographies

Dr Kimberley Chandler is a London-based researcher, writer, and editor, and holds a PhD in Design and Architecture from the University of Brighton. Her particular focus is craft theory and practice, material agency, and temporality. Kimberley has worked closely with cultural institutions including the Centre of Ceramic Art at York Art Gallery and Yale Center for British Art, and regularly writes about contemporary craft and design for publications such as *Crafts*, *Art Jewelry Forum*, *Interpreting Ceramics*, and *3rd Dimension*. She is the former assistant editor at *Ceramic Review*.

Dr Stephen Knott is a writer, researcher, and lecturer in craft theory and history at Kingston University. He is author of *Amateur Craft: History and Theory* (Bloomsbury, 2015), and is one of the editors of *The Journal of Modern Craft.*

Laura Ellen Bacon is a sculptor who works with willow and other natural materials to create striking monumental and site-specific sculptures, using techniques traditionally associated with basketry. After studying Applied Arts at the University of Derby, she began making work from dogwood and hazel branches on a large scale, before moving into willow. She was selected for Jerwood Contemporary Makers in 2010, and is one of the twelve finalists of the Woman's Hour Craft Prize, V&A Museum, London, in collaboration with BBC Radio 4 and the Crafts Council.

Abstract

This interview explores the work of Laura Ellen Bacon, with a particular focus on her recent exploration of thatch for an exhibition at the National Centre of Craft and Design in Sleaford, UK. Primarily known for her work in willow – on show in the current *Woman's Hour Craft Prize* exhibition (BBC Radio 4/Crafts Council/Victoria & Albert Museum) – this interview centres on Bacon's response to a new material, its processes and traditions. Questions of material knowledge, learned skill, dexterity, and intuition emerge, as well as the comparative qualities of willow and thatch: the former, a pliant material commonly used in basketry; and the latter, bundles of wheat straw, reeds, or heather that are not woven or tied, but rather arranged in layers to form a protective roof covering for vernacular architecture.

Keywords: thatch, willow, sculpture, intuition, material translation, vernacular

Introduction

British artist Laura Ellen Bacon has, until now, described herself as a willow sculptor. Her monumental, woven works fashioned from willow—which include large-scale sculptures for the New Art Centre, Roche Court (2012), *COLLECT* (2013), and The Holburne Museum, Bath (2015) (Figure 1) —have received wide acclaim, and, more recently, earned her a place among the twelve finalists of the *Woman's Hour Craft Prize* at the Victoria & Albert Museum, London, organised in collaboration with BBC Radio 4 and the Crafts Council.[1]

A new solo exhibition at The National Centre for Craft & Design (NCCD), Sleaford, UK, has afforded Bacon the chance to experiment with an altogether different material: thatch. *Rooted in Instinct* (October 2017–January 2018) comprises three new works, one of which is a floor-based sculpture thatched from wheat straw titled *A New Presence* (2017). Her ambition is to exploit the accumulative process of thatching to build a freestanding work for the NCCD that translates the impregnability and force of thatch into a three-dimensional sculpture. Having successfully applied for a grant to fund the exhibition through Arts Council England, Bacon has been able to collaborate with master thatcher Stewart Alexander to expand into thatch, learning to work with an altogether different set of material constraints, as well as reflect on the sculptural possibilities of an alternative organic material.

Given the explorative nature of the NCCD exhibition, this interview centres on questions of material knowledge, learned skill, dexterity, and intuition. The conversation foregrounds the comparative qualities of willow and thatch: the former, a pliant material commonly used in basketry, and one with which Bacon is well versed; and the latter, bundles of wheat straw, reeds, or heather that are not woven or tied, but rather arranged in layers to form a protective roof covering for vernacular architecture. There is a language of thatch that inevitably influences the construction of form: Bacon describes the process of learning to handle bundles of straw; of reconceptualising the tools and techniques of thatch, including the stakes or "spars" used to pin the material and their impact on the pitch of the roof; of "drawing" with thatch, a process of building up layers rather than sketching out; and of enabling the materials to determine the form, rather than responding to site, as she often does with willow.

Bacon anticipates this period of experimentation with thatching techniques will transform her creative practice. Throughout this interview, she reflects on her work to date, and the potential of thatch to help broaden her ambitions as a sculptor. This interview took place in Bacon's house and studio in Matlock, Derbyshire, UK, in the summer of 2017, where Bacon is simultaneously working on her Flanders Red willow piece, *Form of Instinct* (2017), for the *Woman's Hour Craft Prize* and *A New Presence* for the NCCD exhibition. The interview is edited, and re-organised for flow and length.

Kimberley Chandler (KC): To start with, maybe you can talk a little bit about your background and how you came to making.

Laura Ellen Bacon (LEB): Well, I came to do what I do through a degree in applied arts, which I finished in 2001. I don't think I necessarily banked on being a maker or an artist, actually; I thought that I might learn the processes, really enjoy the degree, and go and work in a gallery. [It] took me by surprise that in the last three months of the [degree] it really plumbed into a nerve and plugged in…

KC: And what materials were you working with during the degree?

LEB: Throughout the degree, I worked with ceramics, metalwork, and wood, and we did big experimental projects where you had to try and investigate new materials and develop… I think I made a material out of PVA and compacted rice at one point… I know it sounds a bit twee, but I always go back to my tree house story, which is… I grew up in the hills over there [pointing to a verdant woodland rise out the window of the lounge] where my Mum and Dad had a fruit farm. I was left to my own devices at the weekends and was building tree houses on my own. I built them in secret, because I was actually using some of the wood that my Dad had to one side, intended for the boiler. But it really was an exciting time, because the tree house that I had, at its biggest, was built between five trees and, you know, I was obsessed. I was working in the rain and I couldn't stop.

KC: How old were you at this time?

LEB: I started making tree houses when I was about eleven, and I was still at it by the time I was eighteen, which I was a bit embarrassed about because eighteen year-old girls aren't up trees really!

KC: So some of the techniques you are using now, are they [related to the skills used then]… you weren't weaving pieces of wood together?

LEB: No… Oh, I was actually. The very first [tree house] was made out of very thin slats, which my Granddad must have had… I don't know what he would have used them for. They were about 4–5mm thick and were probably about 4cm wide and quite long. And actually that was the first one: it just had woven sides, but they were a mess; they were always built in a hurry. They would be made from different woods and then covered in plastic, and I think at one point I papier-mâchéd the inside of it because I wanted it cave-like. It was bonkers!

KC: But what is it that appeals to you about creating these spaces?

LEB: […] I don't know if it is [about] the satisfaction of making something that you can step inside and then you are enveloped. And I think it has to do with the freedom of making it as well, because the way that I work, for better or worse – and I don't mind admitting it – I am a little bit impatient. I want to get things absolutely right. [It] is why I like to use fewer materials, tools, and machinery. I have to occasionally [use tools and machinery], to achieve other goals, but ideally, if I can make it with just my hands, that is a massive, massive freedom.

Stephen Knott (SK): There is freedom in your work, but there is also constraint, particularly in the way that you make many of your sculptures in view of the public. You spoke about this in the *Crafts* article in relation to your Bath installation, *Murmuration* (2015).[2] I wanted you to talk a little bit about the experience of performing in front of people. You mentioned that it forced you to concentrate more. How does it affect your making process? Is it enjoyable at all?

LEB: If you are making in public – it might not be a performance as such – but you're making somewhere where people can stop and chat to you. With something like the Holburne Museum piece, people couldn't talk to me because I was quite high up. But it was quite a self-conscious process. When you've got tall buses going around and lorry drivers sitting in traffic, it can be a self-conscious process. If you are talking to people about materials, that's good; I like that. But I think in general being observed is quite hard work because somehow you drop your – I am sure there might be ways around [it], hypnotherapy or something – but it's really hard to let go of self-consciousness. You can't concentrate. There is a lot of thinking involved in making work, [for example] looking at a curve and not being able to work out why it's wrong. And you stand back and you think. And then people watch you stand back and think. And then you can't think! You can't. It's like wearing a heavy suit.

SK: Do you think the audience wants to see evidence of your labor, in a way, and when you are standing back and looking it is not craftsman-like enough? You appear to be wasting time, or something like that.

LEB: Yes, and I feel self-conscious about cutting [the work] around. I've had pieces where I have got the secateurs out and sheered off 5–10 feet's worth of work and people are *horrified*, and not in a good way. They think, "Oh well… you know… she's just cut it all off!" But I'm making; it has got to be right. Then I start thinking… Well, *you* might be making assumptions about the framework… this is not a basket… these lines that you have been looking at for the last ten minutes, they're all *wrong*! It is a bit uncomfortable letting people [into the work].

KC: In the press release for the NCCD exhibition, you describe your making process as intuitive.[3] Could you explain what you mean by that? What's intuitive about your process?

LED: The exhibition at the NCCD is called *Rooted in Instinct*. It will include three different pieces of work: a thatch piece; a great big vast knotted piece; and another big solid, but very sweeping piece of work. Because I've got a lot more time, I want to explore what it is about the starting point for a work. Rather than the starting point being the place, structure, or building, I'm trying to look at the materials themselves and the way that the making process evolves. The instinct, as I describe it, is a slight impatient instinct to make and form immediately, rather than [adopting] other systems of making […] where you sometimes have to treat materials beforehand. All my work is very immediate, really. *The Shape of First Thoughts* (2017), for example, is one of the first pieces that I have made without a planned design. (Potential figure 2) I usually draw *a lot* before the work is made; the made piece of work can't exist until it exists on a piece of

paper, because the curves and forms are so hard to achieve and can so easily go wrong. So the drawing process has to be done for ages beforehand to make sure all those curves really work […] [*The Shape of First Thoughts*] is literally a lot of layers that stack on top of each other. They are almost like lying bones. It is a physical piece of work.

KC: Why thatch? Why was it thatch that you decided to focus on [for the NCCD commission]?

LEB: With thatch, I'm interested in the mass and the accumulation of this natural material. (Figure 3) The way I use willow, for example, is to tie it, and it has an outline. I draw the outline and [the willow] is fed in. It is actually completely different [to thatch]. It's a form that becomes a unit and a presence in itself. With the Woman's Hour piece, *Form of Instinct* (2017) (Figure 4), I just want it to be a presence. And with the thatch; it's not woven, it is not even tied, it's kind of held down in bundles, but… It's a sense of accumulation, and it is something that has driven part of my work before. Like snow drifts. If you look at a snowdrift or a sand dune, they are made from millions and millions of particles of sand, but it has all been shaped by another force, water or wind. And it is that accumulation and how all those bits fit together effortlessly from this very strong force [that interests me]. And you get these wonderful natural phenomena.

[…]

What I want to do with the thatch is to use it in such quantities; what I really want is an effortless accumulation. I can't do that for this exhibition, because I can't get the scale. What, in my mind, I want to do is have a piece of work that might be 10-metres long at a minimum, maybe 10-30 metres long, and I would like to have the sense of the volume with which it's grown and the volume with which it's used, and to make it feel that the work has been made just like a sand dune, as if formed by an extra energy…

KC: What are the qualities of the material that you are thatching with – so you mentioned reed or straw? They are fairly brittle materials – fairly tough?

LEB: They are tough in their own right, really, because they last. You know, their longevity is phenomenal. If you break into the skin of a thatched roof – it is very grey and brownish on the surface, and you just part it a little bit and it's all still golden underneath.

KC: How are you sourcing the thatch for this project?

LEB: I had found a supplier: I'd done all my research and I think it would have come from Dorset. […] I'd worked out exactly what I'd need. I hadn't fully worked out the weight – because you don't order it by bundle, you order it by weight – so I got to grips with the maths that I had to use to calculate that, but actually the thatcher [who Bacon is collaborating with on the project] – whose name is Stewart Alexander[4] – said, "Oh don't worry about that, I will sort that all out." He's got a huge stash in his barn and he said that he would supply that, so that

was that. But normally… Straw, in my basic understanding is grown up and down the country, but it is harvested for thatching purposes in Lincolnshire.

[…]

[Stewart…] allowed me to go and see a roof he was thatching. (Figure 5) And what really got me actually – it was ace – was that when he applies the thatch, he has these big metal stakes, and as you work along the roof – basically, you have to hold back some of the thatch that you have already thatched; so you'll have some bundles to your right, for example, and as you're working to the left you have to hold that thatch in place for a bit, and you've got these big stakes and he's driving them through. (Figure 6) I found that really exciting, the skewering. It is almost quite harsh, actually, pushing it back and then – and then the roundness and the swell of this thatch, it is made in quite a fragmentary way. It is assembled, actually. I think they use a tool called a legget [which] pushes the straw into a form; the ends are all batted up, making a tight surface (Figure 7). Anyway, what I'm getting at with the skewering is that I hope to demonstrate that [technique] in the work, either now or in the future. Rather than being something that you can enter, [the thatched piece] is something that stands on its own, really, as this presence of thatch… You can't see its [ash] framework. (Figure 8) [The work comprises] two halves that stand [upright], but they also have these skewered details. [The stakes] actually support the corners of the thatch, but they give this detail… It'll look like it's been staked, or sort of laced together.

KC: The black stakes… It's sounds like when the hairdresser uses pins to hold back sections of your hair while she cuts the rest… Are the stakes normally left in the thatch, or are they simply tools?

LEB: [They are] just tools…

KC: OK, so you are taking that tool and making it a feature of the thatched work?

LEB: Yes.

KC: You said you are having three works in the show?

LEB: Yes. It will be the first exhibition that I will have different types of work in [in different materials] as most of my exhibitions are about… they are installations really. (Figure 1) Normally, I invade the space and do something really big, but this time I've decided to make the work in sections and transport it into the space. And I don't think I've had an exhibition of different pieces: It is slightly more investigative.

KC: How does thatch operate away from a building?

LEB: I see it operating on its own; I see it on top of a building on its own. I see it like a kind of… If you were to describe my work as slightly uncanny, because it looks like it's grown there itself, and it's oozed out, or it's built on itself, it's led

itself to be there somehow, that's how I also see thatch. I know it isn't. I know its been built there and it's laid, but because it's so voluminous and so… engulfing. […] I don't see it as integral to the building. I just want people to confront [the material] on its own terms.

KC: We had some questions about your relationship to different materials. Obviously you are used to working with willow. How does thatch differ in terms of what it affords you formally and structurally, and what doesn't it allow you to do? What have you learnt through the process of working with thatch?

LEB: I have to take more of an in-breath before [making in thatch]… Regardless of the material, if I'm making something on my own, I can sort of step into the project as soon as I want. I can walk into it immediately, can't I? So [thatch] involves other skills and other people, for a start. Obviously with thatch, you do need a structure to secure the thatch to, and allow a 'kick' at the base so the thatch can curve its ends slightly upward. (Figure 9) The straw isn't straight, for example. I thought it was; it was all layered, it was all accumulated. It *is*, but not quite. You have to allow a curve, so the ends of the thatch carry the rain away effectively. The very first layer of thatch has to have a forced curve in it, and that means that it forces the ends upwards. You know when you touch the thatch; you don't actually stroke or touch the long strands. You actually touch the ends, don't you? And that is to allow it to shed the water.

KC: They sound like very different processes. Where [willow] is filling in, [thatch] is filling out.

LEB: Yes it is. So to get to that big, fat thickness [in thatch] you've got to work backwards and work into the structure. If you are going to build it in an authentic way that sheds water, then it's got to have certain logistical and structural components. (Figure 10)

KC: How important is it for you, if you are working with an indigenous or vernacular craft, to stick to the principles of the original craft?

LEB: It is important, yes, and that is what I have done all the way through the design process. […] But, I kind of released myself from that because it became too… There is artistic license. […] There is a familiarity with the surface texture of proper thatching that I wanted [to achieve]. It is a very basic starting point. Can you recall ever seeing the interior of a thatched surface [and] getting up close to this material, which is usually way up above? It looks very soft doesn't it, but actually it is quite… very, very dense, and slightly springy. It is not rough, but it is sharp; they are sharp ends. If it was made in any other way, you would not have that satisfaction […] So for this piece of work you don't go inside it; all you really do is stand with it, which might be a shame but it is a starting point. (Figure 11)

KC: You state on your website that you "relish the opportunity to let a building feed the form, as if some part of the building is exhaling into the work."[5] Can you talk about the liveliness of your materials?

LEB: Yes. For thatch it would be about its mass and, as we were discussing earlier, about the strength of straw. When it is used en mass, and used in a particular way, that longevity [is] amazing. But if it is lying as uncut pieces of straw within those spikey shorn bits of the field where it's been cut, they will biodegrade in weeks or month. So when they are individual they are very… weak. With willow, what I like to show is the flex. There is an awful lot of strength in its flexibility, because it is made of fibres that run all the way from root to tip, which is why it is as flexible as it is. And you can knot with a piece of willow; if you force the fibres and give them a twist they will fold over. And I try and demonstrate that in the work, so that the willow doesn't look conformed. It is, obviously, conformed into its various shapes, but I try to make it feel as if it's been… that there is a lightness of touch that allows those long fibres and those long pieces to be calmly turned into a form, or folded into a form. It is actually *completely* the opposite, because the lines of the willow are drawn and taut and cut and forced. Muscular force in your hands is needed to repetitively turn all of the willow into [the work].

[…]

Can I refer to another material that might help to explain this: I am doing some designs at the moment using a dry-stone wall method – so, a process that does not use mortar. With dry-stone walling, you have to assemble your form with the co-ordination of hand and eye. Depending on the geology of the stone, and what part of the country you are working in, and what stone you are working with – limestone is very different to sandstone obviously […] You assemble your stones by feeling them – you know the shape, you have to lock them in, you choose your stone, pick it up – and the form is assembled piece by piece, in a not too dissimilar way to how willow is formed layer upon layer. I want [the stones] to feel like sap; like the stone is the sap of the land and it is seeping out, and it will sort of bleed out of the land. And I want to make them large enough so you can go inside [them]. So what feels like a very – and I don't quite like the word "sensuous" because of all the connotations – but it is. You walk around them… And they'll feel very soft and flowing [outside], and when you are inside them, they are actually quite tight spaces, and you get right up close to the volume of material that is there and you realise that it is it not a form, which has naturally seeped out of the land; it's all been constructed by hand. I think I am very big on manual dexterity, and manual repetition, and manual strength. Those three themes run through the work that I enjoy the most.

SK: When you talk about the stone seeping from the land, this seems to relate to your body of work [in that] either [the material] is seeping from a building, or seeping from a landscape. I wonder whether you link your work to land art? Is that something that makes sense to you, or that you engage with? Or is it "land craft"?

LEB: Land art really, although I don't mind not being put in that box. I am quite happy to float around. I don't mind too much what people want to call it. I call it "sculpture" because it's just easier. I am, technically, a willow sculptor: I sculpt in

willow, but what this term suggests is that the material is foremost. I don't sculpt in willow because I really want to use willow and find ways to use it; I sculpt in willow because it allows me to say something about form, spectacle, and space – the willow is secondary to that. If I say willow sculptor it almost suggests, as well, that I have a lot of knowledge about willow, and I don't, you know. The only knowledge I have about willow is what I've learnt myself without any training, just in order to do what I want to do.

KC: Has there been [any] expectation, or mistrust [from other craft professionals] of what you are using your materials for?

LEB: I used to feel really apologetic about the way that I use willow, because it's similar to basketry only in the sense that if you twist the fibres you can knot it, and a lot of basketry twists the fibres around the handles, and the willow is conformed in that way. The rest of basketry is beautifully ordered and makes sense and it is a craft that people perfect. For better or worse – it might be a flaw in my character – that doesn't appeal somehow, because it has already been done. And I used to feel really apologetic about that.

KC: That links back to the idea of picking up on a very traditional craft and re-interpreting it or re-working it…

LEB: I can add to that. I remember when I had some work at *COLLECT*, a large piece called *Spatial Place* (2013). There is a wonderful basket maker called Joe Hogan – he's a lovely man and his work is exquisite.[6] He *really* examined my work, and said, "This shape should not hold," because willow wants to spring back […] It is [about] sheer will, and you have to just coax it and make these quite angular, strange, inner supports. It is all pulled and teased and knotted inside, and the interiors of my forms are a chaotic, hideous mess. He was amazed, because the flow and curve [of *Spatial Place*] should not have been that stable.

KC: How would you describe the material in terms of working together? Are you collaborating with the material? Where is the agency within the piece of work?

LEB: I have to try and make it. I do have to work with it. But all my designs are based on my knowledge of the [material's] limitation… There is an allure to that, you see. I like working with the flaws in natural materials as well. It is a simple but complicated starting point, because it is about mass, softness, and envelopment. I suppose I don't start working with a material unless it actually fuels me. So, put it this way: I have never been set a challenge with a material that hasn't already appealed to that sense of knotting, or tactility, or accumulation. It is a collaborator though…

KC: Have your recent works taken on thatch-like qualities?

LEB: No, but they have taken on some of the ideas in form that I am thinking about in relation to thatch: the sense of accumulation.

KC: Do you make models? You mentioned earlier that you've made models of the dry-stone walling – do you make models of the willow or thatch pieces?

LEB: Erm… I made some rather awful clay models. I had to make various models in clay for the thatcher, because I wanted to ask him what I could do. It was so much easier to make it with clay and to ask: can I do this?

KC: That is quite unusual, since clay is a very different material from thatch.

LEB: It is. But I suppose with thatch, ultimately what you are looking at is that final surface… For example, with the willow, if I do a sketch, it doesn't show all the strands of willow or anything, it is not intricate. (Figure 1) Even if I have to do a sketch for a client, I don't actually show the willow in it at all. All it is is the outline. Can I show you a sketch…?

[Explanation of the sketch]

KC: The sketches are quite graphic in a way; they're quite sculptural or architectural… It seems that with thatch you are working with planes or surfaces, whereas with willow you are working [in] a sketchy, linear way?

LEB: I describe willow as being like a hatched drawing. All the mark making […] intensifies. It is almost like a scribble really. Yet it has planes, because it has to be to be real, to be true.

KC: How important is it that Stewart [Alexander], the thatcher, likes the piece that you've made?

LEB: Yes [it is important], although it's not essential. "Like" doesn't bother me that much, but to have a will to appreciate the sculptural merit in it is important. Because… on the issue of chopping things about […] this would be something that I would have to avoid [in thatch]. If you wanted to change something in thatch, then you'd have to design it in a way that you really were sure on paper, because if you changed it [without a design] it would just be very, very costly, because you would have to take portions of the thatch off, alter the [ash] structure, and then put it all back. If I had all the facilities and the money in the world, I wouldn't put it past myself to twiddle around with that, but that's not the way to do it because it is a different process and you can't re-form ash!

KC: So it would be more wasteful than the willow?

LEB: Infinitely.

KC: Do you re-use the willow you cut off?

LEB: I don't re-use it actually. But you waste very little.

KC: Is that because the material is too tired from what you've done with it already?

LEB: Yes, because although it doesn't set in a position, it doesn't curve like wire, for example, and hold. Once it has been damp, and been curved, and been forced, actually… […] If you unpick all the curves, the curves would be as you left them. They would not bend out like a nice straight rod again.

KC: It has a material memory almost. Are you planning to work in thatch in the future? Maybe something larger you said?

LEB: Yes. Maybe something *in situ* as well, because this is a freestanding piece of work. I don't particularly have to work in the same way that I use willow […] but I would like to make a piece in thatch for a specific place, because it'd be filled with so much more – because it would be for that site.

KC: So the thatch is taking over from the willow?

LEB: No. It's running alongside. […] It's just another means to fulfil a kind of creative ache.

KC: In the press release, [the exhibition] is described as a pivotal moment in your development as a maker in that you're working with thatch.[7]

LEB: It is actually to do with longevity, too, because the willow pieces only last for a certain amount of time outside. Thatch only has a finite [lifespan] as well, but it endures for longer and is more permanent; it is more of a turn into something architectural.

KC: Do you miss having a site to work with?

LEB: I struggle with that with willow, actually, if I have to make a freestanding piece […] I did start with making quite small pieces in willow and then I found my way of working on site. And that is what I want to do. It's just a nugget. It is the thin edge of the wedge.

KC: A teaser of what is to come.

LEB: "The Thin Edge of a Wedge" is not a bad title actually! Because they are sort of wedge-shaped. But it is – it is just the beginning, it's the tip of an idea being bashed in…

Notes

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[1] The *Woman's Hour Craft Prize* is on show in the Sackler Centre for arts education from September 7, 2017 until February 5, 2018. Subsequently the exhibition will tour throughout the UK.
[2] Laura Ellen Bacon, "On-site and On Show," *Crafts* 257 (November/December 2015), p. 23. The article was written to accompany Laura Ellen Bacon's exhibition *Murmuration* at the Holburne Museum, Bath, UK in 2015.

[3] The National Centre for Craft & Design, "Press Release *Laura Ellen Bacon: Rooted in Instinct*" (2017).
[4] Stewart Alexander, Master Thatcher of Lincolnshire: https://www.lincolnshirethatching.co.uk (accessed October 11, 2017).
[5] Laura Ellen Bacon, "About the Sculptor," on artist's website. Available at: http://lauraellenbacon.com/artist-statement-and-biography/ (accessed September 26, 2017).
[6] Joe Hogan has been making baskets at Loch na Fooey since 1978, and in that time has earned a reputation for making strong, durable baskets of the highest quality. See https://www.joehoganbaskets.com (accessed September 26, 2017).
[7] The National Centre for Craft & Design, "Press Release *Laura Ellen Bacon: Rooted in Instinct*" (2017).