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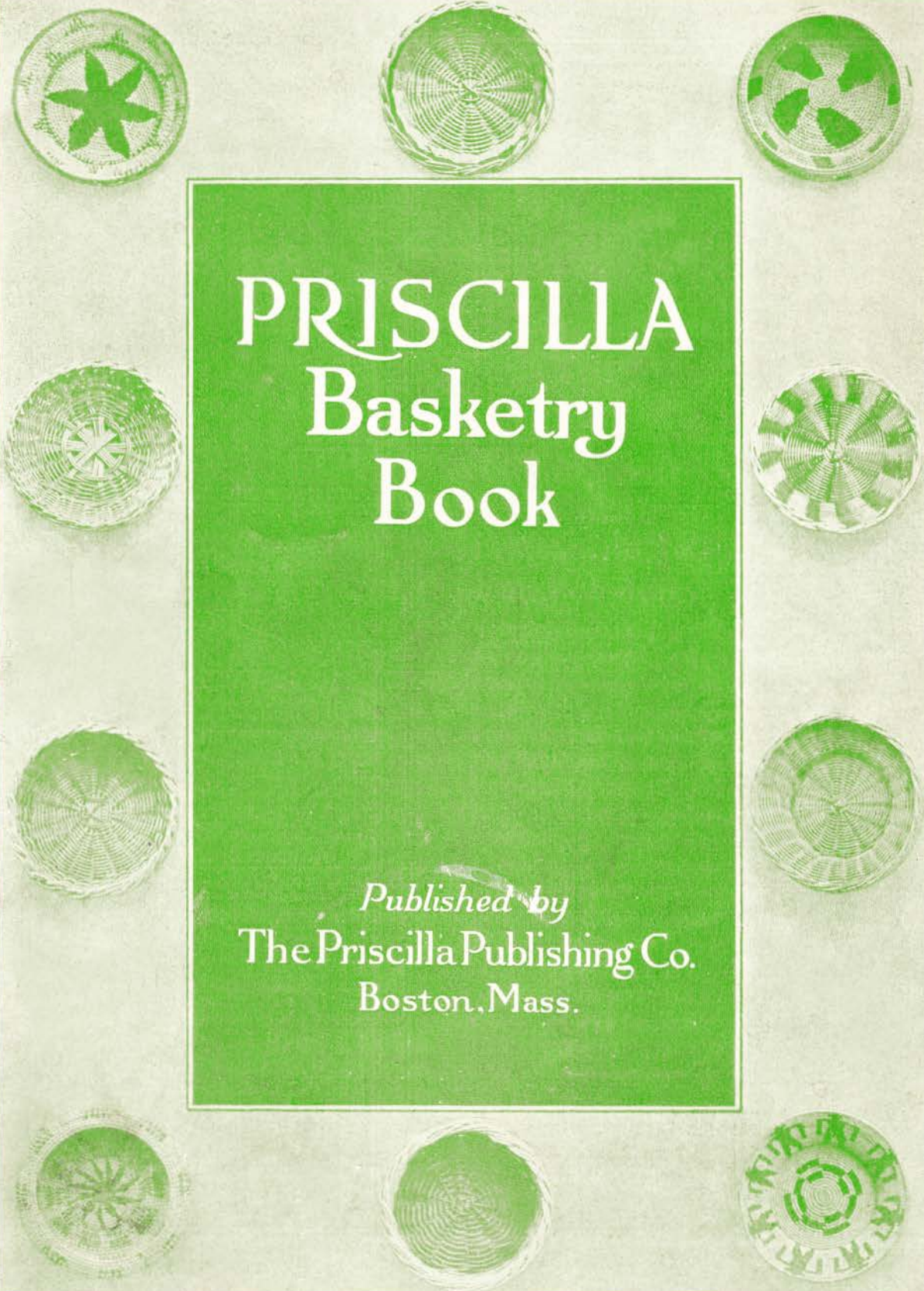
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The
Priscilla Basketry Book

A COLLECTION OF BASKETS
AND OTHER ARTICLES

WITH

**Lessons for Working and Directions
for Dyeing and Staining**

BY

SALLIE G. FITZGERALD

PRICE, 25 CENTS

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A GROUP OF BASKETS IN VARIOUS STYLES

Lessons in Basketry

Introduction

"A NETTING or weaving of splinters" is the definition of a basket, the making of which seems to have been known at a very early date.

The Israelites were commanded to offer as a sacrifice the first fruits of the land in a basket. Such baskets were made of gold and silver, while those used by the poorer classes were made of willow.

The rudest peoples of all ages have made baskets, using such materials as they had at hand. Civilization has taken up the craft and to-day there is an increasing demand for such work.

The British are thought to excel in this work—especially in the making of willow and osier baskets. Osier is a low kind of willow and when peeled may be woven into many beautiful, fancy shapes.

It is by no means a new craft in England, as the British baskets were formerly greatly prized as luxuries by the Romans.

Basket-making at the present time is taught in many of our public schools, and forms part of the industry of most of the institutions of the blind.

But the aim of this book is to show beginners how to make baskets. There is a great deal of good literature on this subject, but many complain that much of the printed matter, in aiming to be brief, fails to help, especially in starting and finishing a basket.

A few words regarding materials, etc., are here given before we take up the first lesson.

Reed, rattan, rush, willow, raffia, and almost all such vines and grasses are used in basketry, the material depending greatly upon the kind of basket required and the part of the country in which the weaver lives.

The baskets in this book are almost without exception made of reed, and raffia, and Indian splints, these materials being easy to handle—not more expensive than others, and they make up into good-looking as well as durable baskets.

Reed comes in different sizes, numbering from one to twelve or fifteen. Number 1, the most expensive, makes dainty baskets, and together with No. 2 is much used for weaving purposes. The larger sizes are used for spokes, handles, and for heavier baskets.

Of course the reed should be soaked until pliable. About twenty minutes will be required if the water is hot, or almost an hour if cold, but this depends largely upon the thickness of the reed.

Raffia is a tough, pliable grass, but we shall speak more of that in another chapter.

For those who expect to do much basketry a couple of rubber finger-stalls would better be provided for the fingers that are most used.

Rubber gloves are not advisable except for use while dyeing and staining, which process will also be spoken of later.

A few simple tools are required for reed basketry and they are mentioned on the next page.

The phrase "making a basket" covers a very wide field, for the materials from which they are made, as well as the purposes to which they are put, are almost legion. The study of this craft is extremely interesting when we follow the different stages from the plaiting of the rudest materials into utensils of necessity down to the daintily woven and stitched baskets of luxury or mere ornament.

Long years ago the boats used on the Tigris and Euphrates rivers were made of wicker and covered with skins, and report says such basket boats are still to be found in use on some of the smaller rivers in India. Battle shields are similarly made and used among certain tribes.

In South America, baskets of rush are so closely woven as to hold water.

The following description is one of the most primitive ways of making a basket.

The twigs or splinters are laid flat on the floor in pairs much longer than the desired base. Two heavier pieces are laid across the others, and he who makes the basket puts his foot on them to hold them down, and weaves them first one then the other, back and forth, through the pieces first laid down. When the base is large enough to suit the maker, he sharpens other pieces and forces them into the edge, from which our fashion of adding side-spokes is derived. The sides are forced up and woven like the base, and when high enough the edges are lapped over and bent in so they will hold firmly. Sometimes a rude handle is added.

When we contrast the above with the tools and materials for basketry now at hand, we see that in the march of progress, basketry has not fallen behind. Many baskets are now made of ash, elm, oak, etc.; but the process from tree to basket is necessarily slow. The layers of wood must be loosened and separated into narrow strips, and it will be readily seen that no amateur can do this. Fortunately there are now pieces of machinery made especially to cut such wood into thin strips, which are in turn cut into splints and sold with other basket materials. Such splints are more easily handled in square or oblong baskets—the beginner especially would better keep to these shapes if he uses such splints. We advise all beginners to commence work with the round reed. For this reason the splint work is taken up later in the book.

Willow makes attractive baskets, but it is also quite difficult to handle until one grows accustomed to it. In England the willow is cultivated for baskets. Whole tracts are planted—the rows quite close together to prevent the growth of side shoots. If kept clear of weeds the land can be used for producing willows for ten successive years. The willows are steamed and drawn through an iron rod, and baskets made from such material are very firm and strong.

A Reed Basket

THE beginner in basketry will need three tools. A pair of nippers, a pair of pliers, and an awl. If these tools are not available much can be accomplished with a sharp knife and a pair of shears. A large knitting-needle might even be used instead of the awl.



FIG. 1. A REED BASKET

We will build our first basket of round reed, which comes in different sizes, beginning with No. 1, which is very fine. We are now ready for work and will begin by cutting with the nippers or knife six pieces (spokes) of No. 5 reed. Cut each piece 5 inches long and soak from ten to fifteen minutes in warm water or twenty minutes to a half hour in cold water; the reed must be soaked until pliable, and the longer the reed the longer it must remain in the water.

Take from the water and with a sharp knife make an incision about the middle of a spoke, as shown in Fig. 2. Do this with three of the spokes and press apart with knife so as to insert a spoke in the opening. Place in this opening the three spokes which have not had incisions. The two remaining spokes must be slipped over these three so as to run parallel with the first spoke. Our six spokes now form a cross (see Fig. 4. A).

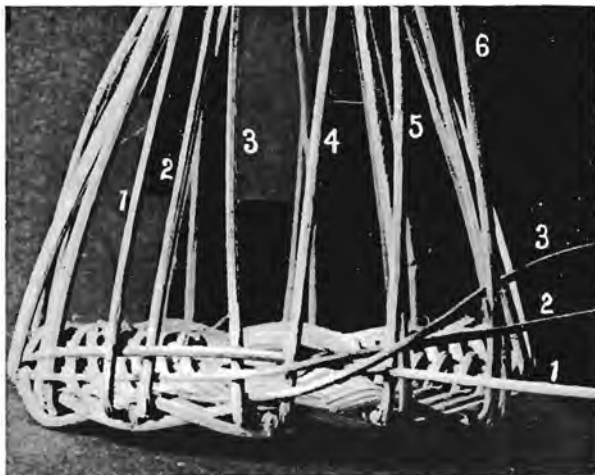


FIG. 3. WEAVING THE SIDES OF THE BASKET

Now take two long pieces of No. 2 reed, which has also been well soaked, and which are called weavers. Place an end of each weaver in the incision running parallel with three under spokes (see Fig. 4. B. C). Now bring each weaver under and over where the spokes are crossed forming an X on the three top spokes. Weaver number one or B now goes over three spokes, while number two goes under same and over the next three, and so on around about three times to hold it firm, taking care to keep the weavers close to the centre. Now begin to separate the spokes and pass the weavers over and under in exactly the same manner, only using one spoke at a time instead of three, and being careful to keep the spokes equal distances apart. If by this time the reed has become dry dip it in the water to prevent breaking. Weave in this manner out to the

end of the spokes and fasten by running

the end of the weaver through to the under side and cutting off, or you may run the end of the weaver down beside a spoke. If a weaver runs out and needs to be pieced this is done by crossing the ends of the new and old weavers behind a spoke. The basket is always held with the left hand while the right does the weaving, which always goes from left to right.

Figure 6 shows the finished base, which the beginner must be careful to keep flat and even, for much of the shape and firmness of the basket depend upon the base.



FIG. 2. MAKE AN INCISION IN A SPOKE

Sides of the Basket. Ribs.—We will now build the sides of the basket. Cut 24 pieces of No. 4 reed 10 inches long. These are called ribs and we always use four times as many ribs as we have spokes in the base. After being well soaked insert the ribs at the spokes of the base, one rib on each side of every spoke, and push ribs down at least an inch and a half between the weavers. Now with the pliers squeeze each rib close to the base to prevent breaking and turn up sharply. (See Fig. 5.) It is sometimes a good plan for beginners to tie the ribs together at the top, but after having gained a little experience in shaping this will not be found necessary.

Now take three weavers of No. 2 reed (always

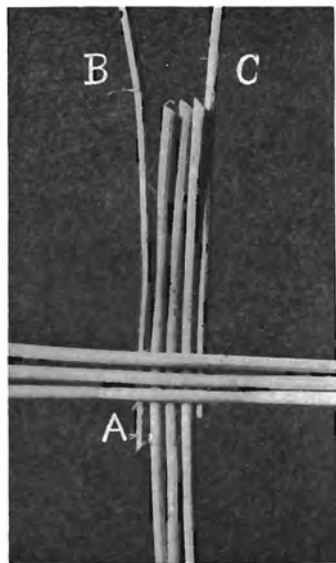


FIG. 4. PLACING THE WEAVERS

well soaked), place weaver No. 1 behind rib No. 1, weaver No. 2 behind rib No. 2, weaver No. 3 behind rib No. 3 (see Fig. 3), and proceed as follows: Take weaver No. 1 across ribs No. 2 and 3 and bring it out back of rib No. 4. Take weaver No. 2 and bring it out back of rib No. 5. Weaver No. 3 goes back of rib No. 6 and so on around, always using the weaver nearest the left hand and not missing a rib.

Continue this weaving until the basket is the required height, say $4\frac{1}{2}$ or 5 inches for the basket shown in this lesson (see Fig. 3).

The shape depends almost entirely upon the treatment of the ribs. If one desires a bowl-shaped basket gradually press the ribs in, one at a time as the weaver goes back of it, or if an outward slope is desired gradually hold the ribs out. For our basket we will simply hold the ribs straight and even, for when the beginner has made this simple basket her own judgment will teach her much about shaping the next one. The basket is made more attractive by a narrow band of color. This is gained by simply using three colored weavers instead of the plain ones and proceeding to weave as before.

When the basket is high enough, fasten the weavers as we did in the base. We will still have a couple of inches of each rib standing upright. There are many ways of finishing off the top, but the following is one of the simplest. Soak the upright ribs until very pliable. Take any rib and call it No. 1. Bring it back of rib No. 2, and lay it flat; No. 2 goes back of No. 3 in the same way, and so on around the twenty-four ribs. When all are down take No. 1 again and



FIG. 5. BEGINNING THE SIDES OF THE BASKET

cross it over the next rib, pushing it to the inside of the basket, where it is pressed down close to the weaving and cut off. Continue around the basket, which is now finished as in Fig. 1. The border shown in Fig. 1 is rather more complicated. The ribs are laid down in threes, crossed in pairs of three, and pushed through to the outside.

When the basket is finished it may be gone over with a little sandpaper to remove any roughness and then a coat of equal parts of Light Oil Finish and turpentine may be applied, or a coat of gum shellac dissolved in alcohol, or any

good paste or wax for woodwork may be applied with a soft cloth and afterwards polished with a stiff brush.

The reeds may be dyed before using, or if the basket is a small one it may be dipped after it is finished. In the writer's experience ordinary household dyes adapted for vegetable fibres are most satisfactory. Follow directions closely and the results will be all that can be desired.

A few more baskets made in the same plan. — The basket shown in Fig. 7 is made just like that

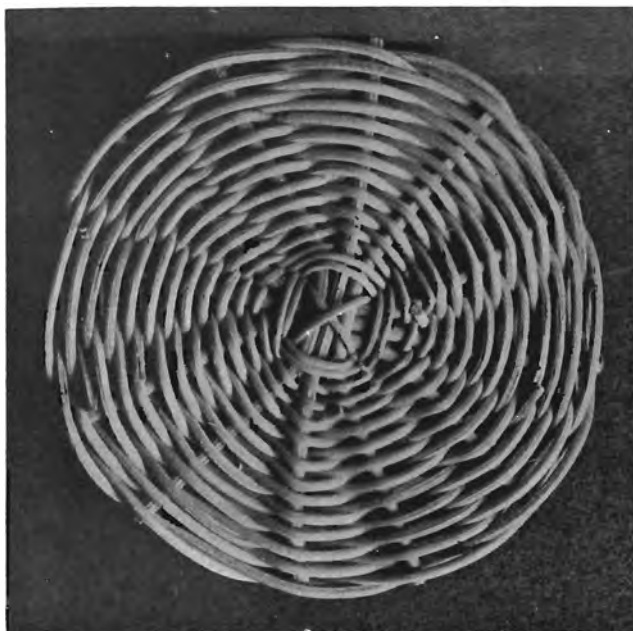


FIG. 6. THE FINISHED BASE OF BASKET



FIG. 7. REED BASKET

described on the preceding pages. Number 3 reed is used for spokes and No. 1 for weaving. Six spokes are cut and a base about 4 inches in diameter is made in the same way. Then 24 side spokes each about $6\frac{1}{2}$ inches long are inserted and using three weavers we start the sides. Weave a couple of times around, holding the side ribs perfectly straight. Then hold them out gradually for about an inch, when they are bent in quite sharply for a good half inch.

Finish as before and we are ready for the edge, which is extremely simple. Take any one spoke and bending it back to the next one push it down between the weaving to the right of the spoke. Dye some pretty color and we have a nice little basket for thread, buttons, etc. An added touch is given if a ribbon be drawn through the open-work edge and tied in a smart bow.

The second basket, Fig. 8, requires 8 spokes each $4\frac{3}{4}$ inches long for the base, and 32 side



FIG. 9. HINGE OF REED BASKET

spokes each 6 inches long. Use the same sized reed Nos. 3 and 1, weave a base as before and after inserting the side spokes use two weavers instead of three just as we wove the base, only in flaring gradually press each spoke as it is used, thus giving the desired bowl shape and as we near the top of the basket slightly tighten the weavers—that is pull in a trifle with each one. When the basket is $1\frac{1}{2}$ inches high close the weaving as before and turn in the edge. Each spoke goes back of the next, in front of the next, and down behind the next, where it is cut off.

Now make a cover just as we did the base. Owing to the rounded shape of the basket the cover will not need be quite as large as the base. When about $3\frac{1}{2}$ inches in diameter finish off with an edge the same as used on the basket. Fit the cover on in the best position and we are ready for the fastening. Take a well soaked piece of No. 1 reed and push through the last two rows of weaving in the basket just beside a spoke. With the shorter end weave across several spokes (back of one and in front of one, etc.), just as we wove the basket. This weaving will go in with the

(Concluded on page 14)

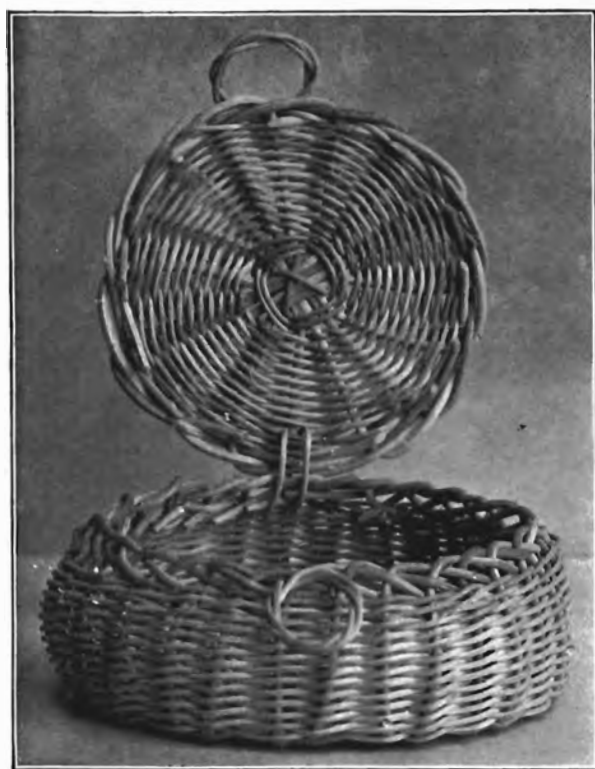


FIG. 8. REED BASKET WITH COVER

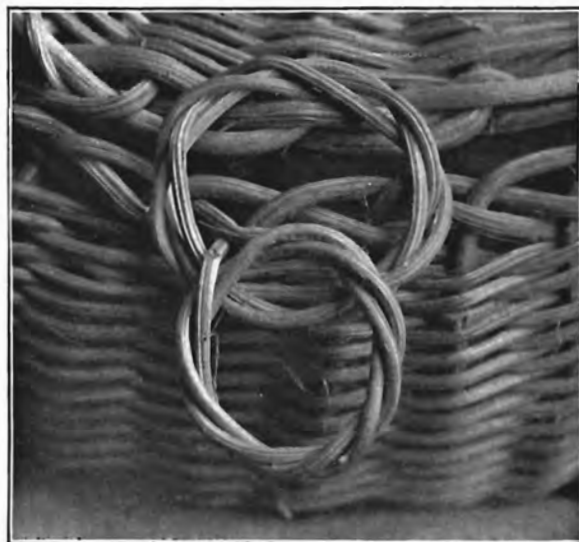


FIG. 10. FASTENING OF REED BASKET

A Flower Bowl

THESSE little baskets are commonly called "violet bowls" though they are used for all kinds of flowers and also by many persons as hair-receivers or catch-alls.

To make this basket procure an ordinary glass finger-bowl—the ten-cent kind—and a small bundle of No. 1 reed. Just here we might say that the basket is made entirely of No. 1 reed.

Cut eighteen pieces of the reed, each piece about thirty-five inches long and, after soaking, arrange the pieces in groups. There will be three groups containing four pieces and one group contain six pieces.

After finding the centre of each group, place two groups of four across each other so as to form an X. Place the group of six vertically across the X and the remaining group of four horizontally across the six.

It is a good plan to lay the spokes on a table and hold all the ends down flat until the basket is started. Next take a long weaver and place the end under the first group that forms the X. Hold down with the finger and run the weaver over the next group, which will be the group of six. Pass it under the next group of four, over the next group and so on around three times until the top of the group of six is reached, when the weaver is run under the last two in that

group and over the next group and on around three times, until the same place is reached, when the groups are divided into twos and the weaver goes over two, under two, etc., around one time.

This is the foundation and is shown in Fig. 12. If the beginner studies this illustration closely and follows the above directions she will find no trouble in starting this basket, the remainder of which is quite simple until we come to finishing it off.

Now after we have gone around the groups of two once with the single weaver, insert two more weavers back of the next two spokes (two reeds to each spoke) and weave as we did the sides of the basket as described for the reed basket, page 4; namely, always using the weaver nearest the left hand and placing it across the other two weavers and back of the third spoke from it. In this basket a spoke contains two reeds—thus we are working with eighteen spokes.

Go around three times with the three weavers



FIG. 11. FLOWER BOWL

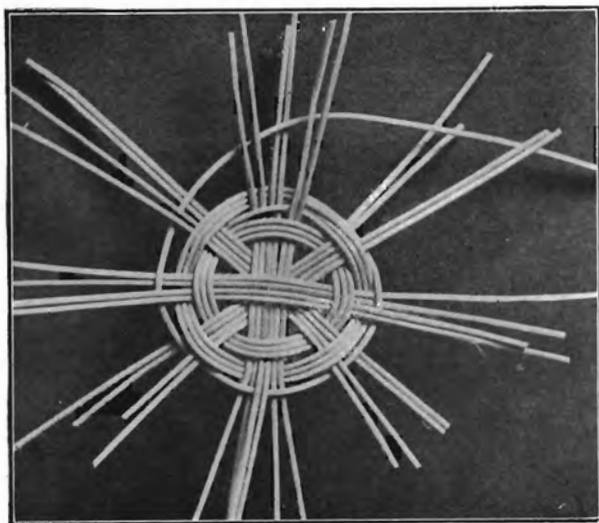


FIG. 12. FOUNDATION OF BOWL



FIG. 13. THE GLASS BOWL IN THE BASKET

and then turn up the spokes rather sharply and cut off weaver number three and weave the remainder of the basket with two weavers, being careful not to skip a spoke.

Set the glass bowl in the basket as shown in Fig. 13. Do not leave it there, but as the basket progresses keep fitting in from time to time to get the required shape. The shape will be quite easy to manage if from the bottom the spokes are very gradually pressed in. Press each one carefully with the forefinger of the left hand as the weaver goes back of it.

When the basket is nearly as high as the glass set the bowl in and continue weaving, pressing the spokes more sharply now and keeping the weaving close to the bowl until the glass is entirely covered and perhaps one or two rows beyond, which are pressed down to prevent the glass from slipping out.

Finish the weaving as described for the reed basket, page 4, by running the end of each weaver down beside the next spoke and piece the weavers as shown in the same lesson. The remaining end of the spokes should now be dipped in water and the network at the top made as follows:

Take a spoke (two reeds) and bring it back of the next two spokes (see Fig. 14), and run the ends through one of the double weavers at the base. Do this all the way around, then turn the basket upside down and, using the ends as spokes, insert two weavers and weave around about twice, just as was done in the sides of the basket. This forms a foot to the bowl.

Now take a spoke (two reeds), bring back of the next spoke and bend down. Do this with three and then take the first spoke across the next

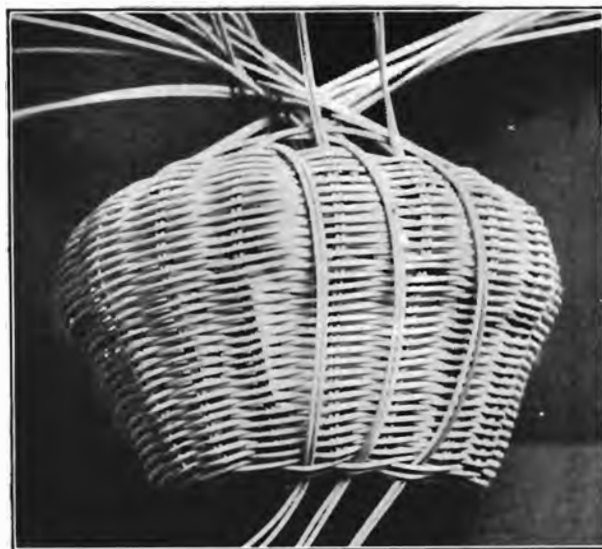


FIG. 14. BEGINNING NETWORK AT TOP OF BOWL

one and back of the next one where it is cut off. Then the next one is laid down, etc. This is called platting and may be simplified to read thus: Lay down three spokes (each one back of the one next to it), plat once, cut off, lay down, plat, etc. The ends of the last spoke are cut off and pushed down under the plat.

This plat or braid is clearly shown in Fig. 15. Sometimes the ends of the spokes are run through three weavers at the base and the ends at once platted. This does away with the foot, making a flat finish.

Figure 11 shows the finished bowl, which, it need scarcely be said, may be filled with water to hold flowers.

Some basket-makers use the single weaver in weaving the entire basket; this saves reed but does not make as closely woven and pretty a basket.

Coarser Baskets.—The same basket may be made out of coarser reed without the glass and makes a neat little work-basket.

Fern Baskets.—Or it may be woven around a light porcelain pan or dish instead of the glass, and in such cases may be filled with earth in which ferns or vines may be planted.

A Word about Coloring.—It is a good plan to color the reed before making these bowls, but in case they are made from the uncolored reed they should be put over the fire in warm water and the water brought to a boil. This will prevent the glass from breaking when dipped in the hot dye.

Green, brown, and gray are favorite colors for these baskets. A purple one is lovely filled with violets. Sometimes the spokes are made of one color and the weaving done with another, or two shades of the same color are used in any way to suit the fancy.

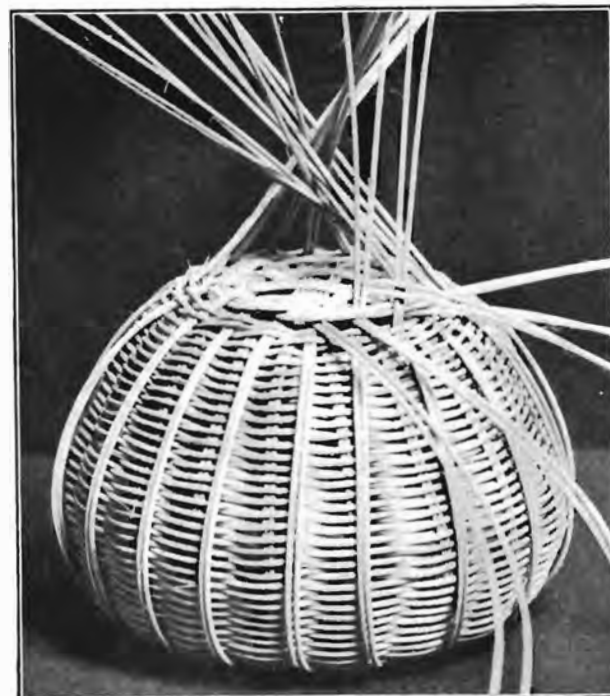


FIG. 15. BOTTOM OF BOWL, SHOWING PLAT OR BRAID

Fig. 16. A Hanging Basket

TO make this basket cut sixteen pieces of No. 3 reed. Cut each piece about 36 inches long and arrange exactly as we did for the "Flower Bowl," Fig. 11, only using four pieces in each group. Now weave the base, using first one, then two, and finally three weavers as before shown. Make the base larger than the one for the bowl—4 inches at least in diameter. Wet the spokes, turn up, cut off the third weaver, and finish the sides. When about 2½ inches high finish the weaving and make the network as before. This is where the chain goes in. An ordinary brass tapestry chain is used, one having a small brass ring at each end. One of these rings is slipped over a spoke (two pieces) before it is turned down. The other ring is treated in the same manner on the other side of the basket. It is quite easy to get it even by counting the intervening spokes.

After the spokes are brought through the weavers at the base a foot is woven as described and then instead of the plat the following finish.



FIG. 16. HANGING BASKET

given make a small basket—about 5½ inches across the top when finished. It makes a quaint little card-basket, and built on a much larger scale would be charming for fruit. Sixteen 25-inch pieces of No. 3 reed are soaked and arranged as before. A weaver of No. 1 reed is used, but instead of placing an end back of a group of four we double the weaver and slip over the group, thus starting at once with two weavers. Weave two or three times around, then separate into twos and weave two or three times again. Push the ends through the weaving and cut off.

Now take a spoke (two pieces), bring it to the right over the one next, under the next, over another, and under again. Leave the loop loose and a couple of inches high, but hold the ends down close to the weaving. Treat each spoke in the same way, though, after the first three, the loops need not be left so loose. Now round the sides of the basket with the hands and turning it upside down with the loose ends upright form a foot by doubling a No. 1 weaver as before described around a spoke and weaving about three times. There will still be a couple of inches of upright spokes. Take one and turn it to the left over the one next to it and down back of the next where it is cut off. Repeat all around. Two views of this basket are given, Fig. 17 the front view, and Fig. 18 showing the foot.

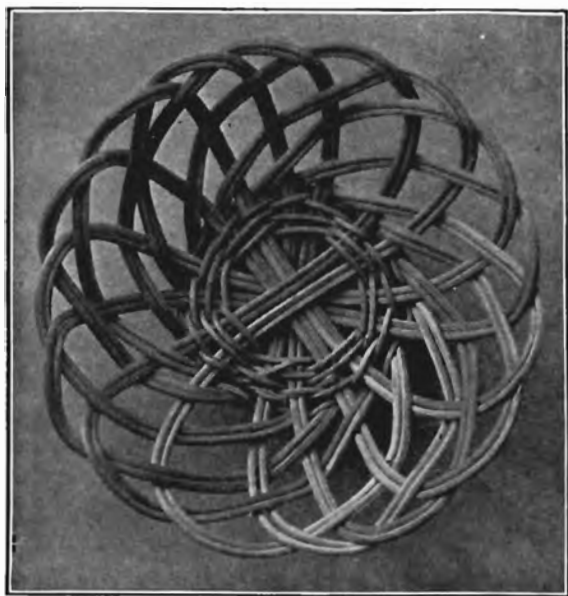


FIG. 17. CARD BASKET. FRONT VIEW
See Fig. 18

Take one piece of reed (half of a spoke)—first take the piece to the left and bring it under the next spoke (two pieces) to the left, over the next and under the next where it is cut off. Do this all of the way around and then treat the remaining pieces on the right in the same way. If preferred, the plat shown in Fig. 15 may be substituted. This basket should be stained or dyed green or brown. It makes a charming receptacle for the increasingly popular air plant. Or if preferred a small dish containing water or earth may be placed inside and a small fern or vine planted.

Fig. 17. Card Basket

This basket is started much on the same plan as the hanging basket. The dimensions here



FIG. 18. CARD BASKET. SHOWING FOOT
See Fig. 17

A Lacework Basket

THE basket shown in this lesson makes a dainty little candy-basket and can be made without a great deal of difficulty. Cut six spokes of No. 5 reed and, with two weavers of No. 2 reed, make a base exactly as in the First Lesson, given on page 4.

The twenty-four side spokes should be of No. 4 reed and need not be over four inches in length. With the pliers squeeze these spokes and bend up sharply and, using three weavers of No. 2 reed, weave as shown in the First Lesson.

Figure 21 shows the basket at this stage and the lacework is now begun, which is made of very fine reed—say No. 1.

Cut seventy-two pieces of the fine reed, each piece 14 inches long. It will readily be seen that there are three times as many fine spokes as ordinary side spokes and the length of all spokes is given, as the beginner would otherwise waste much of the reed or perhaps cut some pieces too short and then the work would have to be done over again, for it takes a person with some experience in basketry to piece or patch a basket.

Place three fine spokes to the left of every short spoke in the basket which is so far woven and push the end to the bottom of the basket. Be careful to keep each of the three fine pieces on the same side of the short spoke. (See Fig. 20.)

Bear in mind that during the remainder of this lesson we shall speak of each of the three fine spokes as one spoke.

Take one spoke and bring across the three following ones and out back of the next two. (See Fig. 22.) The ends are then run through the weaver at the bottom of the basket.

The lacework may now be very easily pulled into shape and then the base finished off with a plat, as the flower-bowl was finished in the Second Lesson, page 8.

Figure 19 shows the basket when completed and Fig. 23 shows the plat around the base.

This basket is quite effective when made of natural colored reed, if the middle piece in each spoke is dyed some bright color. Or, made of

very dark green with the middle piece red, filled with candy and tied with a sprig of holly, it makes a most acceptable little Christmas gift.

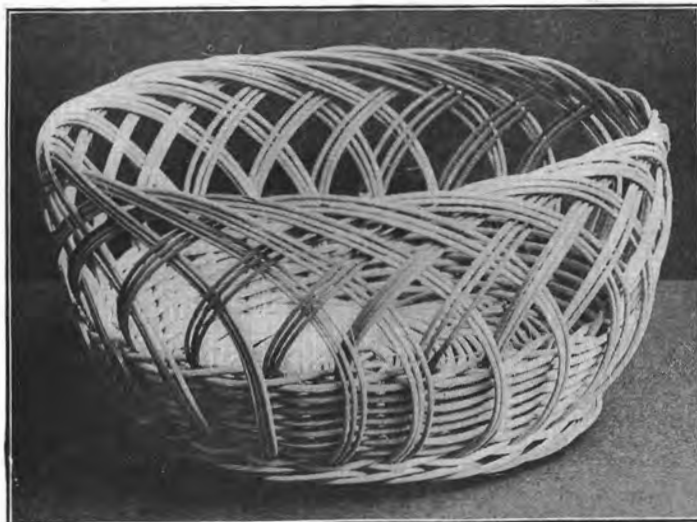


FIG. 19. THE FINISHED BASKET

General Remarks about Baskets.—Always keep in mind that in baskets with separate bases there are four times as many side spokes as there are spokes in the base. Thus—six spokes in the base—twenty-four in the sides. eight in the base—thirty-two in sides, etc.

Stripes.—If a basket with twenty-four side spokes is woven with two weaves and every other

weaver a colored one, the basket will have a stripe slightly broader at the top. Also in a basket containing thirty-two side spokes, if three weavers are used and the middle one colored, the basket will have a diagonal line of the color running from base to top.

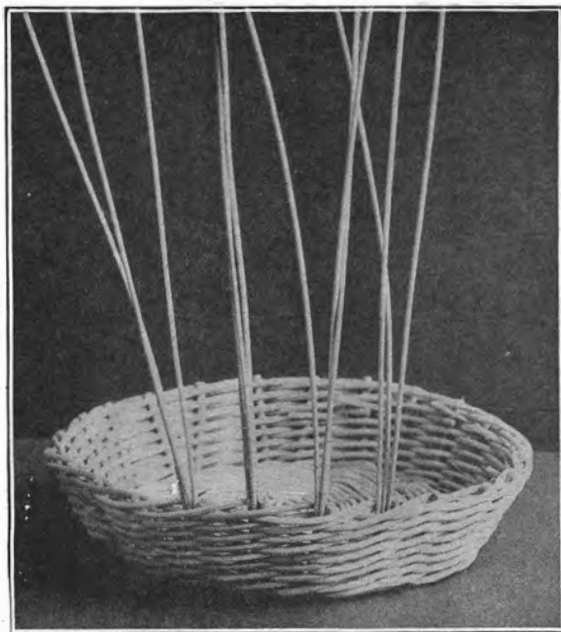


FIG. 20. PLACE THREE FINE SPOKES TO THE LEFT OF EVERY SHORT SPOKE

Covers.—Covers are made like bases only, instead of keeping them flat, we flare them slightly from the start and leave enough of the spoke to finish off the edge as we did the top of basket, as directed in the First Lesson.

Different Weavings.—The very simplest way to weave is to take one long weaver and go under and over each spoke—hence the name under and over weaving.

Double Weaving is done by placing two weavers side by side and using the under and over weave.

In Pairing, two weavers are placed behind two spokes and used alternately.

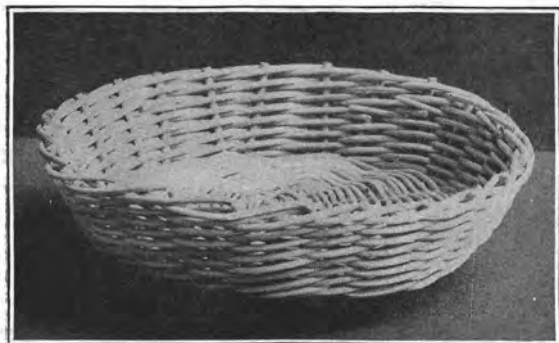


FIG. 21. READY FOR THE LACEWORK

Double Pairing makes a pretty basket or a pretty band at the top just before a basket is finished off, though it is more effective on large baskets.

When three weavers are started behind three spokes and used as was illustrated in the First Lesson and also in the lower part of the basket shown in this lesson, they make what is called a triple twist.

Scalloped Basket.—Start a basket, using reed that is not too fine, and after turning up and weaving the sides a few times around, begin to alternately bend in about three spokes and then out the same number. The result will be quite pretty and is a pleasing variation in shape.

Waste-Paper Baskets.—These baskets, though somewhat large, are not as difficult to make as one might suppose from looking at one. It is a good plan in making such a basket to use quite heavy reed, weaving with No. 3 and making the side and base spokes of proportionately heavy reed. The base should contain more spokes than a smaller basket—say ten, which will of course require forty side spokes. Some difficulty has been experienced by beginners in making a scrap-basket stand well. The following plan has been found very good to keep them from getting wobbly. Just before the base is finished weave around about twice with weavers that are quite heavy, in fact, almost as heavy as the side spokes. Then cut twenty shorter spokes—they need not be more than four inches long—and insert one to the right of every other spoke before the side weaving is begun. There are other methods of

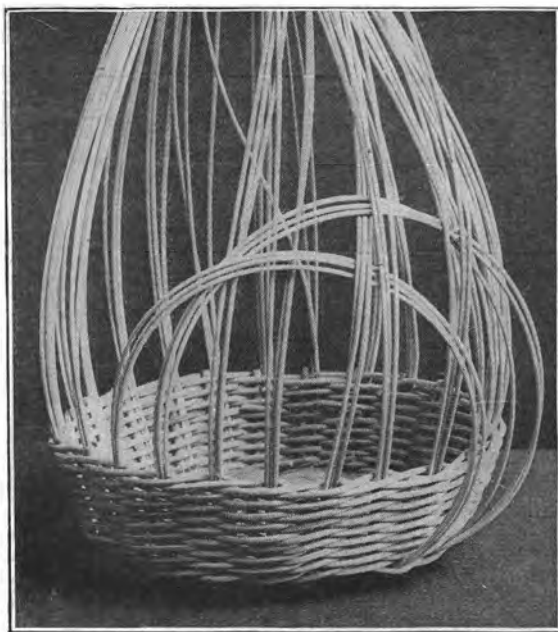


FIG. 22. THE LACEWORK IN PROGRESS

making the lower part of the basket firm, but this one has been found most satisfactory.

Scrap-Baskets have different shapes, one of the most practical being a straight-sided basket with a slight flare at the top. But the bowl shape is quite popular and is made by very gradually bending in the side spokes as the weaving progresses, and bending in quite sharply when about nine inches have been woven.

Bases not always flat.—Bases, like covers, are not always kept perfectly flat, but are slightly raised in the centre, and this raised part, of

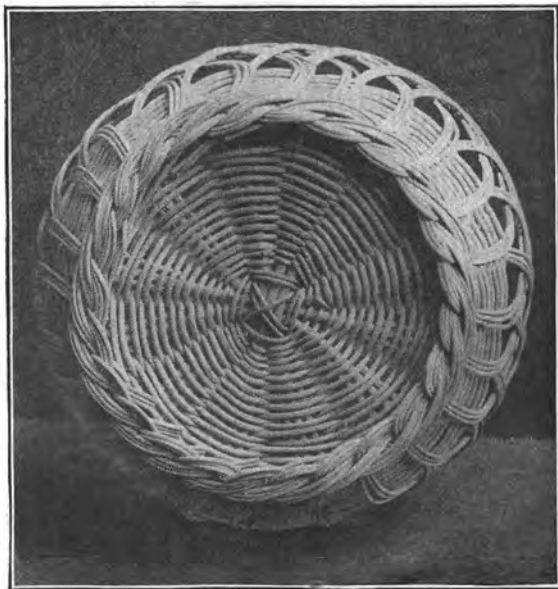


FIG. 23. THE PLAT AROUND THE BASE

course, goes to the inside of the basket. The outside of a basket is always the side next the worker.

Cane baskets of this character are becoming more and more popular for decorative work. They are used for flower-baskets on the dining-table, and often appear in luncheon or tea service as a receptacle for sandwiches. For any little informal festivity out-of-doors they are particularly appropriate and in the summer home can be put to no end of different uses.

Coasters.—A set of coasters for a lunch table would please any one. Use No. 1 reed and make a

flat base on eight spokes. The base must be just the size to hold a tumbler, but the spokes are cut longer, as they must also serve for side-spokes. Turn up and weave the sides a couple of times around, keeping the spokes as nearly perpendicular as possible, and finish with any flat edge.

A good idea would be to procure an ordinary glass coaster and make the reed one the same size as to base and height. These can be dyed to match the woodwork of the table or the color scheme of the luncheon, and when placed on table-cloth or doily do not slip as the glass ones are likely to do.

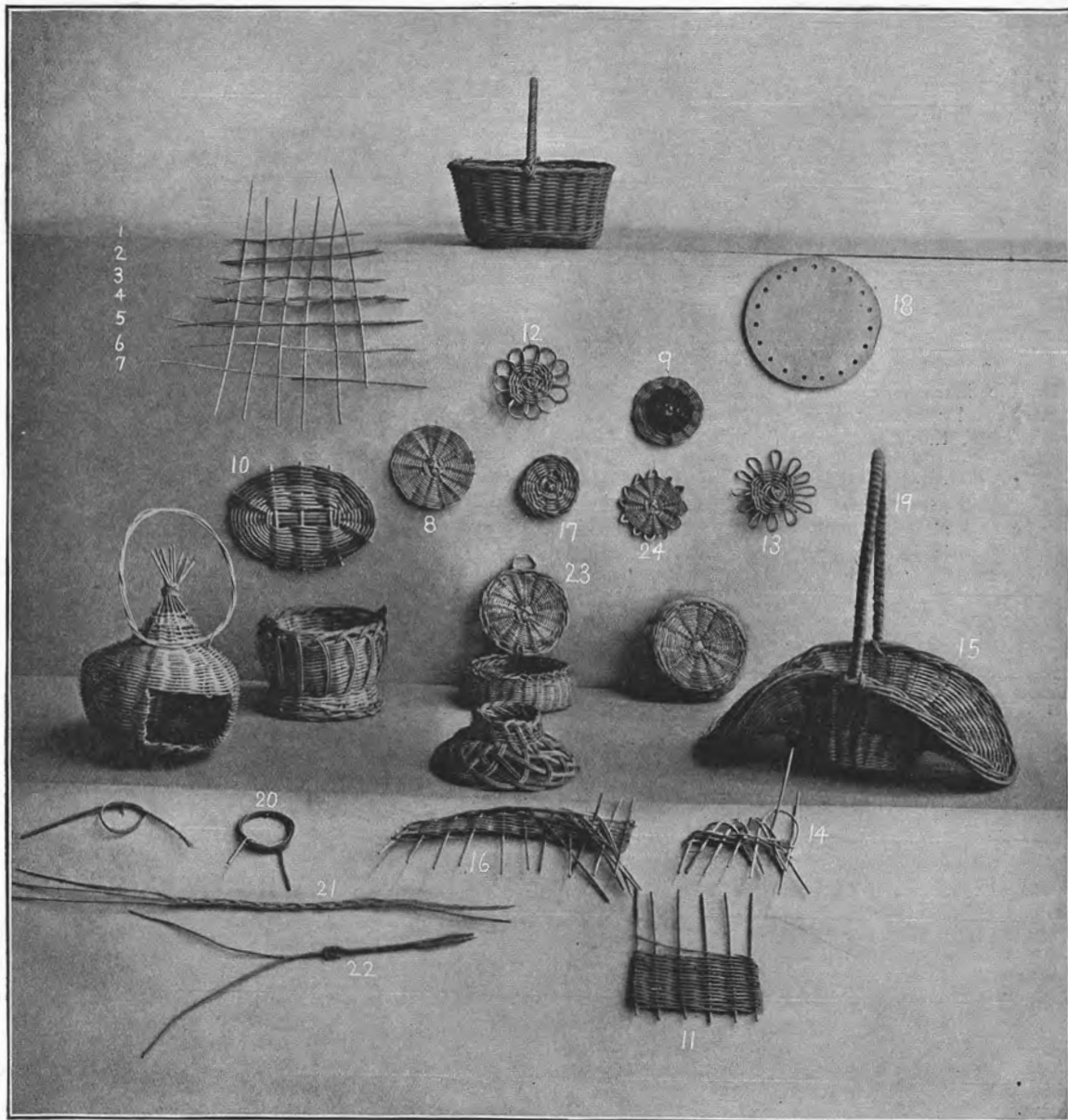


FIG. 24. ILLUSTRATIONS OF WORKING PIECES, INCLUDING BASES, EDGES, HANDLES, ETC.
See description on page 13

Description of Working Pieces

Fig. 24

ON the preceding page No. 1 is an illustration of under and over weaving, No. 2 of double weaving, No. 3 of pairing, No. 4 of double pairing, and No. 5 of the triple twist. These have all been described on page 11.

Number 6 illustrates joining pieces back of a spoke also described in the First Lesson, page 4.

Number 7 is another way of joining by whittling each end to a long point, holding together and using as one weaver. In both No. 6 and No. 7 the pieces are left apart for the purpose of better illustrating the process, but in making a basket the overlapping ends are pressed close together and kept on the inside.

Number 8 is a round, flat base, containing eight spokes and woven in pairing as already described.

Number 9 is a round, concave base, woven in pairing—the first two weavers used being of a darker shade than the others, thus giving a dark centre to the basket.

Number 10 is an oblong base, woven in the following way:

Three long and three short pieces of reed are cut, the long ones each $6\frac{1}{2}$ inches and the short ones each 5 inches. Cut an incision in each of the shorter pieces and slip the longer ones through. Place one of the shorter pieces about the middle of the longer ones and the other two about an inch on each side. Take two weavers and lay one over the third short piece, under the second, over the first, and twist around the three longer spokes at the end. Lay the second weaver over the middle short piece, under the next, and twist around the same three in the opposite direction. Then weave around in pairing about twice, keeping close to the centre and treating the three spokes at each end as one. The next time around separate the end spokes in ones and finish the base in pairing. These dimensions make a good-sized oval base. The side spokes are put in exactly as for a round basket, and in weaving the sides be careful to follow the general shape of the base.

Number 11, a square base, is made thus: Cut six 4-inch pieces of reed and lay them on a table in a vertical position about three-quarters of an inch apart. Take one long weaver and, beginning at the top, place it over the first spoke, under the second, over the third, etc., until we come to the sixth, when it goes under and around the sixth, back under the fifth, etc. Each time it reaches the spokes one and six it goes under and around, thus bringing the weaver on top again. The short end at the beginning may now be brought around the first spoke, over the second, and pushed through the weaving to the under side.

The beginner may find some difficulty in starting this base unless a weight is placed on the ends of the spokes to keep them down, but after three or four rows have been woven the base may be taken in the left hand and the weaving continued

with the right, being careful to keep the spokes equal distances apart. When the base is finished fasten the end of the weaver as we did in the beginning.

For the sides cut twenty-six spokes, each about 8 inches long. Insert six at each end and one on the left of each spoke, then seven on each side, about the distance between the base spokes apart. These side spokes are placed over the last base spoke on each side, between the weaving, pushed through to the inside and the long ends turned sharply up. Finish the basket in pairing, or use twenty-seven side spokes—eight on one, seven on the other side, and use the under and over weave as we did in the base. Finish with edge and handle described on page 16 with this difference: Lay down three pairs instead of four, and for the handle use one piece of heavy reed for the foundation handle and four pieces of fine reed to wrap with, going just the one way, keeping the wrappings close together and allowing no space to return as on the other handle. Such a basket on this base is shown at the top of the cut on page 12.

Edge 12 has been described on page 6.

Number 13 is much like No. 12, only the spoke does not cross another, it is simply pushed down to the left of it.

Number 14 is easily made. Bring a spoke back of the next one to it, across the next, down back of the next.

Number 15 is described on page 15.

Number 16 is like No. 15, only three pairs instead of four are used.

Number 17 is also easy. Take each spoke across the one next to it and push down on the inside. When all are down begin again, taking each spoke across the next one and down where it is cut off.

Number 18 is a wooden base with small holes bored through. A description of a basket built on this base is given on page 18.

Number 19 is a handle described on page 15.

Number 20 is a small round handle started from the loop beside it. Such handles are nice to fasten at the sides of a basket in the manner described for the front fastening of cover on page 6.

Number 21 is a braided handle quite simple in construction. When the sides of a basket are woven about half way up push three lengths of reed down to the left of a spoke, choosing the middle of the basket, of course, and three to the right of the same spoke. Now braid the pieces, using two in a strand until we come to the other side, when the lengths are pushed down as before, and the weaving of the sides is continued until the basket is completed, when it may be finished off with any one of the different edges or borders.

Number 22 is a twisted handle. Make two loops in the reed by simply holding the ends together and the middle part will easily bend. Slip one over

the other and place the ends down through the loop. This is the middle of the handle—twist the pieces on either side of the loop and push one down to the left of a spoke and the other to the left of the third spoke from that and fasten by weaving across several spokes. This same handle may be made by cutting 4 lengths of reed and using them in pairs exactly as described above.

The following is another modification of it. Push a foundation handle, or one piece of reed, down beside a spoke and another down beside the third or fourth spoke from it. With 3 or 4 lengths of No. 1 reed wrap as we did the handle in No. 11, only towards the middle hold the two pieces together and wrap as one, and then allow for the return wrap. Coming to the other side use one piece again, and when coming back start with the other length, only using the return wrap on the middle of the handle where the two pieces are used as one.

Numbers 23 and 24 are covers, the fashioning and edges of which have already been described.

Wicker Lamp Holder.—One of course must have the lamp bowl before beginning the holder, for the lamp must fit well, and yet not so snugly that it can not be lifted out readily. Owing to the difference in lamps, exact dimensions cannot be given. The base should be of generous proportions to prevent any possible upsetting, and may be of wood or woven reed. The former is preferred. After the side-spokes are inserted and the weaving (pairing) begun, flare very gradually outward until the stand is about half the height required, then bend in sharply for several inches, and keep the remaining part almost perpendicular. Finish with a flat edge and attach side handles shown in No. 20 on page 12 and described on page 13.

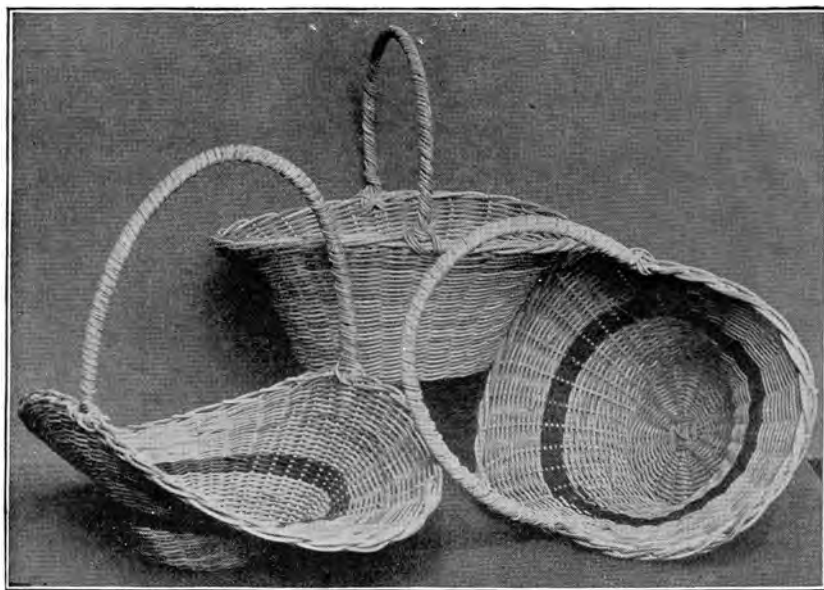


FIG. 25. CARRYING BASKETS OF DIFFERENT STYLES
For Marketing, Picnicking, and Flower Gathering

Very narrow flat oak splints work up well into such a holder, but if these are used do not put into hot dye.

The cold dye requires more time to impart the color, but is very satisfactory when done.

A Basket for Spools.—Make a round base perfectly flat and say six inches in diameter, using six spokes. Insert twenty-four side-spokes and weave the sides several inches high and perfectly straight. Use two weavers—one natural reed and one a harmonious color—which makes, as mentioned on page 10, a striped effect. Finish with any edge, one not too elaborate being preferred.

Now procure spools of thread and darning cotton, and run ribbon through each spool and tie inside the basket, the ribbon going between the weavers and forming a bow on the outside. The ribbon should match the colored stripe and the spools should be placed on the white stripe.

A Reed Basket

(Concluded from page 6)

basket weaving and never be noticed. Take the longer end and bring over the cover to the opposite side of the corresponding spoke (in the cover). Push through the last row of weaving to the inside of the cover, bring to the outside on the opposite side of the same spoke and back to the basket on the opposite side of the first used spoke. Finish this last end as the first by weaving across several spokes. Figure 9 shows this hinge.

For the front fastening take a piece of No. 1 reed and twist it just as though tying a knot, only leaving a space, perhaps a good half inch (see No. 20 on page 12), then twist the ends around this loop several times and place the two ends, one on each side of a spoke, at the border of the basket and finish as we did the hinge by weaving across a couple of spokes. Make another ring large enough to go over the first one and attach in the same way to the cover so it will slip over the under ring and keep the cover in place. (See Fig. 10.)

Note.—The basket-maker will often find it possible to use some material that perhaps is grown only near one's own home, or is characteristic of that locality, and to invent for its use a shape or style that is particularly appropriate or original. If the basket has thus a special feature it is more valued as a souvenir.

Carrying Baskets

WHERE is the woman who does not like a small carrying basket? It is so useful for marketing, not to mention picnics and lunches. Then how nice to be able to make such a basket one's self! She who has followed the former Lessons in Basketry should be able to make the baskets shown in the illustration without the slightest difficulty.

First, a base — say 5 inches in diameter — should be made as we made the base in the First Lesson. Use No. 3 reed for the 8-base spokes and weave with No. 2 reed.

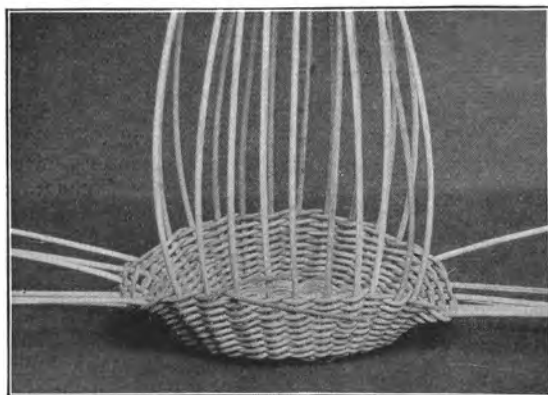


FIG. 26. REEDS ARRANGED FOR SHAPING THE BASKET

Now insert thirty-two side spokes, also of No. 3 reed, and after bending up sharply weave the sides with No. 2 as before directed.

If the basket is to be used for flowers, etc., the sides may be woven with two weavers, just the same as in the base, but for general use three weavers make a closer, firmer basket.

Weave the sides about 1 or $1\frac{1}{4}$ inches high, holding the spokes rather straight, and then shape the ends into a pretty good flare. This shape is very simple.

We have, as we said before, thirty-two side spokes. Now, in weaving, hold ten of them straight, bend out the next six, hold the next ten straight, and bend out the remaining six. (See Fig. 26.)

Hold the twelve spokes (six at either end) out pretty well — in fact, keep them almost horizontal, while the remaining twenty (ten on either side) are held straight.

About 2 inches from the base insert a band of color about $\frac{1}{2}$ inch in width. This is done, as we said before, by using colored weavers in place of the natural ones. Now weave about 2 inches of the natural reed above the band of color, making the basket about $4\frac{3}{4}$ or 5 inches high.

A pretty effect is acquired by making the centre of the base of the basket the same color as the band in the sides; but if this is done, the band might be a little nearer the top of the basket.

The side spokes, as in the former lessons, should be cut long enough to leave several inches standing after the basket is woven.

We will now finish off the edge, as in Fig. 28, a description of which is given as follows:

Number the spokes 1, 2, 3, 4, etc. Lay No. 1 down flat behind No. 2; No. 2 goes back of No. 3, No. 3 back of No. 4, which goes back of No. 5. Then take No. 1 across Nos. 2, 3, 4, in front of No. 5, which is still upright, and bring it out back of No. 6. Now lay No. 5 down back of No. 6 and beside No. 1, making a pair.

Treat No. 2 in the same way, bringing out back of No. 7 and laying No. 6 down beside No. 2 back of No. 7.

Treat Nos. 3 and 4 in the same way, until we have four pairs laid down.

Take the reed to the right in the pair nearest the left hand, treat it in the same way and cut off the other reed in that pair. Thus we always have four pairs and always work with the inside reed of the first pair. This same edge may be made by first putting down three spokes and forming three pairs instead of four.

The basket is now ready for the handle, and the beginner will want quite a simple one for this basket.

Use a large reed, if possible, one as thick as a forefinger, and if not procurable, use three pieces of No. 6 reed. For the basket here shown, the handle should be cut about 22 inches long.

Find the middle of a side and push the handle down, through the edge, beside a spoke. Insert the other end of the handle in the opposite side in the same way.

If three reeds are used instead of one large one, push two down on one side of a spoke and the third down on the other side of the same spoke. Keep the three side by side if a flat handle is desired, but the third one goes on the top for a round handle.



FIG. 27. BASKET READY FOR USE

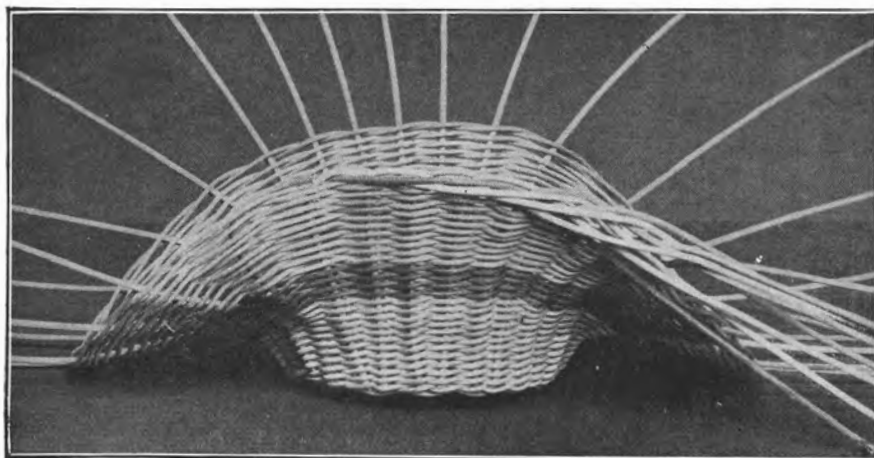


FIG. 28. FINISHING THE EDGE OF THE BASKET

Now, in the same place in which the handle was inserted, slip three lengths of No. 1 reed, at least three times as long as the handle. Do this on both sides. Wrap the handle with these lengths, leaving as much space between each wrap as is occupied in the wrapping.

When the other side is reached, bring the wrapper down on the inside of the basket and push under the top weaver to the outside. Cross the handle to the inside again and push once more to the outside, running under the cross and cutting off as illustrated in Fig. 29.

With the lengths on the other side, wrap back in the same way, filling the spaces left by the other wrapper.

Figure 27 shows the basket ready for use, and Fig. 25 shows several baskets made in the same way, though shaped a little differently.

A nice finish for the base of a basket is made by turning the basket upside down and inserting short spokes beside each of the side spokes and then making a braid or finish as we did around the top; or, if a foot is desired, weave around a couple of times, as we did in the base of the flower-bowls, before finishing.

A Basket for Veranda

This basket is charming for vines, and while it requires a good bit of reed it is very easily made.

Procure a wooden base 11½ inches in diameter and insert side spokes as we did in the scrap-basket on page 18. If such a base is not available, make one of heavy reed the same number of inches in diameter, using seven spokes, thus requiring twenty-eight side spokes. Eighteen of the side spokes must be about 45 inches long each, and the other ten each about 18 inches long. Now insert nine of the 45-inch spokes, then five of the short ones, then the nine remaining long ones and the other five short ones.

With two weavers build the sides perfectly straight, no flare at all, and finish at 11½ inches high with one of the flat edges. In laying down the edge do not use the eighteen long spokes, twist the others in around and cut off as usual. The circumference of finished basket should be about 37 inches. We now have our finished basket with eighteen long, upstanding spokes, nine on a side. These are to form the handle.

Take the middle one of each group and tie tightly in the middle with a piece of stout twine or a piece of split reed well soaked to form the foundation handle. Now on one side of the handle gather the eight pieces together and twist around the foundation handle. Bind to the foundation with reed or twine about 8 inches from the edge of basket. Treat the other side in the same way, and bind all very tightly in the middle of the handle. This makes an exceedingly long handle, more loop-shaped than round. Color a dull gray or green, and coat with varnish.

Flower Baskets for Bridesmaids. — At a wedding not long since, baskets filled with flowers were carried by the bridesmaids, and the effect was very pleasing. Such baskets may be colored or gilded.

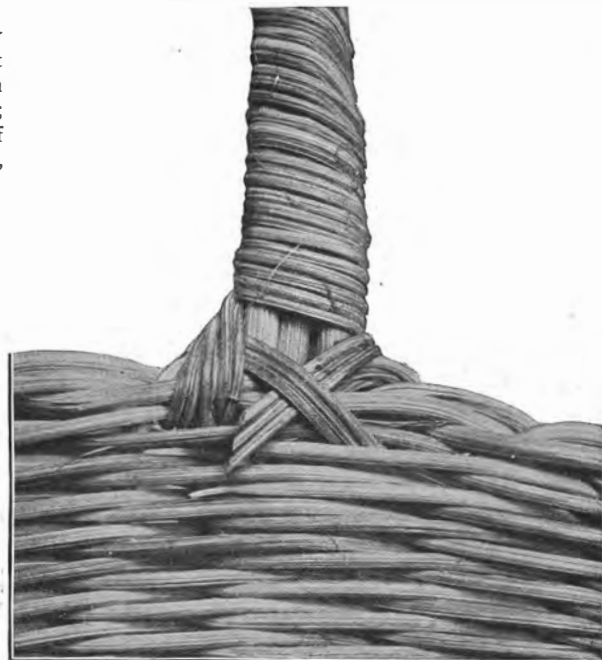


FIG. 29. METHOD OF SECURING WINDERS ON HANDLE

Sewing Basket

THIS sewing-basket (Fig. 30), with silk top, has become very popular. It is quite effective when stained some soft color with silk to match, or dyed one of the dull blue-grays with Dresden silk top.

Sixteen lengths of No. 3 reed are required. They should each be at least 15 inches long. They are divided into fours, crossed and started as described on page 7. When the base is $2\frac{1}{2}$ inches in diameter the spokes are separated into twos and the weaving continued in pairing until the base is $4\frac{1}{2}$ inches in diameter.

Now wet the spokes, turn up, and weave around twice as we did in the base, then separate the spokes

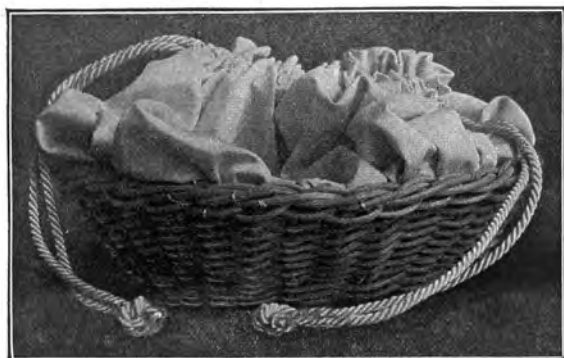


FIG. 30. SEWING BASKET

into ones and continue weaving as before until the basket is at least 2 inches high and about $6\frac{1}{4}$ inches in diameter across the top. Finish with any one of the closed edges; No. 16 on page 12 is the one here used. A length of silk 36 inches long and 6 inches wide is now sewed up and a casing about 1 inch deep run in. It is gathered around the bottom and neatly sewed to the basket. Ribbon or cord strings are run through the casing and the basket is complete. A small pincushion made of the silk and sewed to the basket is a most useful addition.

The reed part of this basket may be made with a separate base as described in the First Lesson.

Figure 31 shows a very simple bag. It is a change from the all-silk bag with covered pasteboard bottom. Instead, on six or eight, or even ten spokes, weave in pairing a base several inches in diameter. Make an ordinary silk bag and sew to this base. Silk and reed may be of the same or of contrasting colors, or the reed may be left the natural color, which harmonizes well with any shade.

Two Baskets illustrated on page 2.—Two small baskets shown on page 2 are here described. They stand on end at the base of the scrap-basket shown on the centre of that page. The one on the left is first described.

A base containing six spokes is woven in pairing, one weaver being green and the other the natural color. It is finished when $3\frac{1}{2}$ inches in diameter

and twenty-four side spokes, each 6 inches long, are inserted. The sides are also woven in pairing, the green weaver being started so the stripes in the base are continued up the sides. The basket has quite a flaring shape, and is finished when $1\frac{3}{4}$ inches high with edge No. 14 on page 12.

The basket on the right has a base 4 inches in diameter, woven in pairing on eight spokes in the natural color. This, of course, necessitates thirty-two side spokes. The sides are woven in triple twist, the first and third weavers being of white (or natural) and the third one of dark green. Be sure in joining weavers to piece green with green and natural with natural, and we find a diagonal line running up the side of the basket. Close the weaving at $1\frac{1}{2}$ inches high and finish with edge No. 16 on page 12, or with any of the closed edges.

Basket with Pockets

A useful sewing-basket, or what many prefer to use as a darning-basket, is made as follows: Make a round base 8 inches in diameter on six, seven, or eight spokes, as desired, and weave the sides in triple twist, 6 inches high, and finish with one of the fancy edges described on page 13. Turn upside down and insert perpendicular spokes each about 8 inches long, exactly where the other side spokes are. Weave around these a couple of times in triple twist and finish with a flat edge, thus making a neat foot to the basket. Line with flowered silk or cretonne. Cut two pieces of pasteboard exactly the size of the base (measure base on inside of finished basket). Cover one side of each and sew together. Cut a straight piece for the sides, not allowing too much fulness, and sew to the base. Around the sides sew small pockets of the lining to hold thread, thimble, scissors, etc., and fasten in a small pincushion and needle-book.

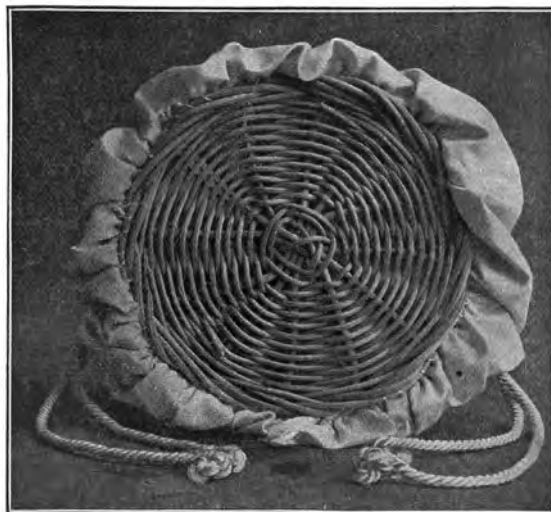


FIG. 31. SILK BAG WITH REED BOTTOM

Scrap Basket

THE base of this scrap-basket (No. 18 on page 12) is of white wood 6 inches in diameter, and contains nineteen holes. These bases are obtainable where basket materials are sold, and cost five or six cents, according to size. Reed just large enough to slip through the holes should be used, and nine pieces 34 inches long and one piece 22 inches

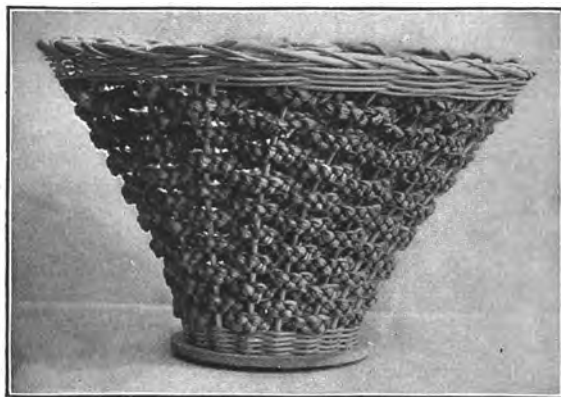


FIG. 32. SCRAP BASKET
See Fig. 33

long are needed. An end of the reed is pushed down through a hole and the same end pushed up through the next hole (see Fig. 33), the ends left standing upright for side spokes. Our nine pieces will fill eighteen holes, and the last piece is simply pushed down through the remaining hole and the sides started. Five rows of reed in triple twist are woven and held close to the base. Then well soaked, braided rush in the natural green color is used, and with it seventeen rows of under and over weaving are put in. (The rush may be bought in bundles already braided.) Keep the spokes bent out, which gives the basket a wide flare. Then four more rows of reed in triple twist are woven and the spokes finished off with the edge described in the Carrying Basket, Fig. 27.

Such a basket, with sides woven of reeds and held in a little more, makes a nice holder for a crock containing a fern, etc., and built with straight sides makes a unique umbrella-stand.

Reed Baskets illustrated on page 2.—The two reed baskets just above the raffia ones at the bottom of page 2 are easily made.

For the one to the left a separate base woven in pairing on six spokes is made 4 inches in diameter. The side spokes, each 8 inches long, are inserted, and the sides woven in triple twist for $1\frac{1}{4}$ inches. Then a band of double pairing is inserted— weaving around three times will make the band wide enough—then $\frac{1}{2}$ inch of triple twist and edge No. 14 on page 12 completes this attractive basket. The reeds used are Nos. 1 and 3.

For the one to the right, sixteen pieces of No. 3 reed 24 inches long are required. Start as before described with a weaver of No. 1 reed, and when

the base is 2 inches in diameter separate into twos and weave in pairing until the base is $3\frac{1}{2}$ inches in diameter. Turn up and go all the way around the sides once and then add a weaver beside each weaver and continue in double pairing until the basket is 2 inches high.

Use edge No. 16 on page 12. As there are two pieces in each spoke which are treated as one, the finish is quite effective. *

It seems hardly necessary to repeat here the caution always to keep the reed damp while working. Especially is this true when turning in the edge at the top, for by the time the weaving is completed the remaining upright spokes are quite dry—sometimes really brittle.

Two Baskets made from Grape-basket. No. 1.—

Take the base of an ordinary grape-basket and bore small holes around the edge. Make an even number of holes and put reed through for side spokes as we did in the scrap-basket on this page. Procure very narrow oak splints, and weave in pairing to the height of an ordinary grape-basket, keeping that shape also. If desired, oak splints may be used instead of reed for side spokes. When the basket is high enough lap the splints over the top to the outside where a narrow splint is tacked all around with tiny nails to form a finish, and also keep the splints in place. Another such band is tacked around near the base. Insert the grape-basket handle, which is tacked in place on either side and wrapped closely with a narrow length of splint. This basket should be well varnished and it is ready for use.

Basket No. 2.—Now take the lid of the grape-basket and bore holes around the edge of it, and, inserting spokes, use the splints and make another basket, not quite so high and with a good flare, especially at the ends. This basket need not have the band around top and base, but the edge should be patterned after one of those shown on page 12 and then wrapped over and over with a splint, catching not only the edge but the last row of weaving. Side handles should be wrapped with splint and attached either as those shown on page 47 or as the ring handle on page 38.

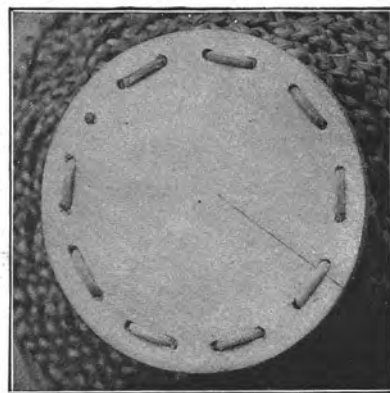


FIG. 33. BOTTOM OF SCRAP BASKET
See Fig. 32

Birds' Nests

AN attractive little bird's nest is shown in Fig. 34. If placed in the branches of a tree it should be dyed a very dull brown or green to make it look as nearly like the tree as possible.

First cut eight spokes of No. 3 reed, each 24 inches long, and with two weavers of No. 1 reed start a base as described in the First Lesson. Go around each group of four spokes twice, then separate into ones and weave in pairing. Do not keep the base flat, but flare out from the centre after the manner of making a cover, and keep the hollow part on the inside. When the basket is

about 5 inches in diameter start an opening or doorway as follows: Cut one weaver off and push the end down beside a spoke. The other weaver now goes back of that same spoke, over the next, under the next, etc., in under and over weaving from right to left until we come to the fourteenth spoke, when it is doubled back of that one and woven from left to right. This leaves two unused spokes standing. Now continue the under and over weave from right to left and from left to right until we have gone back and forth fourteen or fifteen times, and each time slightly tighten the weavers, as this causes the opening at the top to become gradually smaller. Now, beginning where we began the under and over weave, insert another weaver behind a spoke and weave in pairing again, this time taking in the two unused spokes, each in its turn and still slightly tightening the weavers. When the spokes at the top are too close together to allow reed weavers to be used easily, push them through the weaving to the inside, cut off, and doubling a long strand of raffia around a spoke weave with it about four rows of pairing, and then tie all of the remaining ends of the spokes securely together with the raffia. A loop of raffia may be left to hang the nest by, or, what is really better, a ring handle attached to the front as described on page 13, No. 20. The ring should be large enough to easily go over the top of the nest.

The two unused spokes in the doorway are now cut in the middle, and the end of each put down beside the spoke of which it is a part and the upper pieces put up beside the same spoke.

Figure 35. — The second nest needs no coloring

or staining, the dull green rush making a very natural-looking nest.

Cut six heavy reeds, each about 30 inches long, and one about 16 inches long. Place three long ones and the end of the short one through the other three, bind together with two weavers and weave in pairing until the base is $3\frac{1}{2}$ inches in diameter. Be careful, as in the other nest, to flare from the start, and weave with No. 3 reed. Now take some plain rush in the natural green (one can easily unravel some of the braided rush), see that it is damp and then weave around three times in pairing, and then make a doorway, as before, by bending the rush back around a spoke, etc., only leaving one unused spoke instead of two.

When seven rows have been woven insert another weaver and weave as before, including the unused spoke. Weave seven more rows, tightening the weavers, and then change to two weavers of No. 1 reed and weave the remainder, or eight more rows, with these. Twist the ends of the reed weavers around the spokes, leaving enough of the ends to form a small ring at the back, the ends of which are pushed between the spokes and woven to right and left as before described. The reed in the doorway is now cut at the bottom just above the weaving and pressed up beside the same spoke.

These same ideas may be carried out in raffia, though it is not as heavy as the rush, and after the base is woven (in raffia) a couple of rows of reed are woven just before the doorway is formed and a couple just after it is finished. Then the remainder is woven in raffia, which can easily be used all of the way up to a point, where it is bound around the spokes and a loop tied to hang by. If raffia is used, a small-sized reed, say No. 3, should be used for the spokes.

Another way is to weave entirely of reed. Make a flat base 2 inches in diameter, wet the spokes, squeeze with the pliers and turn up sharply and evenly all around. Weave as before until the nest is about 7 inches high, then soak the ends of the spokes until extremely pliable and finish with any one of the edges described on page 13. Such a nest would look well with a high braided handle, also described on page 13, or it might simply be nailed firmly to a tree through the weaving.

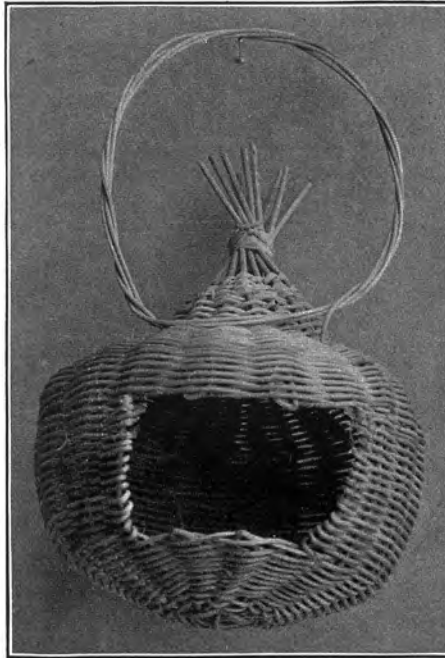


FIG. 34. BIRD'S NEST



FIG. 35. BIRD'S NEST

birds' nests are of many varieties, from the edible nest of the sea swallow to the small bunch of dried grass and twigs. The edible nests are much used by the Chinese in cooking, but it is with the nests which we may copy that we have to deal. A bird lover may make his grounds very attractive and lure many of his favorites there by providing nests of different kinds. Such nests as have already been described, if hung in such a position that the wind will gently sway them, will make the oriole very happy and comfortable. Small round nests should be made as follows, and placed securely in the fork of a tree or shrub. Coil stout twine into a basket after the manner of the stitched basket on page 24, sewing with raffia and leaving quite loose. Make no sharp distinction between base and sides, rather shape all into a hollow bowl-shaped affair. Line with mud or clay and put a loose bunch of dried grass or raffia inside.

Another low nest is made by sewing several braids of rush in a coil, keeping as before to the cup shape. The creosote stain used for coloring shingles is an admirable finish for birds' nests. It acts as a preservative, and is sanitary and clean, as well as beautiful to the eye. Any of the dull greens, yellows, browns, or grays can be used for the purpose.

Easter Baskets

Basket No. 1.—Cut sixteen spokes of No. 2 reed and color a light green. Arrange as for a flower-bowl with four pieces in each group, and doubling a long natural colored weaver around a group weave in pairing until the base is $3\frac{1}{4}$

These nests may also be started on the plan of a "Flower Bowl"—starting with twelve spokes, four groups of three each, and after binding around several times in the groups of three, separate into ones and continue as before.

Birds' nests are of many varieties, from the edible nest of the sea swallow to the small bunch of dried grass and twigs. The edible nests are much used by the Chinese in cooking, but it is with the

inches in diameter. Now substitute green weavers for a few times around and then go back to the natural, and when the base is 5 inches in circumference turn up and weave the sides into a decided cup shape. Weave $1\frac{1}{2}$ inches with natural reed, $\frac{1}{2}$ inch with green, then twice around with natural. Make a network like that on the flower-bowl only keeping it more straight. From top of weaving to top of network should be $1\frac{1}{4}$ inches. When the spokes are run through the weavers at the base, finish off with a wide braid as described on page 8.

Basket No. 2.—In this basket the color scheme is particularly good, sixteen spokes are again cut, eight being dipped into brown dye and out again immediately, just enough to take off the raw look, and the other eight colored a somewhat darker brown. The same tints are given to the weavers and we are ready to start the basket. In placing the spokes four in a group, as we did in basket No. 1, be careful to have a dark spoke, then a light one, and so on in all of the groups. If this is neglected the color scheme is lost. Start with a light weaver and after going once around the groups of four separate into twos and weave six times. Then substitute dark weavers and weave three or four times before turning up. After the sides are turned up weave six rows with the dark weavers and then change one dark one to a light one and nine more rows will finish the weaving. Make a network as before, holding it in a little tighter than Basket No. 1, but not as close as in the flower-bowl. The braid at the base is laid up on the basket pretty well and is made by taking each spoke as it goes through the base weaver and pulling in under the spoke next to the left of it between the spoke and the weaving. Now take the basket and finish off the remaining spoke ends as though finishing the top of a basket. Number 17 described on page 13 makes a good finish.

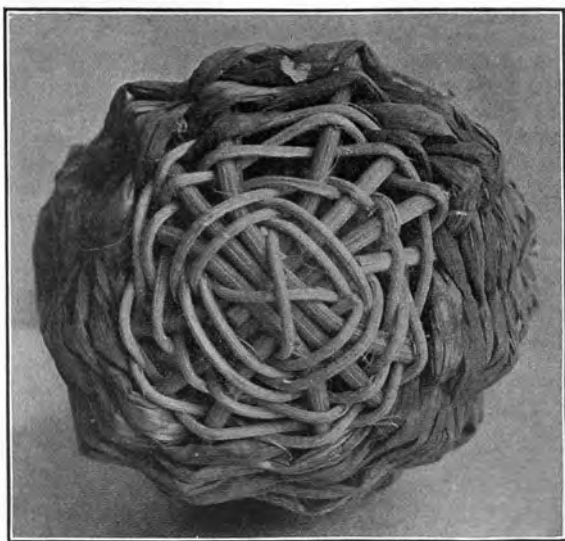


FIG. 36. BASE OF NEST, FIG. 35

Dyeing and Staining

THIS is a very important part of basketry, but good results are not so difficult to obtain as may be imagined.

If she who makes baskets is purely an amateur, with no thought of taking up the craft extensively, she is foolish to bother about extracting or mixing her own dyes, for vegetable dyes, in almost every color, can be bought at any of the dye-houses or places where basket materials are sold, and contain directions most easily followed, as they usually require only the addition of hot water, preferably soft water.

One should remember, however, that the soft, dull tones are in the best taste,—as some one said: "A basket that looks a hundred years old." We do not tire so quickly of such colors, and if we would copy from our Indian sisters, as most basket-makers strive to do, we find few colors used, and those always dull.

Since the craze for Indian baskets has become so widespread, some few tribes have forsaken old methods and use the cheap aniline dyes, but these do not bring high prices unless the buyer is quite uninitiated, and the colors soon fade.

The old method of Indian coloring was crude indeed. Weeds, plants, roots, etc., were sometimes soaked in hot or cold water for hours, as the case might be, to change the color, or buried for weeks near a sulphur or other mineral spring.

To return to modern methods: Reed to be colored with vegetable dyes should be soaked from six to eight hours in a fixing bath containing alum—three ounces to one quart of water. Light brown may be obtained by boiling logwood chips, or the hulls of butternuts, for a short time. Logwood also yields black and a blue purple. Some baskets, especially splint baskets made of hardwood, need nothing but a good coat of varnish to make them most attractive.

The light oil finish and turpentine spoken of in the beginning of the book, page 5, may have added to it a few drops of color obtained from paint shops, and when applied makes a good-looking finish.

A pleasing effect is gained by dipping the reed or finished basket first in one color then in another, care being taken not to dip a dark into a light color. Do not use any of the blues or purples over yellow, nor green over red or brown, nor any of the red shades over green, blue, etc.

All of the shades which merge into one another may be successfully mixed, thus, gray, light blue, light green, and lavender all go well together.

A dark brown base and lower part of the sides with lighter shade of tan reaching to the top is pretty, and is obtained by leaving the lower part of the basket in the dye a short time longer than the upper part.

Red brown is obtained by adding a little red to dark brown. Peacock blue—green and light blue. Salmon-color—orange and pink. Very bright scarlet—red and yellow, red and pink. Lavender

is made by diluting purple. Yellow and orange make many shades of yellow, buff, etc.

In mixing dyes put a small quantity of one into the other. After it boils test the shade with a piece of reed. If not deep enough more of the latter should be added, and if too deep dilute with hot water.

The art of dyeing is a very old one. As far back as we have records we find purple, scarlet, and blue spoken of. In the time of Moses skins were dyed red and a beautiful purple was extracted from the juice of a shell-fish. In India the art of coloring has been known for a very long time and in Italy, France and England for a shorter time. As far back as the fifteenth century a work was published on dyeing, and the art has gone on, with many of the processes made easier, until now we find coloring a simple matter in the most ordinary household. Blue can be nicely obtained from indigo and crimson from cochineal, though better results are obtained if the basket is placed in a fixing bath and then plunged into the dye. In the large shops vats are built where much dyeing is required, but for the amateur a large kettle on the kitchen stove answers admirably. The kettle should be filled with boiling water, into which the dye, previously mixed with a little cold water and strained, should be stirred. When the boiling-point is reached the basket is plunged in. The basket, upon being taken from the dye, should be well rinsed in lukewarm water containing a little soap-suds and then set away or hung up to dry. In the case of large baskets the reed should be dyed before the weaving is started, but when the basket is finished it will need considerable touching up. At all places where the reed has been cut off and pieced as well as the cut off edges around the top the dye will have to be applied or such spots again dipped into the kettle. When coloring the loose reed it is a good plan to wrap it in rings which will go nicely into the kettle. Also be sure to color enough for the basket at one time, for one scarcely ever gets just the same tint the second time. The dye can be used over and over as long as it lasts providing it has been kept from dust, etc. Remember that when the reed is dry it is a little lighter than it looks when first taken from the dye. Keep the basket or reed well covered with the dye while coloring and keep turning with a stick. Rubber gloves are of course a necessity where much coloring is done.

If a basket is simply stained with logwood or some such dye without using a mordant the color may be washed out with soap and warm water, but if a mordant is used the color will remain fast. A mordant is really a "fixing bath,"—a solution of something which has an affinity for the wood as well as the dye, and fixes the latter lastingly upon the former. If ordinary household dyes are used in basketry, buy them for cotton goods. The supply houses, however, handle wood dyes in almost every color, from which good results are obtained.

Indian Basketry

MUCH has already been said in these pages relative to Indian Basketry, but a few words more may not be amiss. If instead of our mad hurry to accomplish things we could acquire a little of the Indian maid's patience it would be well.

Think of the minute care and patience required to dress two fleas—one as a boy and one as a girl! Such things are worthy a place in a museum. Then the armadillo, a small, four-footed animal with a scaly, shell-like covering, is killed, prepared, and made into a basket, with the long tail curved up and over to form a handle.

We have no time to dwell on such things, however interesting. We want baskets to look like Indian work, but we want something that we can make quickly. As before stated, raffia is by far the best material to use for such purposes. It is light, tough, and easily handled. It is inexpensive, and can be bought in almost any color for a few cents more per pound than the cost of the natural color, so it seems quite useless to dye it at home.

Many basket-makers work with the raffia damp or even wet, but this makes it quite slippery and difficult to handle.

If, in the coiled baskets, the raffia is kept wet while being used, one will very likely find the stitches when dry quite loose. In these baskets the reed is soaked in order to start the first few coils, and for a couple of minutes when piecing to render it pliable, but otherwise both reed and raffia are used dry.

It is sometimes a good plan when opening a bundle of raffia to thoroughly wet and shake it, then hang up to dry, as this takes out all kinks and leaves it smooth. This is especially advisable where long, smooth strands are desired for bags, etc.

Raffia, unlike reed, does not come in different numbers, but if a finer thread or strand is desired, we must split an ordinary strand—hence the term "split raffia" bags, etc.

Rush is another grass no tougher but much coarser than raffia. It comes flat or braided, and is more effective in the natural green shade than when colored.

Indian splints of white ash can be bought by the roll, plain or colored and of different widths. It is perhaps better to buy the widest ones, as they can easily be cut into smaller strips.

These splints are easily dyed at home with perhaps more satisfactory results than if bought colored. As to baskets made of hardwood, the material should be dyed before making up into baskets, that is if hot dyes are used, as the shape is impaired if plunged into hot dye. Of course anything in the manner of staining or cold coloring can be applied to a finished basket.

Rush, much used in Indian Basketry, grows in water or wet soil. It is a perennial, and closely related to the lily family. There are about fifty species. Many of the baskets in which flower-girls display their wares on the city streets are

made of rush, either braided or loose. The Indians, of course, are not the only ones who use rush for weaving. Pharaoh's daughter found Moses hidden in the bulrushes, and no doubt the cradle-boat was constructed of the same material. The Japanese use rush for carpets, mats, window-curtains, chair-bottoms, etc.

Almost all of the household utensils of the Indian woman are some form of basketry. All platters, basins, etc., are woven or stitched. Her baskets are also used for cooking purposes. She coats them well with mud and hangs them over the fire with no injury to the basket. When the meal is over she removes the basket and has also a vessel of clay. Even the holder to carry the papoose is so woven as to be strapped to the back, and differs greatly from the modern go-cart. It takes the squaw a long time to collect and prepare her materials, not to mention the time spent in weaving. She will work awhile, lay down her work, and perhaps not touch it for days. The white girl stitches her thoughts into her embroidery, the brown maid weaves hers into her baskets in visible form. Every figure in a design is the expression of her feelings, or of something she sees. Sometimes a small grass basket will have a charming design on the outside, while the inside will be perfectly plain. Such things almost defy imitation. The American Indian is very fond of beads, and often introduces them into her baskets, slipping them over a reed and continuing the weaving. It is strange, with her fondness for gay colors, that she does not make very gaudy baskets; but as a rule we can all take lessons from her in color effect, shape, and design.

The following quaint basket has a decided Indian look. It may be made of very narrow splints or No. 1 reed. Weave a base $2\frac{1}{2}$ inches in diameter, turn up the sides, and weave into an orange-shaped basket 2 inches high, 10 inches in circumference around the middle of the basket, and $1\frac{3}{4}$ inches in diameter across the top. Thus, we see, the top is drawn in by tightening the weavers. The closest kind of a finish is added and the circumference divided into four equal parts. Four lengths of ribbon, each $4\frac{1}{2}$ inches long, are caught up in the middle and each one sewed to one of the four points. The ends of the ribbon are pointed and a large bead sewed to each point. The basket here described has the beads omitted and the tiniest of bells attached to the points, which make a merry jingle every time the basket is touched. A small medicine glass just fits in this little basket, and makes a nice receptacle for matches.

Some of the coiled baskets are made with a foundation of stout twine and stitched together with raffia. The stitches are the same as described on pages 24 and 26, though the baskets are not as firm as those stitched on a reed. These baskets may show many variations in coloring.

Simple Things Made of Raffia

THE simplest thing we can make of raffia is a braid. Everybody knows how to braid with three strands, but this makes the braid too fine unless several pieces are included in a strand.

Start with four long strands, tie a knot at one end and pin to the knee, or tack to a work-table, and begin by crossing the right-hand middle piece over the one next (to the left) and under the next. The first piece to the left is 1, the next 2, the third 3, and the fourth 4. After, as we said, crossing 3 over 2 and under 1, cross 2 over 4. Then 4 over 1, which is now in the middle. Now take the outside strand at the left over the next, the outside one at the right under the one next and over the next and proceed in this way, being careful to make the work even.

If a new strand is needed, lay it in on the under side and proceed as before.

If a wider braid is desired, one may use six, eight, or nine strands, always crossing the ones in the centre first. If an even number of strands is used, one of the strands on the outside always folds over the next and the other outside one under the next one to it.

If an uneven number is used the outside strands will both fold the same way, either under or over.

Mixing the colors makes a pretty braid—for instance, in a five-strand braid two are of one color and three of another, etc.

The broader braids make nice belts. They may be finished with a tassel or the edges bound, or stitched and covered by a belt pin.

A Tassel.—A raffia tassel is another simple thing to make. Take a piece of cardboard 2 inches wide and wind the raffia around in loops six or eight times, slip off of the cardboard, hold firmly and twist the long end of the raffia around the loops a short distance from the top. Sew the raffia through this knot several times to hold it and cut the edges of the loops quite evenly.

Raffia Mats.—For these mats the raffia must be braided by the yard, then a long needle threaded with a loose strand of raffia. The braid is started in a coil with the edges up and sewed together, the stitches running the same direction as the threads in the braid. Keep the mat quite flat, and when it is the desired size finish off by sewing the braid in little loops around the edge, or binding the edge with strong cotton braid. Sewing two of these mats together with an opening at the top, and sewing on a braid handle, makes a nice wall-pocket for post-cards or small articles.

A single mat is nice to put under hot dishes on the table, and another mat used for the same purpose is made like the base of the raffia basket described in the Ninth Lesson.

Raffia is being much used in embroidery just now for heavy work such as sofa pillows, screens, etc. It is best suited for heavy material such as burlap, and, of course, the conventional designs look best and are thrown into bold relief by being outlined in black raffia or even heavy black cotton. A screen or cushion in dark green embroidered in wheat with raffia of the natural color, outlined in black, and with just a suggestion here and there of gold thread would be quite effective.

Coat-hangers.—This makes a simple as well as very acceptable gift.

Procure an ordinary wire coat-hanger, wind the raffia around the base of the hook and proceed to wrap the wire evenly and closely in a buttonhole-stitch. This is so simple that any one can do it with the fingers in a short time. The hook itself need not be wrapped, but at its base a bow of soft ribbon, concealing a tiny sachet, should be tied.

A Round Raffia Box.—Cut a round piece of cardboard about 5 inches in diameter, and cut a small hole in the middle. Wrap closely from edge to middle with smooth raffia. Cut another piece of cardboard as many inches long as the base is in circumference, and a couple of inches wide, and sew the ends together. Wrap with raffia, sew this to the base just made, and a neat box is the result. A lid is made like the base and sewed on at the back with a hinge of raffia. Line the entire box and inside of lid with silk.

The small basket-bag at upper right-hand corner of page 29 is made like the bag on page 33, with the exception that only three rows are tied on the sides and the lining is made to fit and not be drawn up. Thus the term—basket-bag. These little receptacles are very pretty and can be lined in colors to suit individual taste.

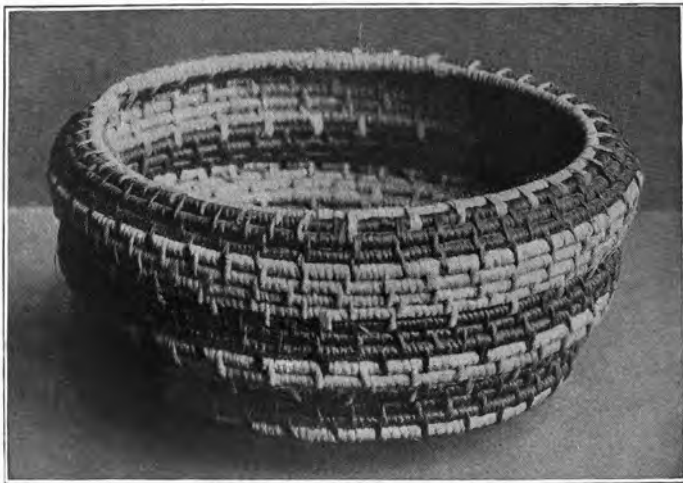


FIG. 37. BASKET IN LAZY SQUAW STITCH

How to Imitate Indian Baskets

THE first four lessons in basketry all dealt with reeds only, and were so-called "Art Baskets." The ones here shown are copied from baskets made by western Indians, and although the Indians do some of the work before shown, making many useful as well as ornamental baskets from willow and cane, most of their baskets are stitched, and, while the work is not as neat and perfect as that done by their white sisters, the patterns are so odd and the stitching so clever as to almost defy one to tell how it is done.

The best materials we can find with which to copy the Indian baskets are round reed and raffia or some of the other grasses. Number 3 reed makes a good size, and is used in the illustrations here shown. Number 2 makes a finer though somewhat more tedious basket.

Speaking of materials, the Indians use roots of trees, etc., and as for dyeing they do not trouble themselves about fixing baths, or even vegetable dyes. In short, all talk about the secrecy of Indian dyes is a mistake—they do not color at all, but use only the natural color and a dull dark red and brown, the red being the root of a tree and the brown what they call the "Devil's Claw."

It is the Mexican baskets which come in brilliant reds and greens, etc.

Shape and Design.—The baskets range in size from those as small as a thimble to some, perhaps, four feet high. The writer saw in the same collection a perfect basket the size of a thimble and one probably four feet in height—the latter a huge bottle-shaped affair used for holding grain, the design being small brown men stitched on a background of the natural color.

The Indians much affect the butter-bowl shape and a sort of flat plate-shaped basket, both being

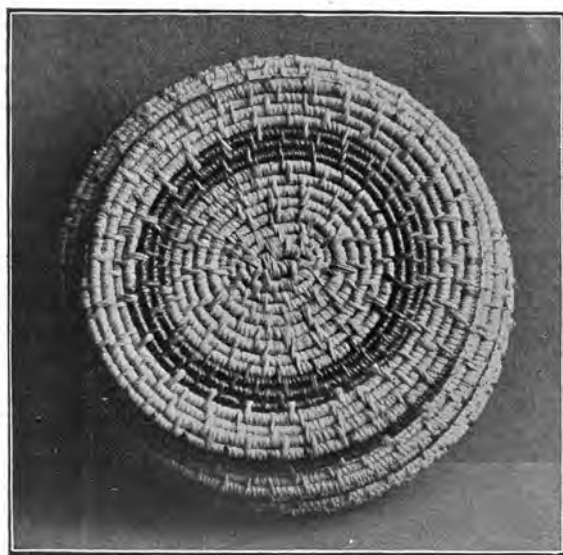


FIG. 39. BASE OF BASKET

used to hold food, and one such shape always used at feasts such as marriages, etc. One such basket had a design in stripes, one stripe being omitted to allow the Evil Spirit to run out.

The designs, of course, have different meanings in different tribes, but the Indian squaw weaves her thoughts and many of the things she sees, such as trees, rain clouds, etc., into her baskets.

Suppose we start with our reed and raffia to make one of these Indian baskets.

Let us begin with the very easiest stitch of all, called the "Lazy Squaw Stitch."

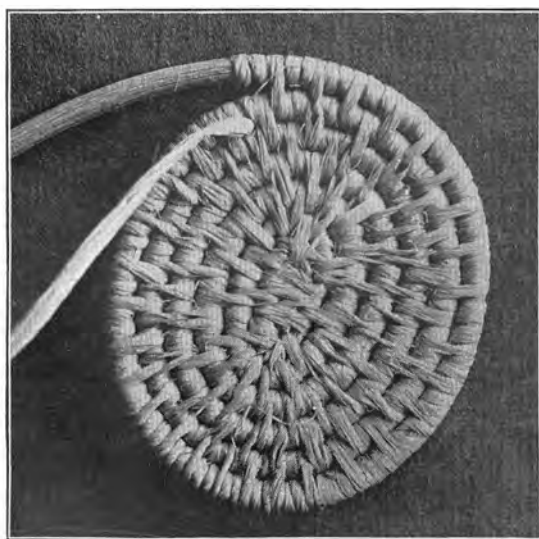


FIG. 38. LAZY SQUAW STITCH

First take a length of reed, No. 3, and after soaking until pliable shave off one end of about an inch or two. Thread a No. 2 crewel needle with a long strand of raffia and we are ready to make our basket.

Wrap the end several times with the raffia and then, doubling the end back to form a tiny ring, wrap again and take a stitch through.

Now wrap the reed twice and the third time stitch through, all the time coiling the reed around and stitching through the previous row as in Fig. 38.

From seventeen to nineteen rows will make a base large enough for the basket in the illustration. Figure 39 shows such a base.

This basket is made of two colors. When about eight rows of natural colored raffia have been stitched the natural color is dropped and the needle threaded with brown, which is used for several rows and then the base is finished in natural color.

If one does not like the brown stitch showing in the natural color when the first row of brown is put in, a thread of the natural raffia may be carried along under the brown, and when the brown is stitched to the next row (every third wrap) a

stitch of natural may be taken over it to hide the brown.

Great care must be taken to keep the base flat and the rows close together, for Indian stitch baskets are usually very firm, some of them being close enough to hold water.

When it is necessary to use a new strand of raffia, leave an end of the old strand, run along the reed for a little way and, wrapping once or twice with the new strand, proceed as before.

If it becomes necessary to piece the reed, cut the upper portion of the old reed away for an inch or so and the lower portion of the new one and splice together by wrapping with the raffia.

Sides of Basket.—We need no pliers in this basket, for there are no side spokes to be turned up. Simply coil a row of the reed directly on top of the last row in the base and stitch as before, coiling each row on top of the last one.

This will make the sides perfectly straight, but by holding the reed out a little, while stitching, a flare is acquired, while if held in the basket grows gradually smaller in circumference.

The shape depends altogether upon the taste of the person making the basket, though, as was said before, the Indians much affect the bowl shape.

Finishing.—Figure 40 shows where and how the basket is finished. Simply by cutting away the

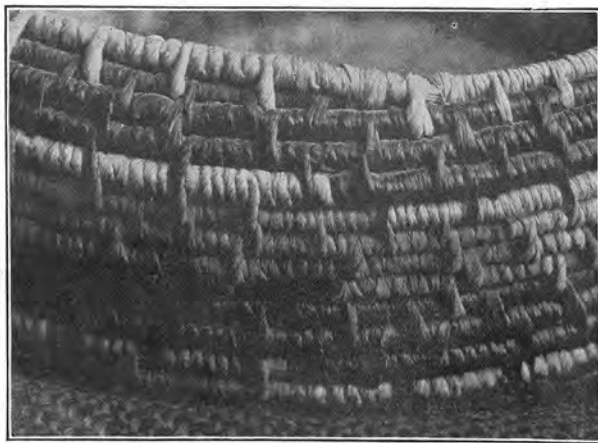


FIG. 40. SHOWING FINISH OF BASKET

under portion of the reed and stitching to the last row as neatly as possible.

If the last row or two are bent in quite well, the place where the basket ends does not show, or if bent out and finished under the last row, forming a rim, the end is hard to find.

Figure 37 shows the finished basket, which is so simple in stitch and design that children may easily copy it.

Figure 41 shows several baskets, all but one done in the Lazy Squaw stitch.

Indian Stitches and Designs

ONE will find the Indian stitch baskets, if not harder to make, far more tedious than those of reed. Instead of finishing one in an hour or two, as we could easily do with the baskets in

the first four lessons, we find it takes a couple of days to make even a small basket.

It takes an Indian girl perhaps a month or two to make a basket; but then we are told she does



FIG. 41. A GROUP OF INDIAN BASKETS

not work steadily, and it is rumored now that a great many Indians have stopped making stitch baskets altogether. Their baskets are mostly made under water, and their hands are so calloused and in such a condition that few persons care to make such baskets.

Of course, making the baskets shown here out of our materials will have no such effect upon the hands.

Since we told how to start, shape, and finish stitch baskets in the last lesson, we shall devote this lesson almost entirely to stitches and designs.

Hemstitch Stitch.—The hemstitch stitch with its tiny knot is very pretty and is not so hard to make. Instead of wrapping the raffia away from one as in the Lazy Squaw stitch, we wrap twice towards the person making the basket, and then take a stitch through the lower ring towards the person. This leaves the strand or thread in the same position as if we were going to do the Lazy Squaw stitch. Now wrap once away from the person and take a stitch in the upper row from left to right or across the last wrap.

Figure 42 shows the base of a basket done in this stitch. This basket has a centre of white or bleached raffia, then one row of black, a broad band of old rose, another row of black, and the remaining rows of the base in white. The same design is carried out in the sides of the basket.

In making stitch baskets the outside, as in those of reed, is always towards the person, but while we weave the reeds from left to right, in these baskets we do just the opposite—stitch from right to left.

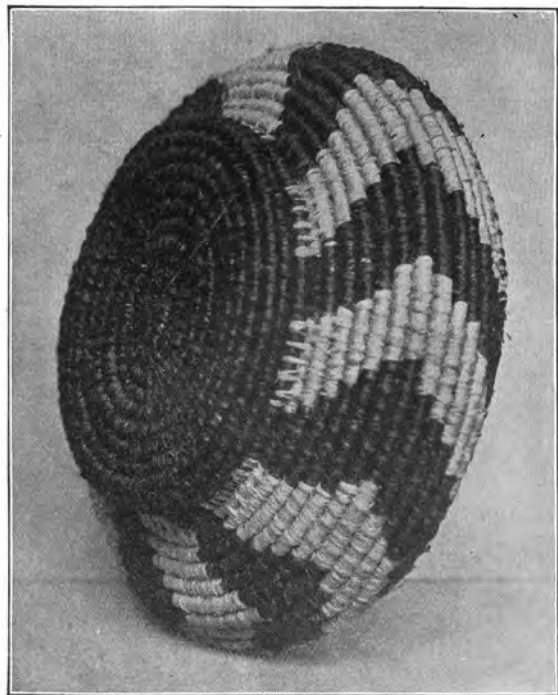


FIG. 43. BASKET IN FIGURE EIGHT STITCH

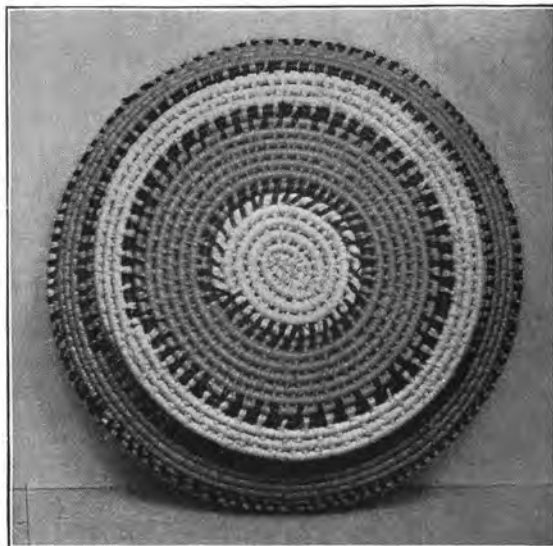


FIG. 42. BASKET IN HEMSTITCH STITCH

Figure Eight Stitch.—Figure 43 shows a basket done in the Figure Eight stitch, which is perhaps the best stitch to use when putting in odd designs, as the stitch is entirely hidden, making the basket look as though the reeds were merely wrapped, and causing one to wonder how they are held together.

The basket is of the natural color, which we neglected to say before is a pale écreu, combined with brown.

The Figure Eight stitch is, under, over, under, or, to be more explicit: Take the strand under and then over the top reed and under again, stitching through. This again leaves the raffia in position for the Lazy Squaw stitch, but instead of going over, we go under the reed and wrap towards the person once, then under again and through.

The Real Indian Stitch.—Figure 44 shows the real Indian stitch, which is much more difficult to manage, owing to the fact that the Indians use stiffer material than we are working with and also to the fact that they give an opposite twist to their weaving.

This basket, when finished, would, as may readily be seen from the illustration, be oblong instead of round as all of our other stitch baskets are, and is made as follows:

Soak the reed quite well, and it is not a bad plan to squeeze here and there with the pliers, as the reed breaks easily as we round the corners for the base.

Wrap a piece of reed for about 4 inches, wrapping away from person, very closely and yet not tight. Leave the raffia loose enough to be easily picked up with a needle.

Now bend the reed back the opposite way and then wrap once over the uncovered reed which is on top, and as the needle goes under the reed catch through one wrap in the lower reed and continue in the same way.

Covers and Handles.—

Covers are made the same as bases, and are sewed to the basket with raffia. Sometimes both bases and covers are made to flare from the centre out instead of being kept perfectly flat.

Handles are made by wrapping tiny rings of reed with the raffia and sewing one to either side of the basket, or a long handle may be put on by joining the reed between the last two rows of the basket and wrapping closely with raffia, making a most attractive hanging or carrying basket.

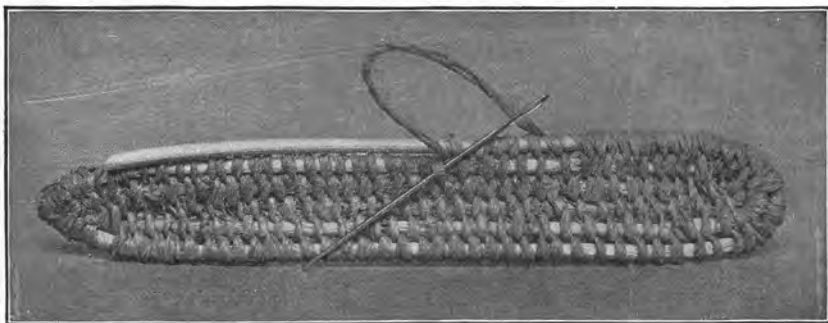


FIG. 44. SHOWING THE REAL INDIAN STITCH

Designs.— One of the simplest designs to put into a basket is the diamond. Begin the basket in a solid color for several rows and then dividing into four parts, the next time around take a stitch in each of the four places with some contrasting color. The next time take two stitches, and the next three, etc., until six or seven have been taken, depending upon the size of the basket. Then take one less each time, gradually going back to one, and we find a neat diamond.

Figure 45 shows the inside of a basket done in the Lazy Squaw stitch, and Fig. 46 shows one in the Figure Eight stitch, both of which are easily copied.

A basket of reed and raffia combined is simple to make.

Cut spokes of reed and arrange as if to make a Flower Bowl shown in a previous lesson, but instead of starting to weave with reed use raffia for 2 inches and then finish out the base with reed. Insert a band of raffia in the sides, and finish the edge in any one of the ways before shown.

Start a basket like Fig. 44 and put in narrow stripes up and down, each stripe about four stitches in width. Make the stripes about six stitches apart and continue them all the way from centre of base to top of basket. The base should be about 9 inches long and $5\frac{1}{2}$ inches wide, and the sides coiled in corresponding proportions. Care must be taken to cover the reed well. In the illustration the stitches are left loose so the work can be plainly seen.

A Daisy Basket.— Use No. 2 reed and yellow and white (bleached) raffia. Start the coil and make four rows of yellow, then start the white in fifteen or sixteen places around the fifth row, starting, of course, with one stitch and increasing each row and leaving the yellow in between. Of course, as the white spaces increase the yellow ones decrease, and this must be done so gradually that the yellow continues throughout the base, on up the sides, ending in a point at the last row. There are twenty rows in the base and twenty in the sides of the basket. Do not finish off at the point of a petal, but in the white space between.

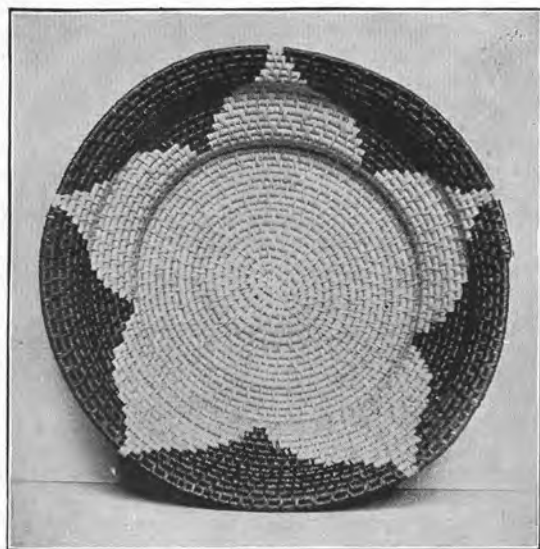


FIG. 45



FIG. 46

Descriptions of Articles on Opposite Page

THE raffia baskets illustrated on page 29 are elsewhere described, but we will add just a word. If the designs stitched in the baskets are outlined in black the effect is remarkably good, though this is a tedious process, especially if the outlining is done in black raffia, as the design is being worked in.

Picture Frames.—With a compass, or even a saucer, draw a ring on a piece of cardboard and cut out. Then in the exact centre cut a smaller circle the size of the picture to be used. Use long strands of raffia and wind around and around, keeping it smooth and even. Bind the edges with ribbon, leaving a bow to hang by, or sew a fine

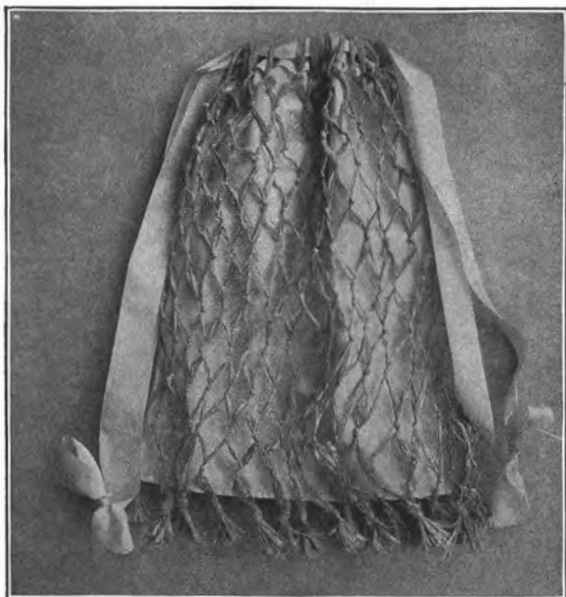


FIG. 47. SQUARE SHOE BAG

braided raffia around the edge and a loop to hang it up. Paste a piece of heavy paper on the back, leaving the top open so the picture may be slipped in. In the same way a frame may be made oval as well as round. A strip of cardboard can be bent back a short distance from the end, the short piece pasted to the back of the frame, thus making a rest to stand the frame on.

The frame shown on page 29 is also simple. Cut a piece of cardboard $5\frac{1}{4}$ inches square with a hole in the middle $2\frac{1}{4}$ inches square. From each outer corner of the frame to the corresponding corner of the inside square draw a line of tiny dots very close together. Wrap the raffia around as in the round frame until we come to the inside corner, when we sew through the dot, wrap again, going through the second dot, etc., until we come to the corner. Turning the corner start down the next side in the same way, putting the needle through the same holes. Simply wrap the intervening space until we come to the next corner, when the

needle goes through that row of dots. This frame hangs by a narrow braid of raffia.

An oblong frame made in this way is nice for post-cards, which can be frequently changed.

Figure 47. Shoe-Bag.—The square shoe-bag shown in Fig. 47 is not hard to make, and is found very useful by a girl who attends many parties.

Thirty-two long strands of raffia are tied about an inch apart around a yardstick in this way: The raffia is doubled and the middle part simply tied around the stick in an ordinary hard knot very close to the stick. Thus two ends hang down below each knot. Beginning at the left take the inside strand belonging to the first knot and the strand next to it and tie in the same tight knot about the width of the stick below the first knot. Tie in this way all the way across and then begin on the next row, always beginning with the inside strand or leaving one loose strand. There will also be a loose strand at the right of each row. Tie ten rows of knots, not counting the row which holds the raffia to the stick. By this time there will be fewer knots in each row. Now slip out the stick and pin the bag to the knee and knot the loose strands at each end together, thus gaining the square effect. The first row has two strands to be knotted, or one knot which will complete the row. The next row will have four loose strands, the next six, and so on to the bottom row. Now tie the two sides together at the end, knot to knot, to form the bottom. Sew a small raffia tassel (about 2 inches long) where each mesh is joined together. This bag requires sixteen tassels, a description of which has been given. Sateen is about the best material with which to line such a bag. It comes in many shades, a yard wide, and costs only twenty-five cents a yard. Besides it is quite durable, a quality much desired in a shoe-bag. A half yard will easily line this bag. Simply make a square bag and sew inside of the raffia. No casing is needed, as a ribbon is drawn through the loops at the top of the bag.

Another bag has the sides of silk or one of the pretty cretonnes and a round base made like the base of raffia baskets described on page 25. A pretty idea is to get material for the sides in stripes, or some conventional design, and carry out the same idea, as far as possible, in making the base. The same color scheme may be used, and the stripe in particular would be easy to copy.

Raffia Basket.—A very soft yet durable basket may be made entirely of raffia. Have the raffia previously braided, either plain or in mixed colors, as before described, then make a mat, either round or oval, by sewing together the braids, only this time we omit the border. When the base is large enough draw the braid in more by sewing the edge to the middle of the row below. In this way the sides are formed, which may now be finished off with a row of braid in small loops and a braided handle sewed fast.



FIG. 48. VARIOUS PIECES OF WORK MADE OF RAFFIA
See page 28

Vanity Bag of Silk and Raffia

SOAK a piece of No. 4 reed and wrap an inch or so with raffia. Bend around as though to start a stitched basket, but leave the centre open. Continue wrapping the reed and joining to the preceding row by putting the raffia over and drawing through the loop, much like a buttonhole-stitch. Make the loops which join the rows to-

for the second row, then finish the remaining strands as before. Going on around, the bag will be divided into four parts of five knots each, four strands in a knot. Each time around we finish off with a tassel, making fewer knots in a row, until we finally come to a point, and the four strands are finished off. The tassels, which should not be very long, are picked apart to look like fringe without cutting the loops.

A bag of silk, with covered pasteboard bottom, is made and sewed inside. The base is sewed to the last row of reed and the four points are brought up and tacked to the sides.

A very simple vanity bag is made by tying long strands of raffia in a small brass ring, the kind used to crochet over. See that the ring is well covered and then tie in rows, using the knot described on page 31. There is really no base to this bag, except that formed by the brass ring. Finish the top in the same manner as the other bags and line with a small square of silk, as we lined the evening bag on page 32.

Raffia Hair Receiver.—Make a flat base $3\frac{1}{2}$ inches in diameter in the Figure Eight stitch described on page 26. Turn up and coil the sides into a decided orange shape.

A good way to determine height of raffia baskets is to put about as many rows in the sides as there are in the base. This is a pretty good rule to follow for small baskets unless one is making a butter-bowl shape, which has no well defined base.

Give to the sides, then, as many rows as there are in

the base, shaping to a rather small opening at the top. Make a flat lid to just fit this top, and sew on with a raffia hinge. Or, if preferred, when the sides are a little over half done, finish and make an extra top thus: Start the coil with an opening $1\frac{1}{2}$ inches in diameter. Coil on this until we have a lid which exactly fits the other part.

This is patterned after the small china hair-receivers with an opening in the top.

Note.—To dye yellow brown boil the material slowly in the following solution for several hours: One tablespoonful of cutch extract to one of fustic in one quart of water.

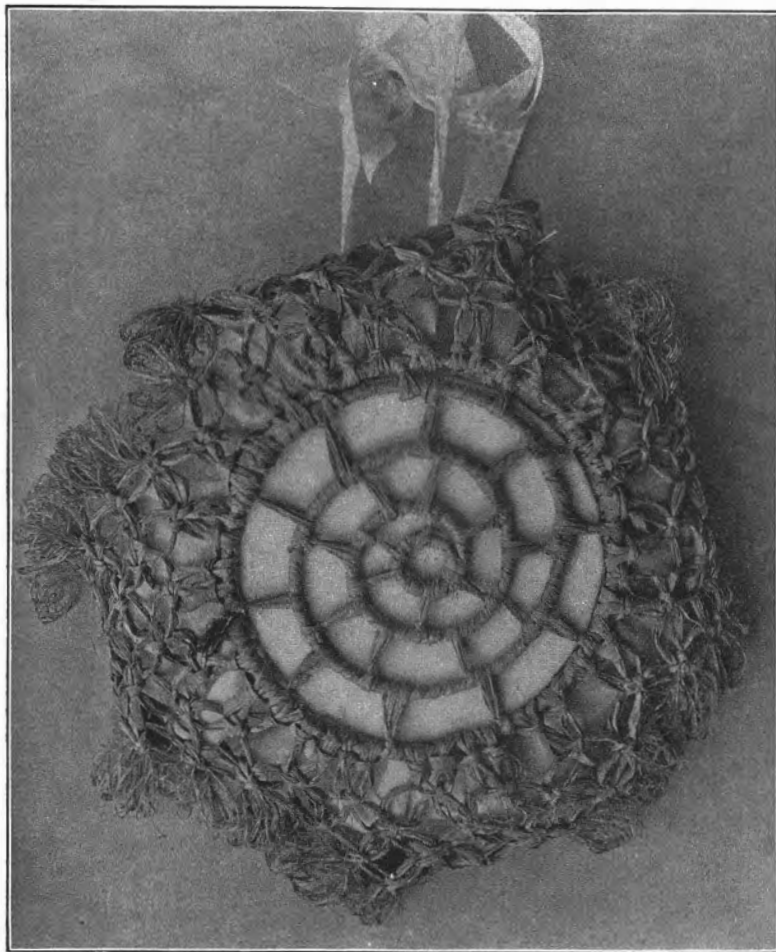


FIG. 49. VANITY BAG OF SILK AND RAFFIA

gether a good inch apart, and wider apart as the work progresses. Four or five rows will make a base $4\frac{1}{4}$ inches in diameter. Bring the end of the last row around close to the previous row and wrap both as one until it is secure. Around the last row tie forty strands as we tied the strands in the beginning of the "Evening Bag," on page 31. Then tie two rows around the bag as the sides of the Evening Bag were tied. As we begin the second row the two left-hand strands in the first knot are doubled around the finger to form sort of a tassel and sewed fast to the knot and the long ends cut. The other two strands are tied to the next and treated in the same way. Tie five knots

An Evening Bag of Raffia

SELLECT nice long strands of raffia and begin by tying a slip knot in one strand as shown in Fig. 51. In the illustration the piece of cane has nothing to do with the work, being simply used to hold up the raffia in order to get a better photograph of the knot. Also in Fig. 54 the cane is merely used for the same purpose.

Now in this loop (Fig. 51) tie six other strands (Fig. 52), using the same knot, then draw up the first strand, thus completing a circle. Now every strand will contain two pieces, and on each strand (A, B, C, etc., Fig. 52) tie seven other strands, one below another, using the knot shown in Fig. 54, B. A in the same illustration shows the process of tying this knot.

By this time it will be found necessary to tack the raffia to a board (through the circle formed by the first seven knots) or pin to the knee—the former method is, perhaps, more advisable, as one can move the board about and work more quickly than if stopping to unpin.

Take the strand of the sixth knot from the centre in each group and tie all the intervening strands with the knot in Fig. 54 B. This forms one-half of the star, seven of which compose the pattern in the base. Figure 55 shows a section of the base and Fig. 53 shows the entire base.

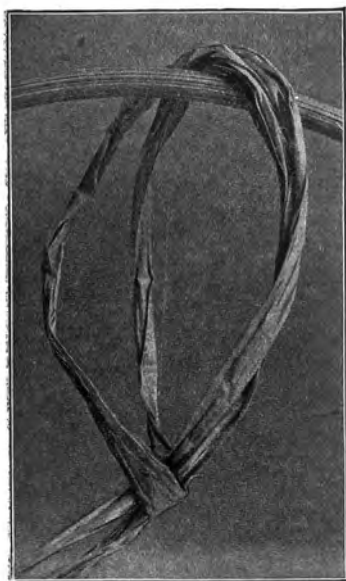


FIG. 51. SLIP KNOT FOR THE FOUNDATION

Now at the end of the seven knots we find four loose strands. Take the one to the left in the left hand, and the outside one in the right hand and tie an ordinary knot, tying twice to make it hold. Take the middle strand to the left in the former group in the left hand and tie again. Take strand number two in the group of twelve and repeat the process until six strands of that group have been

used. Then begin with the other half, using the other group of four and tying down to a point which completes the star.

In tying this half take care should be taken to tie each strand a little shorter so as to form a perfect star. In this matter one may easily be guided by the upper half of the design.

When the stars are all tied take the four strands at the end of each star and tie a knot (Fig. 54 B) about a half-inch below the point.

Using the same knot, tie all of the strands between each two stars.

Now take a long piece of raffia, and, beginning with the strands at the point of the star, tie each one to the raffia in a simple over and through knot.

Tie the four strands in a straight line, but upon coming to the next group tie each one a trifle longer until six have been tied, then shorter again. It might be well to hold each of these points to the board with a tack, leaving the tacks in until the sides of the bag are completed. When all strands have been tied on we have another and larger star enclosing the base. Tie ends in a firm knot.

Take any four strands, and using the two outside

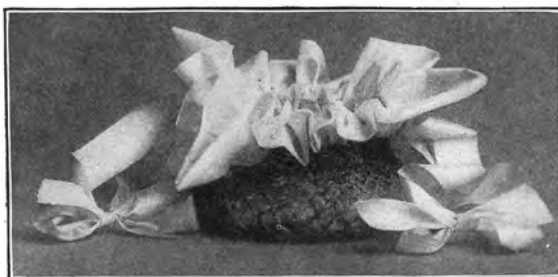


FIG. 50. AN EVENING BAG OF RAFFIA



A B C

FIG. 52. SIX STRANDS OF RAFFIA TIED INTO LOOP
See Fig. 51

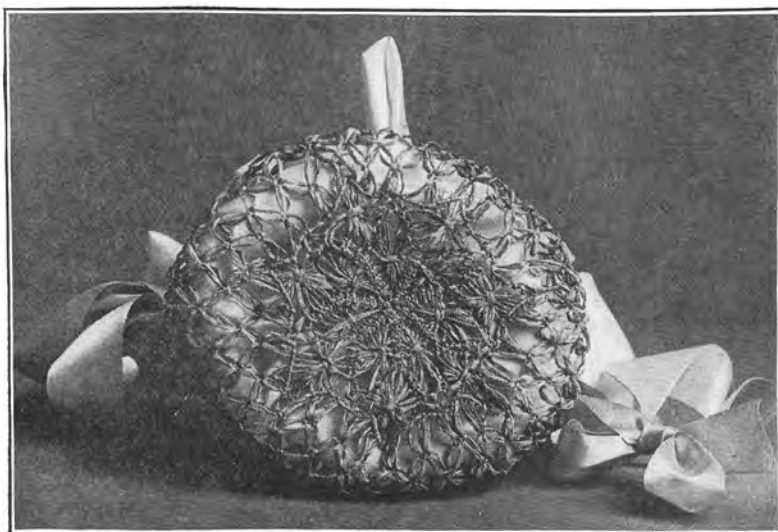


FIG. 53. BOTTOM OF THE FINISHED BAG
See Fig. 55

ones fashion a knot (Fig. 54 B). This knot is used for the remainder of the work.

Tie all around in this manner, and then taking two strands of the last knot and two of the first go around again.

Keep the first four or five rows almost perfectly flat on the board or lap and keep the knots equal distances apart.

The remaining rows can be tied a trifle closer, as this is what shapes the bag.

Tie around about twelve times, which makes an ordinary sized bag. Now to finish off the top. Select a long, firm strand of raffia and tie each strand to it with a double knot, tying the ends together when all have been tied on. Using another long strand repeat the process and we have a nice little finish which will not ravel when the remaining ends are neatly cut off. In finishing the top care must be taken not to make the opening too small.

To line such a bag three-quarters of a yard of China—or any silk 27 inches wide—and three yards of ribbon are required.

Stitch a hem about 3 inches wide all around the silk, turning the corners in carefully to make points. Run a casing in the hem as wide as the ribbon, leaving the space in the points between the two rows of stitching open for the ribbon to run through.

From the top of the casing to the end of each point should be neatly blind-stitched.

Now cut the ribbon in two pieces and run through the casing in the usual way, then dividing the raffia bag into four parts, place a point of the silk at each of the four parts with the strings out, not inside of the bag, and carefully sew around.

The top of the bag will come exactly to the lower edge of the casing.

It is a good plan to tack the lining to the bag with a couple of stitches here and there through some of the knots.

A pure white or natural colored raffia bag is very pretty lined with any dainty color, and dark green raffia lined with light blue is most effective.

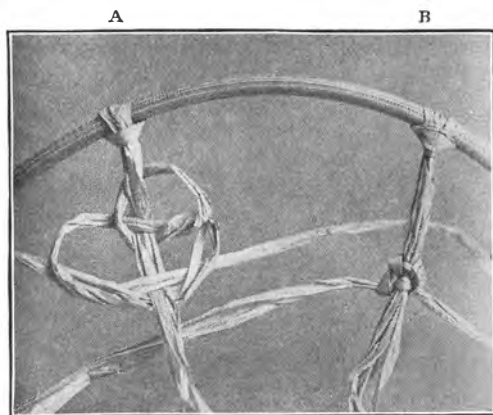


FIG. 54. FINISHED KNOT AND WAY OF MAKING

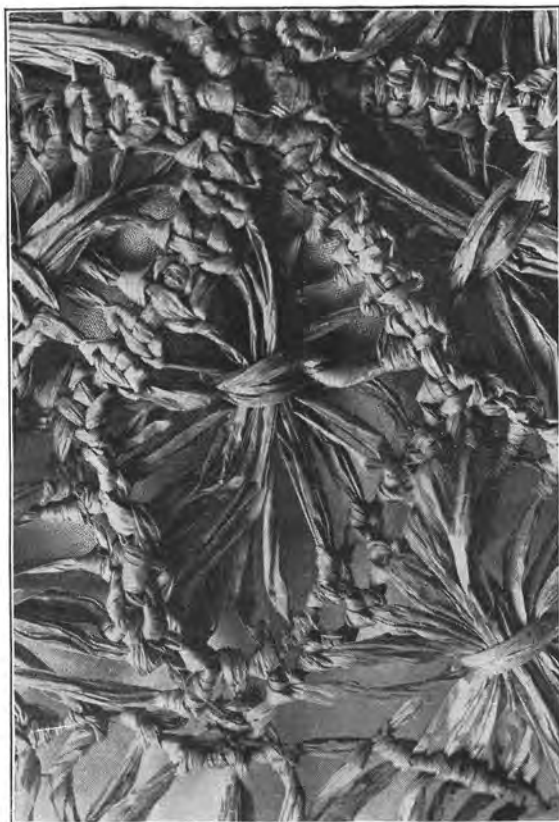


FIG. 55. SECTION OF BASE OF EVENING BAG.
ACTUAL SIZE See Fig. 53

Some More Pretty Bags

A VERY elaborate bag is the one shown on the right of page 29. It is made exactly on the plan of the "Evening Bag" described on page 31; but as it is intended to carry slippers, it requires a much longer, or, as we should say in making, higher, bag. Therefore twenty-four rows are needed to be tied before it is finished off. This, of course necessitates silk for the lining 36 inches wide, and will require one yard. The bag here described has a lining of pink messaline with strings of pink satin ribbon. Three yards are required for the strings. If one does not wish such an elaborate lining a pretty sateen will do, as it also comes 36 inches wide. Line just as we did the Evening Bag.

Figure 56. Work-bag.
—The illustration here shown is the base of a popular work-bag. Start exactly as the Evening Bag, only use thicker strands of raffia. Make just like the Evening Bag until the point where the long strand was tied in the base forming a star and enclosing the smaller ones. Instead, when the seven small stars are completed, tie the usual knot at the base of the star and there will be twelve strands between each two stars. With those tie three knots (four strands each), the ones nearest the point of the star should slant toward the point, and the middle one even.

When all are tied tie a second row of knots all around the bag. Then soak a piece of No. 3 reed, splice the ends together by wrapping with thread. This forms a ring about $5\frac{1}{2}$ inches in diameter. Wrap closely with raffia and tie the ends in a small firm knot. Now lay it down on the bag so it is an equal distance from the last row of knots on every side. It will probably have to be pinned or held in place by some one else. Tie each strand to this ring by slipping the end over the ring and up through the loop thus made. It will require a little care to get the ring in evenly. Now between every four strands

tie on a new strand of raffia in this way. Double in the middle and slip both ends over the ring and up through the loop, drawing up tight to the reed.

Finish the sides as before by tying each four strands in the knot described. About twelve or fourteen rows will make the bag large enough. Finish around the top as we did the Evening Bag. The lining is a little different, however. Cut

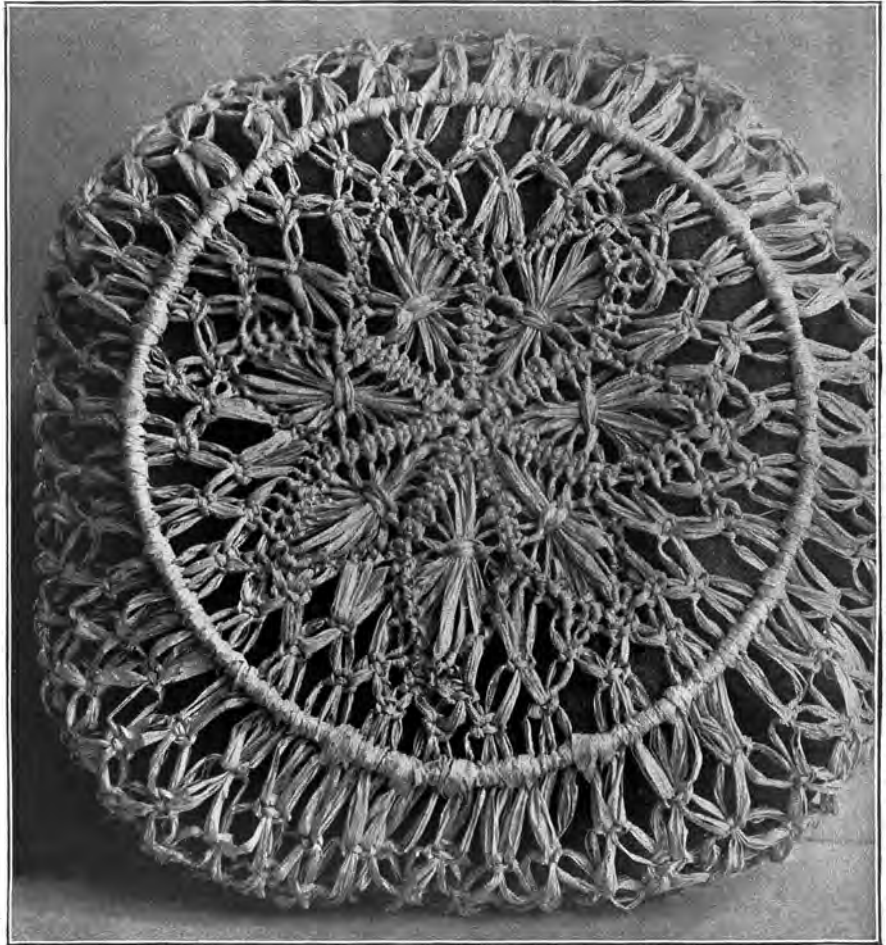


FIG. 56. BASE OF WORK BAG

two round pieces of cardboard the size of the base. Cover one side of one piece with a layer of cotton batting, then cover one side of each piece with silk and sew the two uncovered sides together, the side with the cotton batting going on the inside of the bag. For the sides cut a strip of silk once and a half as long as the bag is inches around. This will allow plenty of fullness. Cut 3 inches wider than the bag is high, turn down at the top, running hem and casing in together. Sew to the cardboard and tack inside the bag. The strings should be of silk cord to match the lining. The cheaper thin silks should be used for lining, as stiff silk cuts.

Raffia Hats and Caps

THE easiest raffia hat is made from braided raffia, as shown in Fig. 57. Braid in three strands, using two pieces in each strand. It makes a little nicer-looking braid than three single strands. Wrap the end of the braid firmly with raffia and thread the same piece through a large needle and commence the hat. Keep the edges together in starting, in fact for several rows, then gradually flatten each row a little, just like a mat. This forms the top of the crown. When large enough begin the sides of the crown by sewing the edge of each row to the middle of the preceding row, and for the brim allow more freedom of the braid, but keep centre and edge of the two rows together as in the

the bag on page 31, only more than six strands are tied in if desired. About $\frac{1}{2}$ inch from the centre begin to tie the knots described on the sides of the bag on page 31 and continue row after row, keeping to the shape of the polo cap. This is easy to do for, as in the bag, tying each row of knots a trifle closer together pulls the shape in, while if the rows are far apart the circumference grows wider. Finish the edge as we did the bag, but do not line with the square of silk. Line with a plain round lining, or as we did the work-bag minus the pasteboard. A casing and strings are not necessary, though a tiny frill of ribbon or silk may finish the edge.

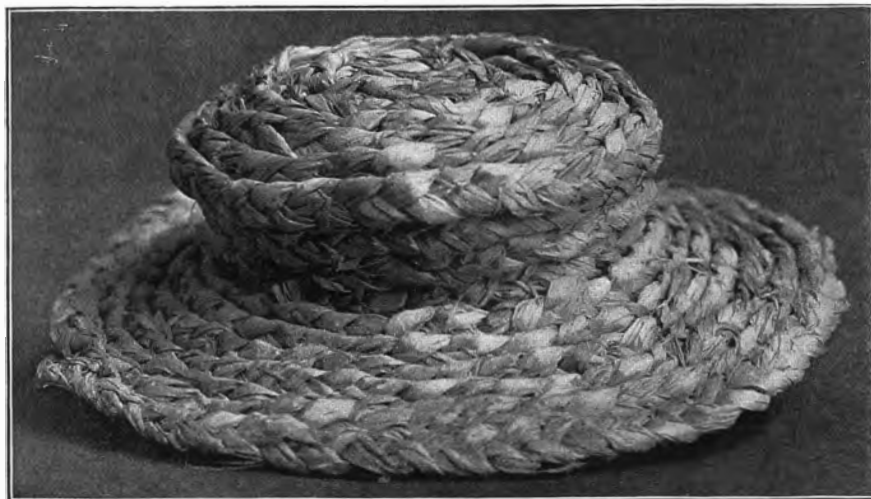


FIG. 57. BRAIDED HAT

A Lingerie Hat of Raffia.— The crown of this hat is shown in Fig. 58. Start as we did the Evening Bag, only instead of six tie in ten, making eleven double strands when the knot is drawn up. The ring thus formed need not be as small as the one in the bag. About 1 inch from the centre tie a row of knots as before. There will be eleven knots in this row. Then 1 inch from this row tie another row, using two strands from each knot. Two more rows are tied in this way, eleven knots in each row.

sides of the crown. When the brim is the required width sew the last part of the last row of braid under the brim of the hat, winding the edges with raffia as we did in starting the hat. Measure over a straw sun-hat and it will be sure to fit comfortably.

This makes a large flat hat, but if a rolling brim is desired tighten the last few rows as they are sewed on. The sewing should all be done with fine raffia, in such a way that the stitches run the same direction as the twists in the braid.

The hat may start, as described, in a point and a tall crown formed after the style of a sombrero, or any desired shape may be evolved as the braid lends itself readily to almost any shape. The braid may be of a solid color or of mixed colors, and while such hats are quite attractive it must be confessed that they are just a trifle heavy.

A nice little automobile cap or bonnet, just enough to keep the dust from the hair, is made of raffia, just like the polo caps so popular in winter. The roll is smaller and a thin silk lining put in.

As many do not know how to crochet these caps, the following method may be substituted with much the same effect. Split the raffia and start as we did

Then a piece of No. 1 reed is wrapped and tied in as in the work-bag described on page 33. The four strands of each knot are tied close together over the reed, leaving a space between each two knots. Four strands are tied in between each two knots and the top of the crown is completed. If this crown is larger than desired, the rows of knots may be tied closer together before the reed is tied on. Now tie several rows, the number depending upon the height desired. Tie them so the shape is straight up and down, and then tie in another very fine reed to form the base of the crown and the beginning of the brim. More strands may be tied in here if one desires to have the knots on the brim close together, but be sure to tie an equal number between each of the spaces. Tie five or six rows, keeping them out flat, and then finish with an edge as we did the bag, and sew a fine reed all around the edge with raffia to keep the brim in place. One should use a hat, a size that is becoming, and take the measurements of crown, brim, etc., from that. This hat should be lined with a thin silk and trimmed very simply. A large rose or wreath of fine flowers is quite sufficient, while the braided hat should have simply

a band and bow of ribbon, or band and braided knot of raffia.

Another crown is made of very fine raffia, exactly like the base of the work-bag, and the hat finished like the one above. The reeds used in these hats must be extremely fine in order to make the hat light in weight. Or a very fine wrapped wire may be substituted for the reed, this having the advantage of being pulled into shape more easily without fear of breaking.

A Raffia Hat over a Wire Frame.—Select any wire frame that is becoming and wrap the wires with raffia, sewing where necessary. Now, beginning at the centre of the crown and using the wire ribs as spokes, weave the entire hat closely and fasten the threads by sewing to the wire. The edge of the brim may be buttonholed, if desired.

Hatpin Holder.—Make a raffia base in Lazy Squaw stitch the size of a quarter. Start the sides and keep the same circumference all the way to the top. The holder should be long enough to hold a hatpin and may have a little cushion into which the pins are stuck. If made with a foundation of No. 3 or 4 reed it works up quickly. Make a small handle of braided raffia about 3 inches long and sew to the holder with a plain thread of raffia. Fasten it between the middle and the top of the holder, sewing between the reed and making the stitches go the same way as those in the holder.

Basket to Hold Ribbons.—Cut a very stiff piece of cardboard 12 inches long and 4 inches wide and cover neatly with flowered cretonne. Then very carefully bore fifty-eight holes around the edge—one at each corner, twenty-two on each side, and ten across each end. Cut four pieces of rather heavy reed each $3\frac{1}{2}$ inches long and put one through each of the corner holes. Now cut fifty-four pieces of No. three reed each 3 inches long and put through the remaining holes. Let the end of each spoke protrude slightly from each lower hole, just enough to catch a weaver over. Make

all of the spokes even across the top, which pushes the four corner spokes a good half-inch below all of the others at the bottom. These form the feet. Now take a long splint or a split reed, putting the flat side towards the basket and hold it firmly around the basket just above where the spokes are inserted in the holes. Wrap the feet neatly with raffia and tie at each of the four corners to the splint band. Starting at one of the corners wrap down around the protruding spoke and up around the same spoke, going on to the next one and so around, thus securing the splint and holding all of the spokes in place. Now weave all around with braided straw in under and over weaving for $1\frac{3}{4}$ inches. About five times around with the straw will make it, although the width of the straw has something to do with it too. Now cut fifty-four pieces of No. 3 reed each 1 inch long. Place one in the last row of weaving beside each spoke (omitting the corner spokes), keeping the tops even and bind another splint around with raffia just above the last row of weaving, catching this time the two pieces which now form every spoke. Make a lid like base, for the top, and fasten with narrow ribbon hinges. This same idea may be carried out on a reed base made like No. 11 on page 13. Insert side spokes, doing away with the feet and band of splint. Finish top and lid with a fancy edge.

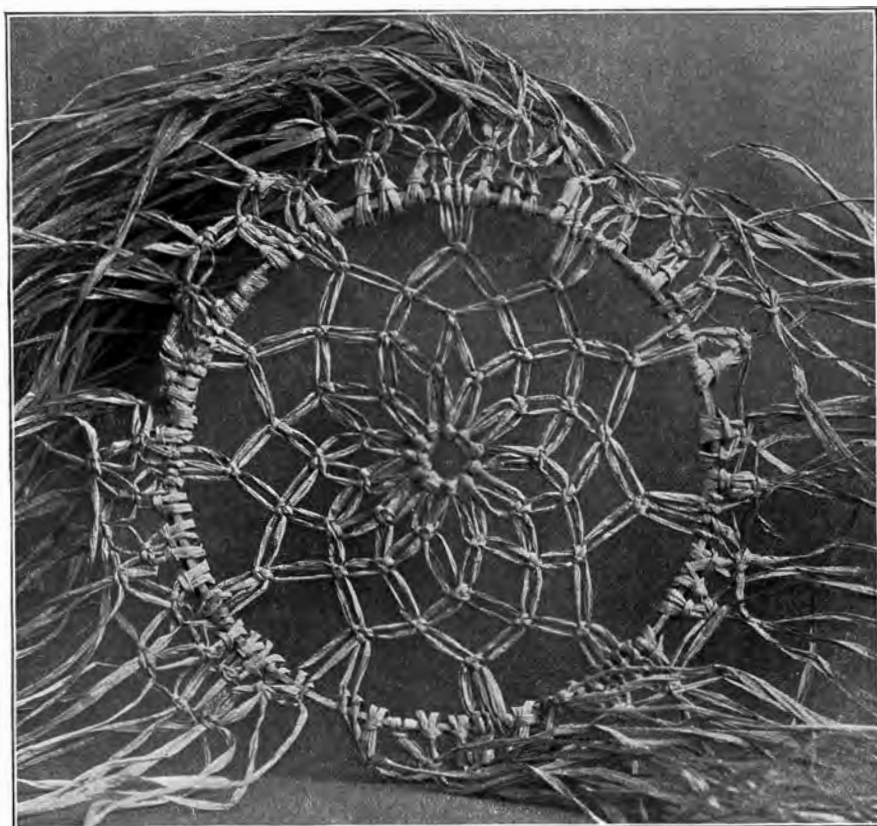


FIG. 58. CROWN OF LINGERIE HAT

Woven Raffia Mat or Rug

FOR convenience in illustrating this rug is woven on a small loom $9 \times 6\frac{1}{2}$ inches, making the rug only $7\frac{3}{4} \times 5\frac{3}{4}$ inches.

Thus, if we want a larger mat or rug we must have a larger loom.

Adjustable looms may be bought at various prices, according to size, etc. Loom needles can also be purchased, but if one does not expect to weave extensively a simple loom may be made at home. The one in the illustration, Fig. 60, is of pasteboard. Cut the pasteboard, as we said before, about $9 \times 6\frac{1}{2}$ inches and $\frac{3}{4}$ of an inch from both top and bottom, draw a line and mark off dots all along each line $\frac{1}{4}$ of an inch or so apart. Number them 1, 2, 3, 4, etc., from the right. Pierce the pasteboard, making a hole of each dot. At the right side run a long knitting-needle through the lower hole nearest the edge, across the pasteboard and through the opposite upper hole. Do the same on the left side. On a larger loom one must use a piece of stiff wire. These wires keep the sides of the rug straight, without them it would be difficult to keep the rug from falling in towards the middle.

Thread a large needle with raffia and put through the fifth hole at the top, from the back to the front, through the fourth from front to back, etc., until we come to the first hole, when the needle is behind the loom. Put it through the first hole and down

across the right-hand wire and out the first hole at the bottom, through the second hole at the bottom and across to the second hole at the top (see illustration). Continue until all of the holes have been used and fasten as we started by putting the needle back and forth through several holes.

Now we are ready to weave. Thread the needle again (the rug will be much thicker and firmer if the raffia used is heavy and smooth) and about six threads from the upper left-hand corner place the needle under a thread, over the next, etc., the wire and raffia over it being used as one thread. Let a little end of the raffia stick out at the right of the sixth thread. Put the needle back under the wire, over and under the same threads as we did in starting to weave until we come to the thread where we started, then continue over and under across the loom, around the wire and raffia and back again. Keep the weaving close by pushing gently towards the top where we started. When the loom is entirely filled the wires are pulled out and the loom cut away, being careful not to cut any of the raffia. The edge may be left as it is or sewed over and over with raffia, or a short fringe of raffia sewed on.

Perhaps a firmer rug could be made by stringing the loom with stout twine and weaving with raffia. Now try weaving a border. Across the end weave several rows of a color, then one row of the natural, several more of the color, then the body of the natural. Repeat this border at the bottom.

A Border all Around.—Start the weaving with a color and weave a border about 2 inches across the top. Now with the needle threaded with natural raffia place it just under the border 2 inches from the right. Weave across until 2 inches from the left, turn and go back, leaving this much space on both sides and weave until within 2 inches from the bottom. Now thread with the color and begin at the upper right-hand corner and weave until we reach the thread that has the natural, turn on this thread and weave with the color along the right side as far as the natural raffia goes. Do this on the left side and then weave a 2-inch band of the color across the bottom.

In piecing tie a small knot and cover with weaving, or lay an end under and over (the weaving) and proceed.

Another Border.—Weave several rows of the natural, then two rows of brown (or any color), two of the natural, five of brown, three of natural. This forms the middle of the border. Repeat backwards—that is, five of brown, two of natural, two of brown. Weave the body of the mat. Repeat the border at the bottom.

Plaid Rug.—String the loom with a few threads of one color, then of another, repeat the first color, etc. In the weaving use the colors in the same order and the rug will be plaid.

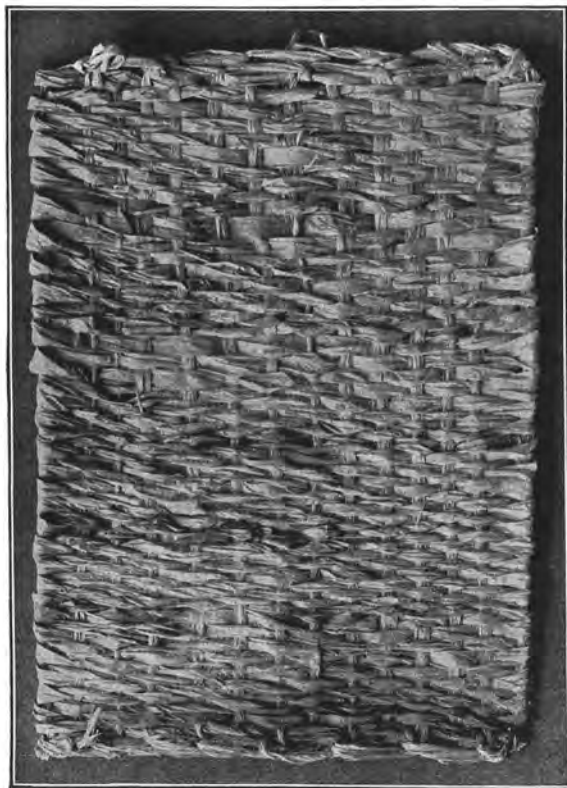


FIG. 59. WOVEN MAT OR RUG

Designs.—String the loom with plain raffia, then every here and there weave a stripe or square or diamond of some color and fill in the open spaces with weaving of the natural. Thus we make designs in a rug.

A Card-case.—Make just like the rug first described, about 4x9 or 10 inches when finished. Weave plain or with a design as preferred. A monogram is pretty if one is clever enough, then fill in with plain raffia. Cut the loom wire away and face one side with silk. Fold in the middle and then fold each end towards the centre for 2 inches. Sew the folded ends down to the sides with raffia. If an initial or monogram is used place it below the centre, so it will come on one side of the case.

A Mat or Rug with Different Weaving on Each Side.—Make a loom as before, using wire on both sides, and in stringing put the needle through the first hole at the upper left-hand corner across the back to the hole at the lower left-hand corner, through this to the front and across the front to where it started. Tie it here and then put through the second hole from the left, across the back, through the second hole below, etc., until the holes are all filled and the loom is strung on both sides.

In weaving begin at the upper right-hand side, weave over one and under one or over two and under two until the left side is reached, when the needle goes through the pasteboard to the other side, across that side and through to the right again.

One side should have designs and the other be done in plain weaving. Be very careful in cutting the pasteboard away.

A Shallow Flower Basket.—Make an oval base $10\frac{1}{2} \times 7$ inches, as described in No. 10 on page 13, only weave with raffia instead of reed. Use smooth, heavy raffia, or rush if preferred. Insert the side spokes and weave with fine reed a couple of rows of triple twist, then the remainder of the basket with raffia in pairing. The sides should be about 5 inches high, including edge. Use edge No. 17 on page 12, description on page 13. Bind the edge and the last row of weaving together all the way around with a piece of raffia. The rather low handle has three pieces of reed, one beside each of the three middle spokes on either side. They are wrapped with raffia in under and over weave across and back until almost the centre where the three pieces are treated as one and wrapped around and around until the same place is reached on the other side, when the raffia takes up the under and over weave again.

Another shallow flower-basket is made entirely of reed—a very large oval base is made as described, but instead of inserting side spokes, the base spokes are left quite long and very gradually bent or rolled up on each side while the weaving continues, then the sides are given a slight roll outwards and the whole finished with edge on page 6—Fig 7. Handle No. 22 on page 13 should be used on this basket.

Clothes Baskets are made on the same oval bases only of course on a much larger scale. Such a basket for a doll would greatly please any child. Make the base as above about 10 x 7 inches and the sides (with extra side spokes) about 6 inches high. Use edge 17 on page 13 and attach side handles described in the Willow Basket on page 47.

Clothes Hampers.—Number 1 has a reed base and reed side spokes, which must all be colored a dark red before the weaving is begun. The base is woven flat on twelve spokes and is almost 12 inches in diameter when finished without the edge. Make edge No. 12 on page 13 just as though we were making a mat. Now insert the side spokes, being careful not to injure the edge, and weave in pairing one row of red reed, two rows of dark

green braided straw, another of red reed, etc. all the way to the top. This use of the red weavers gives a plaid effect to the basket. Keep the sides straight and make the hamper about 25 inches high. Make a cover like base, using the same edge. Thus the edges on both base and cover

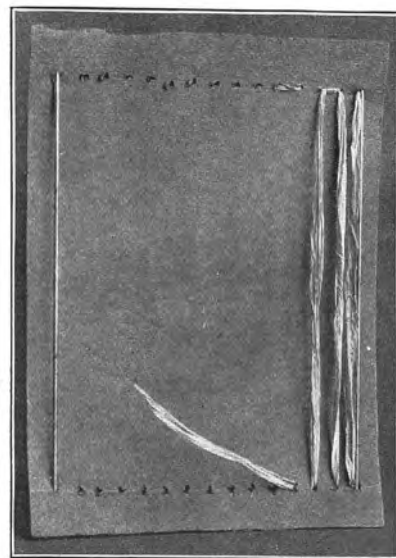


FIG. 60. LOOM FOR MAT

protrude beyond the sides of the basket. Fasten the cover to the basket with the hinge shown on page 6, and the front fastening on the same page.

Number 2 is a barrel-shaped hamper and is also made on twelve spokes, only it is concave instead of a flat base made entirely of reed. The reed in this hamper is a very faint tan and should be previously colored. Insert forty-eight side spokes and weave six or eight rows of the reed on triple twist, then about 6 inches of tan straw in pairing, another band of reed in triple twist and so on until the hamper is 25 or 26 inches high. Weave around the top a couple of times with reed before the edge is laid down. The bands of reed give the idea of hoops on a barrel. Use edge No. 16 on page 13. Make a lid also concave, the hollow part going inside. Use a few rows of reed to start and finish the cover, the intervening part being woven with straw. Use the same edge, No. 16 on page 13, and a hinge and fastening of the braided straw.

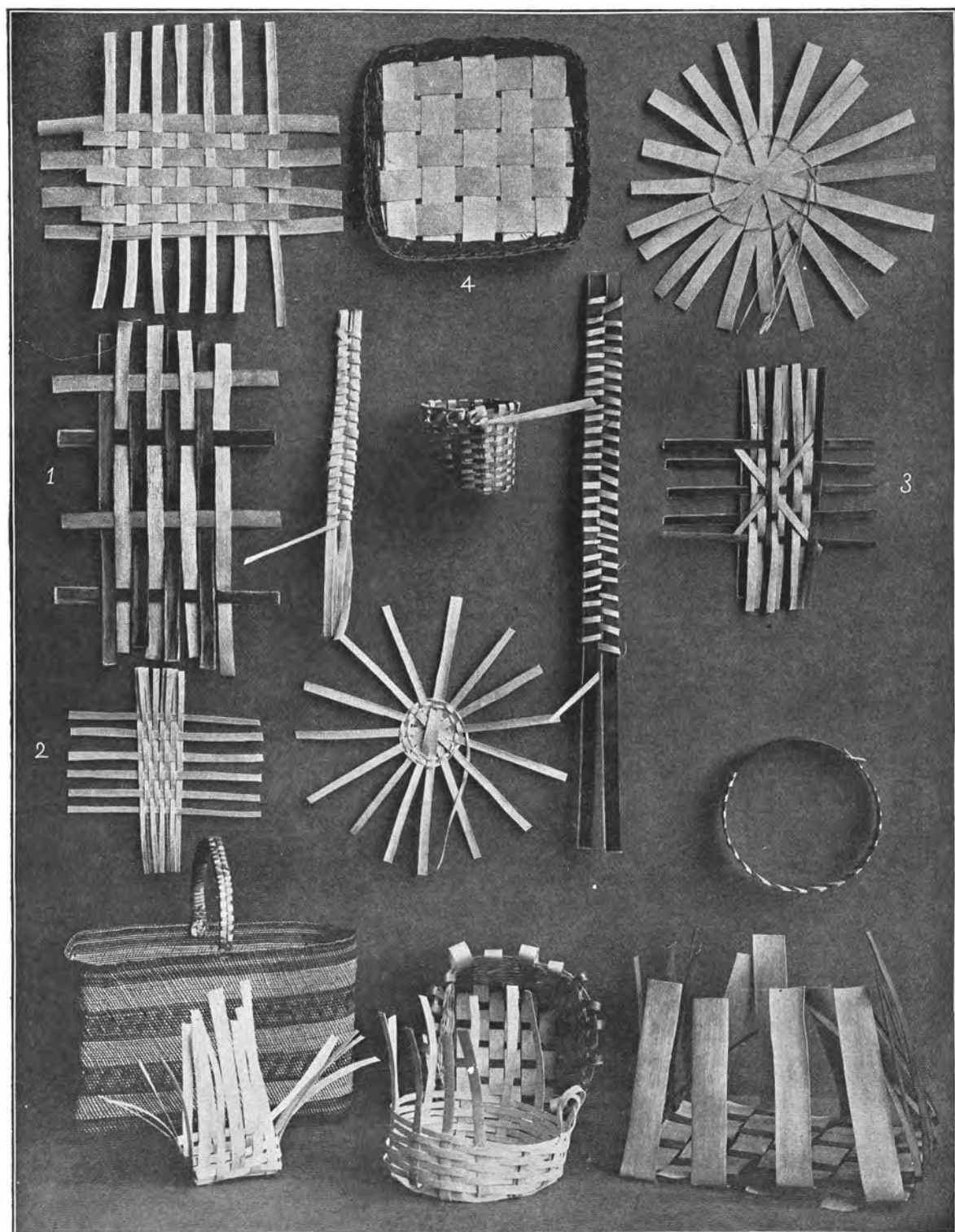


FIG. 61. SOME EASY SPLINT WORK
See page 39

Easy Splint Work

THE illustrations on the preceding page are of Indian splints bought by the roll and easy to manage. The very first thing we shall learn to make is a square base, several of which are given. Number 1 is perhaps the easiest thing we can make. Cut twelve lengths of splint, each about $\frac{1}{4}$ of an inch wide, six should be white and six some color. In this cut they are red.

Lay them down vertically, first a red, then a white one, etc., until we have eight in a row. Then, beginning at one end—5 or 6 inches from the edge—and using a white splint, weave under, over, etc., the white going under the white and over the red. Next use a red one and weave over, under, and over, the red going over the white and under the red. Use another white one, then another red one and our base is completed. The splints with which we weave should be equal distances apart, and enough edge should be left all around to turn up for spokes at the sides. Splints, like reed, should be wet before using, though with the ash splints used here a single dip in water will make them pliable enough. They also dry more quickly than reeds, and must be dipped in water more frequently.

Number 2 is the base of an oblong basket, and the splints there used are quite narrow. Eight are laid down vertically and the weaving done with six splints of the same width, and all of white ash.

Number 3 is a square base or a good way to make a cover. Lay down, horizontally, five colored splints equal distances apart. Weave in under and over, weaving first with a red splint, then two white ones, then another red one, and so on until ten weavers have been used. Notice that the fourth and fifth weavers from each end are woven the same way, both under and both over the same splints, etc. Now with a white splint weave under the corner, over all of the others until we come to the middle, where it goes under, and again over the others until we come to the opposite corner. Weave from the other two corners in the same way. The ends of these two diagonal pieces are now cut back of the corners under which they were started. They will easily hold when the spokes are turned up for the sides.

The large baskets used for delivering, etc., are made on this plan, though, of course, the splints used are much wider and thicker. Also, instead of finishing the top, as is described on page 40, a strip of the wood is neatly nailed around with tiny nails.

Number 4 is a mat made with rather broad splints woven into a square in under and over weaving. Ten splints are used—five laid horizontally and five used as weavers. When all are in place a strand of raffia is doubled around a spoke (piece of splint) and a border woven in pairing, being careful to keep the corners square. When the border is as deep as desired the ends of the weavers are tied around the spoke and the ends of the splints cut.

Then a needle is threaded with raffia and the edge buttonholed all around the needle, going not only through the raffia between the spokes but through the spokes as well. If desired, a braid of raffia may be sewed around the edge.

This is also a nice way to finish a round mat. The round bases are described on page 40.

Splint Basket with Compartments.—For this basket cut white ash splints the kind used in the illustrations on page 38. Cut eighteen of them each 12 inches long, and twenty-four each about $17\frac{1}{2}$ inches long. Each one should be about $\frac{1}{2}$ inch wide. Lay down vertically nine of the $17\frac{1}{2}$ -inch ones and about $3\frac{1}{2}$ inches from one end begin to weave a base with the 12-inch ones, letting about $3\frac{1}{2}$ inches protrude to the left before we start to weave. Such a base is shown in Fig. 66, page 42. When we come to the ninth splint, wet and turn sharply up as for a side. Close to that lay the remainder of the $17\frac{1}{2}$ -inch vertical spokes and weave with the remaining horizontal ones, and upon coming to the centre again turn up the vertical spokes close against the others and weave over and under with more splints the same width, thus forming a partition up the middle of the base. Where the two parts of the base come together a splint is woven vertically over and under to hide the place of joining. Now all around the outer edge of the base weave once with a very fine splint not much wider than a cord. The finished base is $11\frac{1}{4} \times 8\frac{1}{2}$. Wet the splints and turn up for the sides. Weave twice around with a $\frac{1}{2}$ -inch splint and between these two rows of weaving twist a roll of $\frac{1}{2}$ -inch splint as follows. Place under the the first row of weaving, give a turn or twist and slip under the second row, another twist and back under the first row and so on all the way around. Then put in six rows of the narrow splint with which we bound off the base and two more rows of the wider, and between them a roll like the one just described. Now around both inside and outside of basket and both sides of partition run a flat reed and bind over and over with a narrow splint. Trim the edges of the spokes close to the binding around top. At the ends attach small ring handles like the one shown on page 38. The cover which just fits this basket is made as a flat base. On the fifth splint from each side is placed a reed $11\frac{1}{4}$ inches long and on the third from each end is placed one $8\frac{1}{2}$ inches long. The reeds are put in to make the lid firm and the weaving goes over and under them as usual. Three rows of fine splint are woven around the edge, the ends of the mat or cover tucked in under the weaving, and a roll similar to the ones on the basket is put on just inside of the narrow splints around the edge. The lid is not fastened to the basket, but is lifted by means of a small ring attached to the middle of the cover, through a smaller one, the ends of which are woven off under the splints on the inside of the cover.

Round Splint Baskets

THIS basket may be built upon either of the bases here shown. The first one, Fig. 62, contains eleven spokes, ten of equal length and the other one half the length of the longer ones.

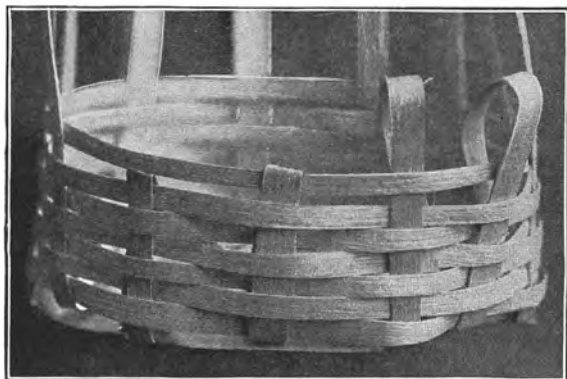


FIG. 62. A ROUND BASKET

Lay a spoke down vertically and cross it horizontally with another, cross the corners, diagonally, and continue crossing the corners, which are now closer together, until the ten spokes have been used. Stick the half spoke in securely between the others.

Now double a piece of raffia or a long splint, so fine as to be scarcely more than a cord (previously wet if the splint is used), around a spoke and weave in pairing. The half spoke, as will be seen, is put in to make the odd number. Great care must be taken in starting these bases. When a couple of rows have been woven the remainder is easy.

The second base, Fig. 64, is much the same. Six splints each 13 inches long and $\frac{1}{4}$ of an inch wide and one splint 13 inches long $\frac{1}{4}$ of an inch wide at one end and $\frac{1}{2}$ inch wide at the other are required. Cross them as in Fig. 63 and then split the one spoke from the $\frac{1}{2}$ inch end to the centre. This again gives the odd number, without which the under and over weave will not come out even. Take a piece of splint extremely narrow and very pliable, insert between the spoke which has been split and weave around in under and over weaving. If a splint is not easily managed split a piece of No. 1 reed (previously well soaked) and use half of it. It will perhaps reach the centre better as it is round on one side. Just as in the other base, when the spokes are crossed and bound together the hard part is accomplished. Weave this entire base in under and over weaving until $2\frac{3}{4}$ inches in diameter. Wet the spokes and turn up evenly. Take a weaver a trifle narrower than the spokes and weave the basket in under and over weaving.

Great care must be taken to keep the weavers close to the base and close together. It is a trifle hard to keep the shape of such a basket, and also to keep the weavers down, especially if they are somewhat broad.

In piecing, simply place the new weaver back of the old one and weave as before. When the

basket is $3\frac{1}{4}$ inches high finish the weaving by cutting the weaver to a point and running along back of one or two spokes.

Now cut the remaining ends of the upright spokes and bend them either inside or outside of the basket, right down over the same spoke between the weaving. Thus one spoke goes over the last row of weaving and the next spoke goes outside of it.

Press the spokes down very closely, so the top of the basket has quite a plain appearance. Now take a very narrow weaver and pass through one of the spokes where it is bent over at the top, across the next, through the next, etc. Draw in a very little and keep close to the top. Finish as we did the weaving by cutting to a point and passing through a couple of the bent down spokes.

Another edge, shown in Fig. 65, makes a nice finish. After the edge has been turned down outside, take a long splint as wide as the weavers in the sides of the basket, select any spoke and slip the weaver under or rather through from right to left in the top row. Holding the short end in place with the left hand, pass the long end over and then back under the same spoke in the row beneath. Then back to the next spoke on the right and repeat all around, fastening the end down under a spoke.

Side handles make a nice addition to such baskets. Take a piece of splint about $\frac{1}{2}$ inch broad and $6\frac{1}{4}$ inches long and overlap the ends a little way, forming a ring. Then with a long narrow piece of splint, well soaked, wrap around the ring, the wraps being not too close together. Start by laying the long end of the splint along the ring, pointing to the right, then wrapping back over it. When the point is covered turn the ring upside down and wrap in the usual way. Fasten by pushing the end back under several wraps.

Now take a short piece of splint $\frac{1}{2}$ inch wide and placing it over the ring like a fold press the ends down over a spoke and between the weavers.

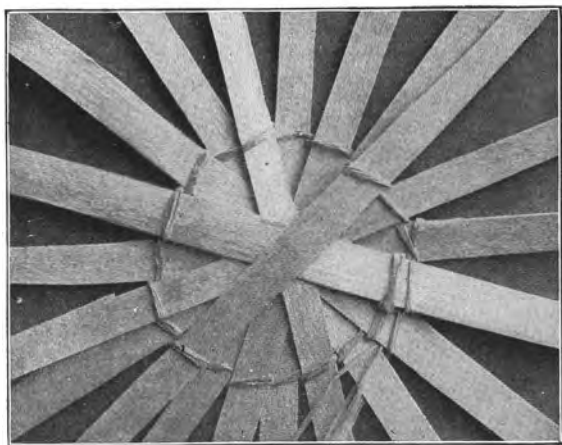


FIG. 63. FIRST BASE



FIG. 64. SECOND BASE

sewed to the basket. A round handle is shown in the illustration on page 38.

Another round basket has the base started with a fine piece of splint, which gradually grows broader as we leave the centre, until it is as wide as the spokes. Make the base about 5 inches in diameter and the sides 2 inches high. After the spokes are turned down in the plain finish described above, place a band of raffia or a narrow band of splint around the top and sew over and over with raffia, or bind with a narrow splint, as we did the ring handles. This basket may or may not have the side handles.

If the weaver in the base is too wide it will pucker, thus drawing the base up in the centre. Deft fingers may pinch the weaver between the spokes into tiny plaits, which will lie flat when the base is finished, and will not be unattractive.

Occasionally in such baskets weave in a couple of rows of braided raffia or raffia in pairing or triple twist. Or use splint weavers in different colors and widths. Stripes, squares, etc., will suggest themselves as one works.

Work Basket with Wooden Base.—The foundation of this basket is a wooden base 5 inches square. Bore forty-eight holes around near the edges and insert in them splints $3\frac{1}{2}$ inches long and $\frac{1}{4}$ of an inch wide. Lay a reed around to hold them and bind fast with a narrow splint. Immediately above this run ribbon 1 inch wide in and out like the under and over weave, then a reed laid on the outside and bound to each spoke with a splint. Next, a row of straw 1 inch wide, another row of ribbon and another reed bound on. Last, two pieces of splint—one on the inside and one on the outside of the spokes. The spokes are cut close and a narrow band of straw laid along the top, and this and the two pieces of splint are bound fast with a narrow splint. Wrap once and then pull a loop in the straw, another wrap and another loop, etc., all around. At the middle of each side of the basket the loops are made gradually larger, giving a

Fasten another ring in the same way to the opposite side of the basket.

These rings may have raffia laid along the top and then bound together with the under splint in the same way, or they may be well wrapped with raffia and

pointed effect on each side. The basket has a thick, padded lining to match the ribbon in color.

Wood Basket for Fireplace.—This basket is made from oak splints 2 inches wide. Weave into a base 8 x 16 inches, after the manner of the square bases shown on page 38 and described on page 39. Soak well and turn up the sides and weave twice with 2-inch splints. Around the inside and outside of the top lay bands of the oak three-fourths of an inch wide and fasten securely with the smallest of nails. The handle is a broad piece of oak a little over an inch in width, run down through the side weaving and secured at the top with the small nails. Do not dye this basket, but stain with the Turpentine and Light Oil Finish to which a few drops of cherry stain have been added. The result will be the dull terra-cotta so much seen in Indian baskets.

Wall Pocket for Letters.—Cut very narrow splints 18 inches long and enough when laid side by side vertically to measure 7 inches across. Have the splints all of the same width and just far enough apart to allow a weaver to go between. Exactly through the middle weave a row or two of pairing with narrow splints, then dip in water and bend up the sides and continue the weaving until the basket is finished. It will be a flat pocket about 6 x 7 inches. For the edge turn the splints over, lay lengths of splint along the inside and outside and wrap with a very narrow splint binding, or use one of the edges described on page 40. This pocket may be simply fastened to the wall by a tack or may have a flat splint handle described in the long basket on page 42. This same idea may be carried out on a larger scale, making pockets for newspapers, wrapping paper, etc. Plaid and striped effects are easily gained by using different colored splints.



FIG. 65. DETAIL OF FANCY EDGE

More Splint Baskets

FOR this basket three splints, each 6 inches long and $\frac{1}{2}$ inch wide, and four splints, each 14 inches long and $\frac{1}{2}$ inch wide are used. Lay down horizontally first one of the long splints, then a short one, another long one, etc., as shown in Fig. 66. Now cut seven splints, each 14 inches long and a little less than $\frac{1}{2}$ inch wide. Weave with these. Take the first one, which goes over

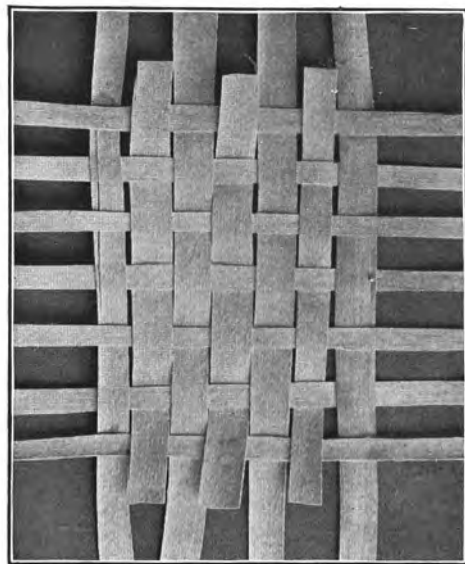


FIG. 66. SQUARE OR OBLONG BASE FOR SPLINT BASKET

one, under one, etc., or under the edge of the three short splints. When we have used the seventh it will also be under the three short ones on the other end. See that the two end weavers are directly under the ends of the short pieces. Wet thoroughly and turn up. Now start a weaver behind any splint and go around in under and over weaving. When around start another and go around in the same way. Keep the weavers down and turn the corners sharply, holding the two corner splints well together and bending the weaver to fit the corner. If the side weavers are narrow, the effect will be far prettier and the basket easier to handle.

When the basket is about two inches high, finish by putting the ends of the splints down between the weaving, as in the basket shown in Fig. 62, only do not press them down flat, leave enough stand up to form a loop. A splint is then woven around the top as in Fig. 62, page 40.

Many attractive boxes for candy, gloves, etc., can be made in this manner. A square one for handkerchiefs and an oblong one for gloves, etc. Make just like the basket above, finish with the flat edge, then make a cover like the base, only a trifle larger; turn up as for a basket, but weave only a few rows and finish with the edge as shown in Fig. 65.

The Long Basket, with the handle, which is shown on page 38, was made by western Indians. The oblong base is made as the one described above, only the splints are quite narrow and all of the same width. The sides are woven diagonally of extremely fine splints, and the handle is like the long ones shown on page 38, and made thus: Lay two pieces of splint, the required length for a handle, side by side, and with a very narrow splint weave over one and under the other, up over that one and down under the first again until the entire handle is wrapped in this way. Push the edge of the splints, as well as the beginning of the weaver, under the weaving and finish the other end in the same way. Such handles should be sewed to the basket with strong thread. If the splints are very thin, or if raffia is used also, lay several pieces together, one under another, forming two piles of splints, and fasten them together as before. Sometimes the under pieces are splint and the filling on top of raffia or some other grass. This makes a nice handle if the basket has some raffia woven in.

The Little Straw Baskets seen in candy and fruit stores are made in this way, with a splint base and several rows of braided straw woven in the sides. Some of them also have splint sides. These baskets are made largely in Japan, but are extremely easy to imitate.

A Clothes Hamper can be made on a round or square base, as above described, though the splints for these baskets must be much thicker, preferably of oak.

Make the base quite flat and the sides with a very slight flare towards the top. A narrow band of the oak should be neatly tacked around the top with the tiniest of short nails. A flat cover may be made and fastened with a narrow splint hinge, like the one in the reed basket on page 6.

How to Cane a Chair

Cane is sold at the same places where basket materials are kept and comes put up in bundles like reed. Instead of being numbered the different widths are called coarse, fine, etc.

Take the chair which needs recaning and cut away all of the cane close to the wood. First find the centre hole of the lower row and draw up through it a piece of cane which has been soaked a little while. Take across to the top and down through the centre hole in the top row, fasten with a peg and let a few inches hang down beneath. Now go back to the bottom and bring up the cane through the next hole on the right, keep it flat and take across to the top where it goes down through the next hole. Continue filling the holes to the right, omitting the one next the edge, and keeping the weaving quite loose.

Finish the edge on the wrong side by drawing the cane a couple of times through the loop next it.

Go back to the centre of the bottom and fill the holes from there to the left side in the same way. Turn the chair around, start with one of the sides and go through the same process, remembering here also to keep the cane loose. The seat is now filled with small squares. Start at the lower left-hand corner and weave the cane over and under the small crosses and single canes until we reach the opposite side or upper right-hand corner. Go from centre to right, then from centre to left as before, and then start from the opposite corner and repeat.

Now cover the holes with a row of binding cane used for this purpose. It is brought through one of the corner holes and laid over the holes all along the edge and held in place by a narrow piece of cane, which is brought up through every other hole and down again. When the edge is completed the binding-cane is put through the hole from which it started and finished off, as before described, on the wrong side.

Porch and garden chairs are done in flat rush, or wide cane, or splints, usually in the under and over weave, around the edges of the chair and across the under side and up again being woven off on the under side. A common pattern is to lay the vertical spokes across the frame and weave horizontally with two weavers laid side by side and used as one. Weave the back to match.

Clothes Hamper of Willow and Rush.— This has for a foundation a round wooden base about 10 inches in diameter. Cut the side spokes about 30 inches long and cut twice as many as there are holes in the base and insert two in each hole. Instead of pulling them up through the holes (see Fig. 33, page 18) let 4 inches of each spoke protrude below the base, spread apart, keeping two pieces in each spoke and weave five or six times around with willow in double pairing and finish with edge No. 17 on page 13. The basket is now turned up and the sides built. Weave a couple of times around with willow in double pairing, then finish the basket with rush in single pairing until an inch or two before the top is reached, when we have another row or two of double pairing in willow and any fancy edge desired. This basket is about 25 inches high and is the shape of the stone water-pitchers that the women of long ago carried on their shoulders. It has quite large ring handles made of braided rush and attached to the sides with a small piece of willow twisted around and woven off on the inside of the basket.

An Orange-Shaped Basket to hold balls of yarn is made of fine reed previously colored. Start on the order of the bird's nest on page 19 and weave into a shape which looks just like the half of an orange. Finish with edge No. 17 on page 13 and then make another basket on the same dimensions just like the first one. Place the two pieces together with a small hinge and attach a long twisted handle to the lower half of the basket.

Odd-Shaped Baskets such as heart shape, etc.,

are made on thin wooden bases cut into the desired shape. The wood may be stained to match the reed, or a design burned in and painted. Insert the side spokes as in the Ribbon Box on page 35, omitting the feet but keeping the protruding spokes perfectly even, or if preferred put in the spokes as in Fig. 33, page 18, only having an even number of holes in the base. Use, for the sides, fine reed in any weave, bending the spokes in and out as the case may be to keep the shape of the base. If a cover is desired use one in burnt wood to match the base.

Trays for Tea or Coffee Service.— The bases should be of wood as they stand much better than if woven of reed. Select then a wooden base at least 8 x 16 inches, either oblong or oval, and burn it in any chosen design. With a small paint-brush touch up the design and then bore an even number of holes around the edge. Do not insert all of the side spokes at once. Put in about a dozen and pull several inches through on the under side of the base and make the following edge: Take No. 1 back of No. 2, in front of No. 3 and push down and cut off inside. Insert several more spokes and continue the edge all around. When finished turn the tray right side up, straighten the upstanding spokes and weave four or five times around in triple twist. Use any flat edge as a finish. The tray may be with or without side handles. If handles are used they should be the upright ones described on page 47.

Flat Card Basket with Braided Handle.— Start like flower-bowl, using sixteen spokes and weave a base 5 inches in diameter. Then a braided handle is inserted as described on page 13 (No. 21.) The base is now woven another inch and the sides turned up and woven in pairing about an inch high. For the border each spoke (two pieces) is brought back of the next one on the right, in front of the next, and down back of the next, and cut off inside of the basket. If long weavers are chosen the entire weaving may be done without any piecing.

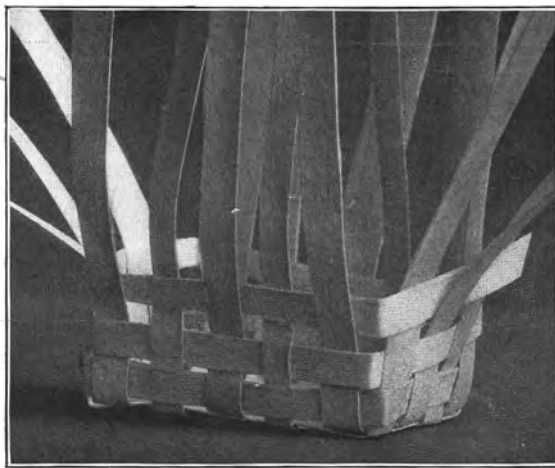


FIG. 67. BASKET IN PROCESS OF MAKING

A Work Bag of Splints

THIS unique bag is really not as hard to make as it looks. Cut nine pieces of white splint, each 6 inches long, and one piece 4 inches long. Each of the nine pieces should be cut in the shape



FIG. 68. FOR THE THIMBLE

of B, Fig. 69, about $\frac{3}{4}$ of an inch at the widest part and quite narrow in the middle. The other piece should be slightly over half as long as the others (see A, Fig. 69). Arrange the base as shown in Fig. 63, and, using fine raffia, start to weave as close as possible to the centre. As we leave the centre, coarser strands of raffia may be used. The weaving is done in pairing, just like Fig. 63, only raffia is used all the way out to the edge. The base may be kept perfectly flat or made slightly concave. When almost 6 inches in diameter tie the weavers in a knot

around a spoke and clip the edges of the spokes evenly all around. With a large needle threaded with raffia carefully buttonhole the entire circumference. If it seems a trifle loose, go over it again, this time in the opposite direction. Make a bag out of silk or ribbon 40 inches long and $7\frac{1}{2}$ inches wide. Run in a casing with strings of ribbon or silk cord (two yards for the strings) and sew the bag to this base. The tiny pincushion inside should match the bag in color and, if possible, in material. The raffia in this bag is of the natural color, but raffia to match or harmonize with the silk works up well, and the dark colors do not show the usage as much as the lighter ones.



FIG. 69
SPLINTS FOR
FOUNDATION OF
FIG. 70

Figure 73. Thread Basket.— Cut nine splints, or rather eight and a half, the same shape, eight should be $4\frac{1}{4}$ inches long and the other $2\frac{3}{4}$ inches long. Put together and weave in the same way, using fine raffia. When the base is a good $1\frac{1}{2}$ inches in diameter, wet the spokes and turn up evenly all around. Weave as before until the sides are $1\frac{1}{2}$ inches high, when the edge is finished off with buttonholing like the base. Start another



FIG. 70. A WORK BAG OF SPLINTS. INSIDE OF BAG

base in the same way, and when $2\frac{3}{8}$ inches in diameter (or as large as the diameter of the top of the basket) wet and turn up, weaving the sides a good $\frac{1}{4}$ of an inch high. Finish off like the others and fit over the top of the little basket for a cover. Sew the back of the cover to the back of the basket with raffia, leaving loose enough to open and shut nicely. With a needle draw a strand of raffia through the centre of the top of the cover and tie in several knots to form a small knob.



FIG. 72. FOR SCISSORS

many small pieces, use seven long pieces and one short one in the thimble-case.

Figure 71. Pincushion.— Now make a third basket with a base 1 inch in diameter and $\frac{1}{2}$ inch high. Instead of a cover a small pincushion is made and sewed inside.

Figure 72. Scissors-case.— One more article belongs to this bag. Take a pair of embroidery scissors and wrap a splint the width of the scissors across the points and reaching well up to the handle. Wrap another splint the opposite way (the splints must be wet until very pliable). If laid out flat these splints would form a cross. Hold securely to the scissors and weave with raffia from the point to the handle in under and over weaving. It will go easier if the raffia is threaded through a needle and woven that way. After a good start is made, each spoke may be divided in half, making eight instead of four spokes. Finish like the thread and thimble baskets around the edge and sew the raffia in two loops at the back of the case to better represent scissors. Sew the thread-case to the middle of the large base,

the thimble-case and pincushion on one side and the case for scissors on the other side.

A bag like this, woven with flat rush instead of raffia, is firm, attractive, and the work moves along quickly, though the rush, especially in starting, must be quite fine.

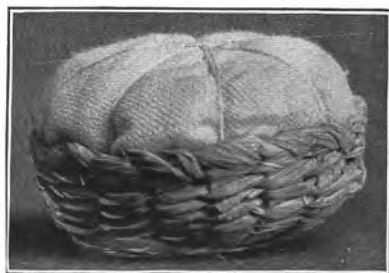


FIG. 71. PINCUSHION

A Collar and Cuff Box on this plan is quite new. The splints will need to be cut much longer, and we will use more of them—eleven long ones and one half length. Weave with raffia into a base about 7 inches in diameter, then wet and turn up the spokes as we did for the thread-case. Do not flare, but keep the sides quite straight and weave high enough to hold a man's cuff. Then make a perfectly flat cover a trifle larger in diameter than the top of the basket. Turn up and weave the sides perfectly straight. This cover is not sewed fast to the basket but is made large enough to fit snugly over the top. Such a box is durable and weighs next to nothing.

Another box might be patterned after the square splint basket, the base made of splints and the sides woven with raffia. These same bases, thread, thimble and scissors cases, may be bought in many of the stores, but they are somewhat expensive where enough are collected for a bag, and they are also made of sea grass which has an odor offensive to some persons.



FIG. 73. FOR THREAD

Hints and Suggestions

THE basket-maker should now try some ideas of her own. So many materials about one's home may be utilized—grasses, leaves of the cat-o-nine-tail, willow, etc. Then as to shape and design there is practically no limit to the scope of one's ideas.

Some suggestions will be here given that the maker may work out for herself. With the knowledge of basketry already acquired this should not be difficult.

First the bag here shown, Fig. 75. It is worked in raffia on heavy canvas. The details of the stitches and design are given, and anybody who can use a needle will find it easy to make.

Then in coloring—in mixing colors, weavers, and designs, one may gain odd and beautiful effects.

Take the raffia mat or rug on page 36. Sofa pillows, picture-frames, pocketbooks, tooth-brush holders, etc., may be made on the same plan. Also

study color and design on a pretty piece of matting and imitate on the loom.

The small wire lamp and candle shade frames are easily wrapped and decorated or woven with raffia.

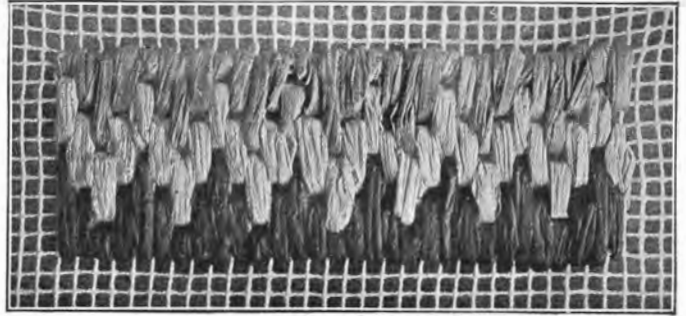


FIG. 74. BORDER DESIGN IN RAFFIA

Raffia may be braided and sewed into a napkin-ring, or reeds wrapped and bound together into a napkin-ring.

Very many little baskets of reed, raffia, and splint may be made round or square and put to use in numberless ways. Some padded and lined with silk, with the addition of a cover, make odd jewel-cases. Or very tiny baskets to hold salted nuts or bonbons, placed at each plate, make unique favors for a luncheon.

Patterned after the "Flower Bowl" on page 7, a glass, vase, or bottle may have a netting of reeds.

Buy a pair of slipper soles, sew strands of raffia all around and, using the knots described on page 31, weave a pair of house sandals.

Deep Work-basket.— Make a deep bowl-shaped basket. Start it much on the order of the birds' nests, only much deeper and wider, and keep the base flat to make it stand well. Make the spokes of reed, and weave with rush. Do not soak the rush too long, as it readily takes up the water and then shrinks when dry, thus spoiling the shape of the basket. Also when weaving with rush press each weaver very closely against the last one for the same reason. Weave a few rows of reed in triple twist around the top just before finishing off. This will help the border to stay down. Use border No. 16 on page 13. Make the cover just like the basket, and when it is just the size of the basket finish with the same border. This basket should have a hinge (see description and illustration on page 6) of narrow rush and a little knot or

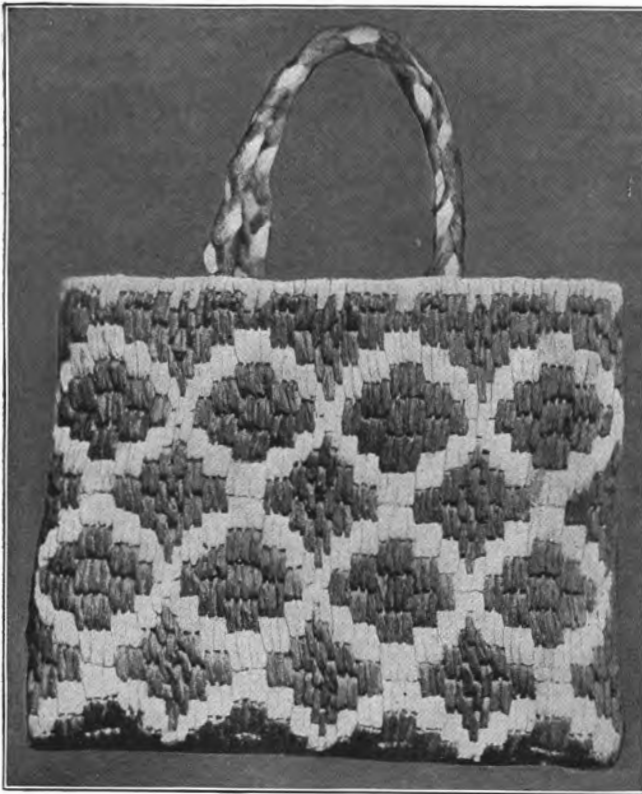


FIG. 75. RAFFIA AND CANVAS BAG
See detail Fig. 76

bow of rush to lift the cover by. The knot is made by slipping the rush through the weavers in the centre of the cover and tying the ends in a knot or bow. The very small, flat pieces of rush are necessary for hinge and knot, also in starting the basket. It may also be started with fine reed, and since the borders of both basket and cover are of reed the hinge may be of reed also.

A Doll's Table is not hard to make, and might interest the children. Use pieces of reed at least 25 inches long and weave a base or mat several inches in diameter on six or eight spokes. Make the border like No. 12 on page 13, only instead of cutting the spokes push them through the weaving almost to the centre and bring out on the inside. Be sure to bring each row out between the same rows of weaving. Soak the spokes and bind together firmly in a bunch and then separate into three or four groups, each group being wrapped with raffia and serving as a leg.

A chair may be made in the same way, and by inserting extra spokes a back may be attached.

For one starting in the basket business and wanting a souvenir or advertisement of her work a very pretty one can be made as follows: Take a small piece of cardboard and prepare a loom—page 36, only drawing an oblong space inside and stringing with raffia as far as this space instead of all the way across.

Weave as we did the rug and then sew a band of raffia or rush around the inside and a couple of rows around the outside. Paste a plain piece of cardboard across the back. The centre space should be utilized for advertising matter or souvenir verse and a small calendar attached below.

A Willow Basket.—This idea may be carried out in reed, as willow requires an almost unlimited stock of patience. A base $7\frac{1}{2}$ inches in diameter is woven on eight quite heavy spokes. Instead of inserting thirty-two side spokes, one on each side of a base spoke, use sixty-four, two on each side. Use fine willow for these, about the thickness of No. 1 reed. Each two side spokes are now treated as one, and a row of triple twist is woven and then the weaving starts in double pairing, which continues for 4 inches, when two rows of single pairing are woven. Then the remaining spokes are wet and the following border woven. Still treating two spokes as one number them 1, 2, 3, 4, etc. Bring 1 back of 2, over 3, back of 4, over 5, back of 6, and

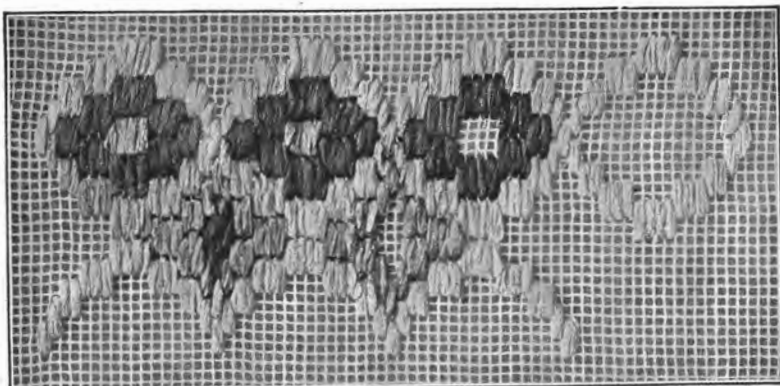


FIG. 76. THE PATTERN USED FOR THE BAG

See Fig. 75

cut off just so the edges rest on the outside of spoke 7. Do not press down close to the top of the basket, but leave about the space of an inch, which will be filled in in turn by the other spokes. The basket should have a very slight flare outward from bottom to top, and should measure 38 inches in circumference around the top when completed.

Two pieces of reed each eight inches long are cut and used as upright handles, one on each side. Press the end of one piece down to the left of a spoke through the edge and through about three rows of weaving below the edge. Leave two intervening spokes and press the other end down to the left of the next spoke. Wrap with a flat piece of willow. Start by twisting several times through the edge and around the handle, wrap across the handle and repeat. On the opposite side of the basket the other handle should be similarly placed.

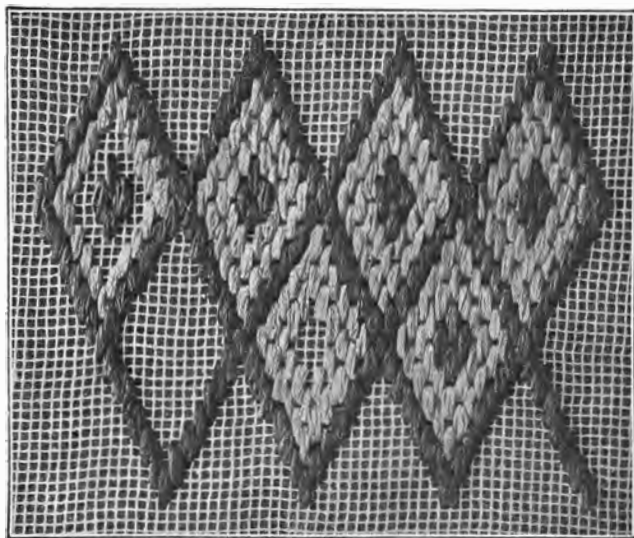


FIG. 77. A FLORENTINE PATTERN IN RAFFIA

Where and How to Sell Baskets

THIS side of the subject will prove interesting mainly to those who wish to take up Basketry as a livelihood or to the home girl who wishes to earn a little pin-money.

Take first the girl who works for herself. She can afford to sell her baskets somewhat cheaper than those made in a shop or factory, as she has no labor for which she must pay a reasonable sum, and she is at no great loss if there should be a slump in the sale of baskets.

Such a maker can easily sell a small work-basket for twenty-five cents, a flower-bowl or carrying basket for fifty cents, and a scrap-basket for a dollar and a half.

The evening bag and work-bag bring each a dollar and a half, while the raffia baskets, owing to the time spent on them bring higher prices. They run from one to five dollars, according to size.

And even if one does not earn so much money, think of the pretty gifts to be made at small cost, and the attractive, as well as useful, articles that may be added to one's home.

The girl wishing to start a shop must do things on a much larger scale. She must lay in a good supply of materials and expect some waste while her laborers are learning the trade. The best way is to have one person make bases, another do the finishing, etc., or teach each one to make a special kind of basket. In this way each becomes proficient in her work and better results are obtained.

Those who color, polish, and pack should receive a weekly salary, but the makers do piece work, thus each one's earnings depend upon her quickness and neatness.

Of course the flower-bowl coming from a shop will cost from seventy-five cents to a dollar and a half, for the maker must be paid from ten to twelve and a half cents, and the selling commission be taken into account.

A scrap-basket bought at such a place will be at least four dollars. Of course seconds—baskets made by beginners—a little untrue as to shape and with slight mistakes in weaving, etc., may be bought much cheaper.

How Large Shops Sell.—Once or twice a year a room is rented, a sale advertised, and the baskets sold in this way. Also several times a year the salesman or woman, as the case may be, takes several hundreds of baskets to the larger cities, rents a room in a fashionable hotel and sends out cards to dealers and friends, their friends and acquaintances, etc., Of course high prices are asked, but this must needs be, as she who runs a shop is put to great expense. Also, the girl who wishes to start a shop, hire helpers, and go into business must have a license, but it is a business which, if well run, is both fascinating and lucrative.

A very encouraging fact to those who wish to make a business of basketry is that it is not a passing fad, but a sure means of earning a livelihood. It is work that may be done equally well by either sex, though men as a rule prefer building

the heavier baskets—market-baskets, clothes, hampers and those done in the oak splints. It is also interesting and lucrative employment for invalids and those who are not able to get about with ease, as it requires merely the use of the hands and a true eye. The little art baskets are not much seen on the other side of the water though willow and the heavier baskets are turned out in quantities.

In our own country the basket business is growing rapidly. One large factory in Pennsylvania turns out six carloads of useful baskets a day. That is where the money is made—in turning out all kinds of baskets. The art baskets are good sellers too, especially at the Christmas and Easter seasons, but the market and other carrying baskets are in demand all of the time. Of course if made entirely of reed they bring very good prices, but the willow and straw baskets are very profitable owing to the fact that they cost less, and while the selling price is not so large they are sold in large quantities.

The only way to make money in basketry is to go into business. If you live near a large, or even a small shop, the chances are that they will buy your work, giving you perhaps a fair sum, or they may furnish the material and merely pay you for your time; but all business ideas of your own are discouraged. Competition is the life of trade, however, and if one can really turn out good work there is no question about selling it. Bear in mind the statement made before on this page, that if one hires employees higher prices must be asked for the baskets. The progressive basket-maker must be always on the outlook for new ideas and suggestions, and will finally be able at a glance to criticise a basket as to material, shape, and weaving. Do not forget to advertise, and this may be done in many ways. A small gift to an out-of-town friend has been known to bring many orders. Write to florists and dealers and ask to submit samples. Send your best work. Send, perhaps, a small basket and tell in how many sizes and colors it may be made. The following is the description of an ordinary sample advertising market-baskets:

Five pieces of green willow, each 7 inches long, are cut and laid horizontally about an inch apart. With finer willow a base is woven like No. 11 on page 13. Thirty-two side spokes of willow are inserted, and a row of willow in triple twist is put in first, then three rows in under and over weave are put in. Then two rows of natural-colored straw braid, next a row of the straw in a deeper yellow color, and then one row of ash splint $\frac{1}{2}$ inch wide, dyed red, another row of yellow straw, two rows of natural straw—all of this in the under and over weave,—and finally a row of willow in triple twist. Edge as described on page 15 and handle like the Shallow Flower Basket described on page 37. This is the fac-simile of one of a large number of baskets used to serve a picnic luncheon.



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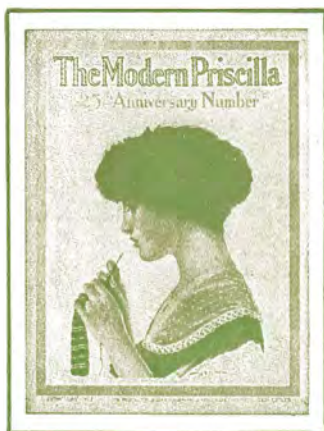
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