

# Farm Grown Baskets

*Woven from vines, leaves and grasses*



U. S. Dept. of Agriculture

**By OSMA PALMER COUCH**

**Price 10 Cents**

**From the Handicraft Department**

**Farm & Fireside**

**250 Park Avenue, New York City**

# Farm Grown Baskets

By OSMA PALMER COUCH

**R**IGHT on your own farm grow all the supplies you need for basket making. Buckbush, honeysuckle, willow withes, hickory, ash and oak splints, sweet grass, wire grass, rice grass, yucca leaves, cat-tails, straw and pine needles—material which can be woven into beautiful baskets as graceful and durable as were ever made from imported reed or raffia. And nature's supplies cost nothing, they are yours, free on every hand for the gathering.

## *Buckbush Vines*

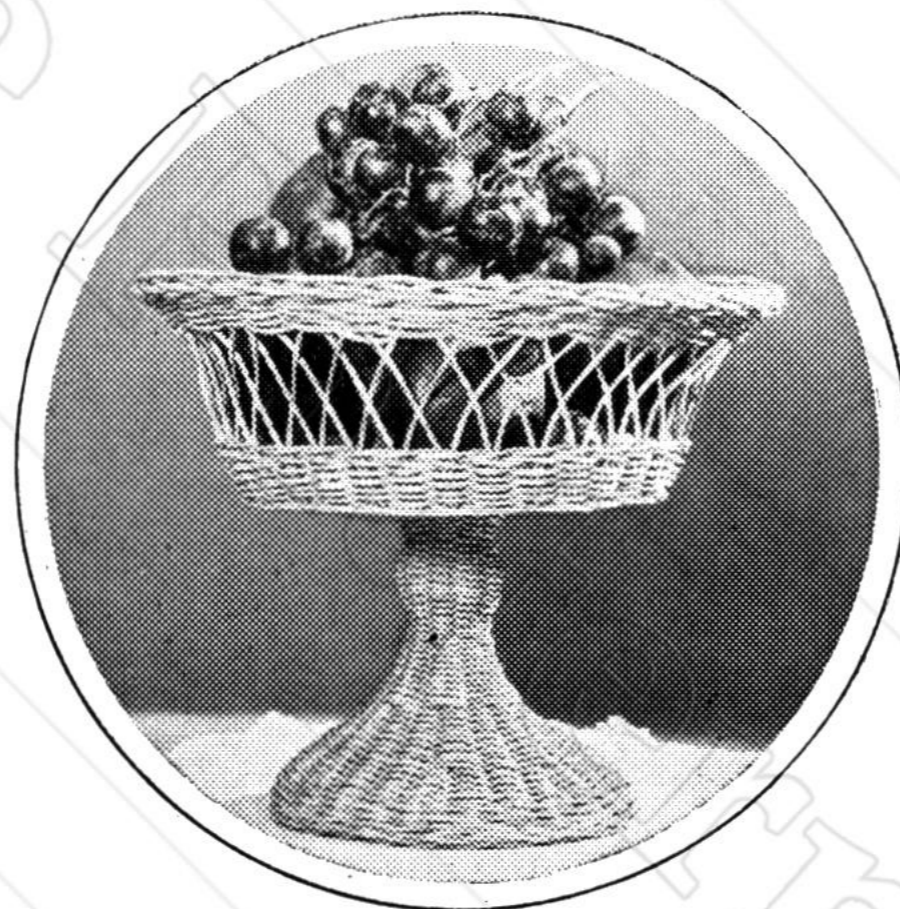
**T**HE buckbush is a rough-looking bush growing about three feet high, bearing clusters of small white flowers in the summer that turn to red berries during the winter months. It sends out runners or vines at the ground. The right name for the buckbush is coral berry, though it is sometimes called Indian currant.

Buckbush as a weaving material is more durable than either reed or willow. I find it especially practical for large substantial baskets that are in daily use about the house. Given the proper care a buckbush basket will last a lifetime.

The vines may be gathered any time from August until the sap rises in the spring. I boil them for three or four hours, then with the use of a cloth I push and pull off the bark. When the vines are quite clean the knots are trimmed with a sharp knife. Before using, the weavers are soaked in water until they are pliable.

## *Fruit Bowl of Buckbush*

**T**HIS fruit bowl has a delicate wax-like texture, yet it is strong and durable. It may be left the natural color and shellaced or it may be dyed. The bowl or top part is made first. Cut 16 spokes 30 inches long (size No. 3½ or 4 reed). Start these in a 16-spoke base as shown in Figure 1, weaving with No. 3 size buckbush, three or four times around, under and over groups of four. Now cut 18 spokes 27 inches long. Insert these in groups of two between the groups of four, as shown at arrows, only at one place insert an extra pair, as at A, where two pair are inserted. This extra pair makes the number of pairs of spokes inserted, nine, instead of eight, giving us an odd number so that we can use one weaver with in and out weaving. Each spoke is inserted so that half of its length extends below the surface of weaving, to be used later for the base standard, as shown by pair of spokes marked C. These come out below basket as do all the groups of two like D when inserted. Continue weaving in and



This buckbush basket has a delicate wax-like texture, yet it is strong and durable. It is in natural color protected by a finish of colorless shellac.

out the groups of fours and twos as shown in Figure 1, until you have room to separate the groups of fours into groups of twos as at B. After this has been done you will have all-told 25 pairs of spokes. Continue weaving the pairs in and out until the basket part measures six or seven inches across. Now put in a row of triple weave, see Figure 2, D. Soak the basket well and turn the spokes up. The spokes are still left in pairs. Weave simple weave with one weaver for one inch, Figure 1, E, then put in a row of pairing, F. Now separate spokes, criss-cross as shown, and join again in a row of pairing, G. The criss-cross part measures two inches. After G, keep on pairing for ¾ inch, flaring outward slightly. Then put on the closed border shown in Figure 2, E, and marked I in Figure 1. Each spoke passes under the spoke at its right, over the second and third spokes and in behind the fourth.

Turn the basket over and with a single strand of No. 3 size buckbush, start weaving in and out of the nine inserted pairs that extend below basket part. The weaver at Figure 1, J, shows the start. Make the spokes bulge out slightly to make the bend shown at Figure 1, K, then draw them in narrower. From

here spread the spokes out in a steady flare. To increase number of spokes for the flare, add two spokes on outside of every pair, making four in a group, then divide this into two groups of two. Weave in and out of these until ½ inch from the finish, L. Here weave three rows of triple weave and finish with the closed border, marked M, as shown in Figure 2, E. This fruit bowl may be made as large or as small as desired. In making it larger choose stronger spokes.

## *Honeysuckle Vines*

**H**ONEYSUCKLE vines make beautiful baskets. The vines when prepared are of a lovely cream white color with a waxy texture. Very fine vines can be secured, resembling No. 1 reed but with a prettier gloss. Honeysuckle is not as strong as buckbush; but by using the buckbush for the stronger, larger baskets and the honeysuckle vines for the smaller ones, you can cover the range of reed basketry with these two home prepared materials. The honeysuckle vines are excellent for making vases out of fish bowls, mustard jars and bottles and any kind of a basket where the strength is partly given by a base or jar underneath. To strengthen a honeysuckle basket, use buckbush spokes, but this is necessary only for the extra large baskets.

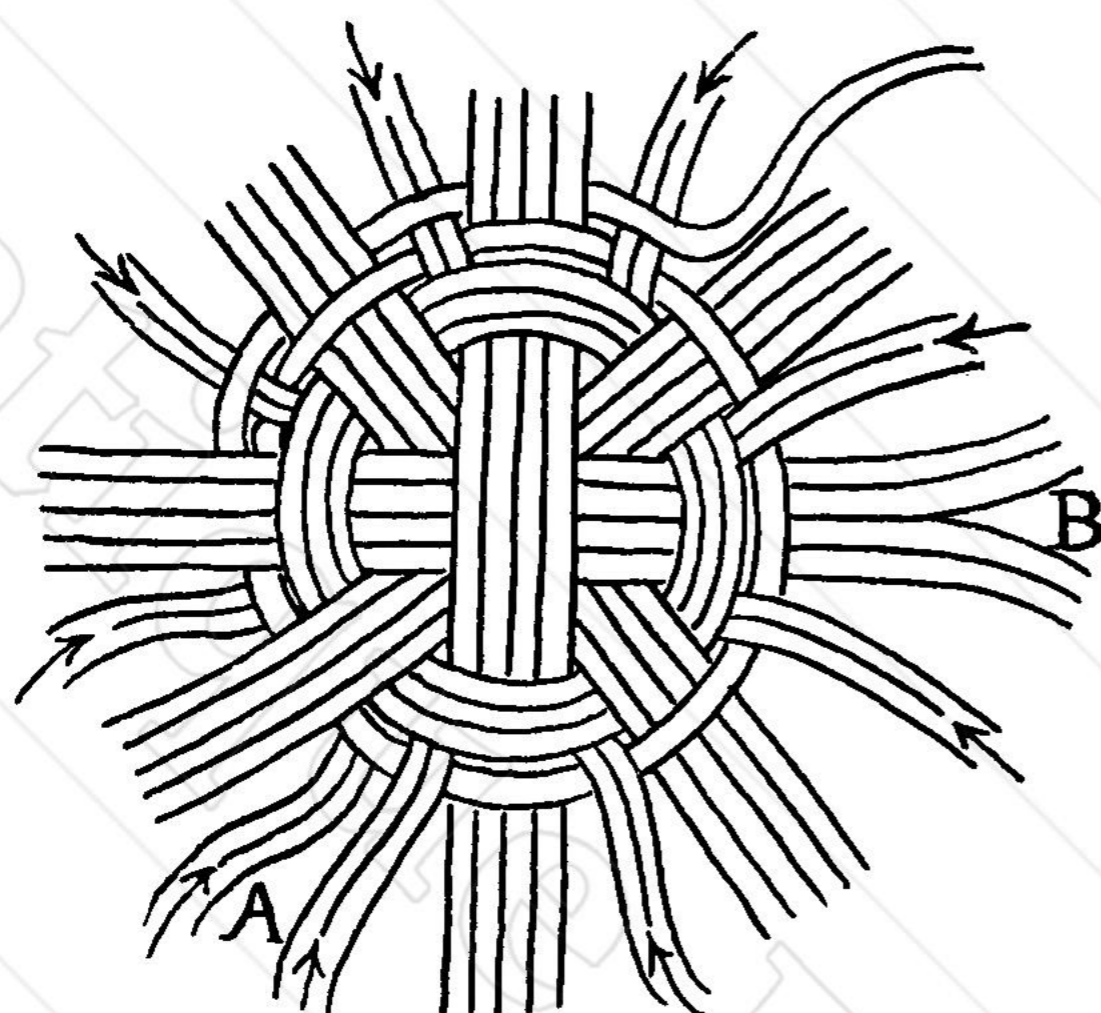
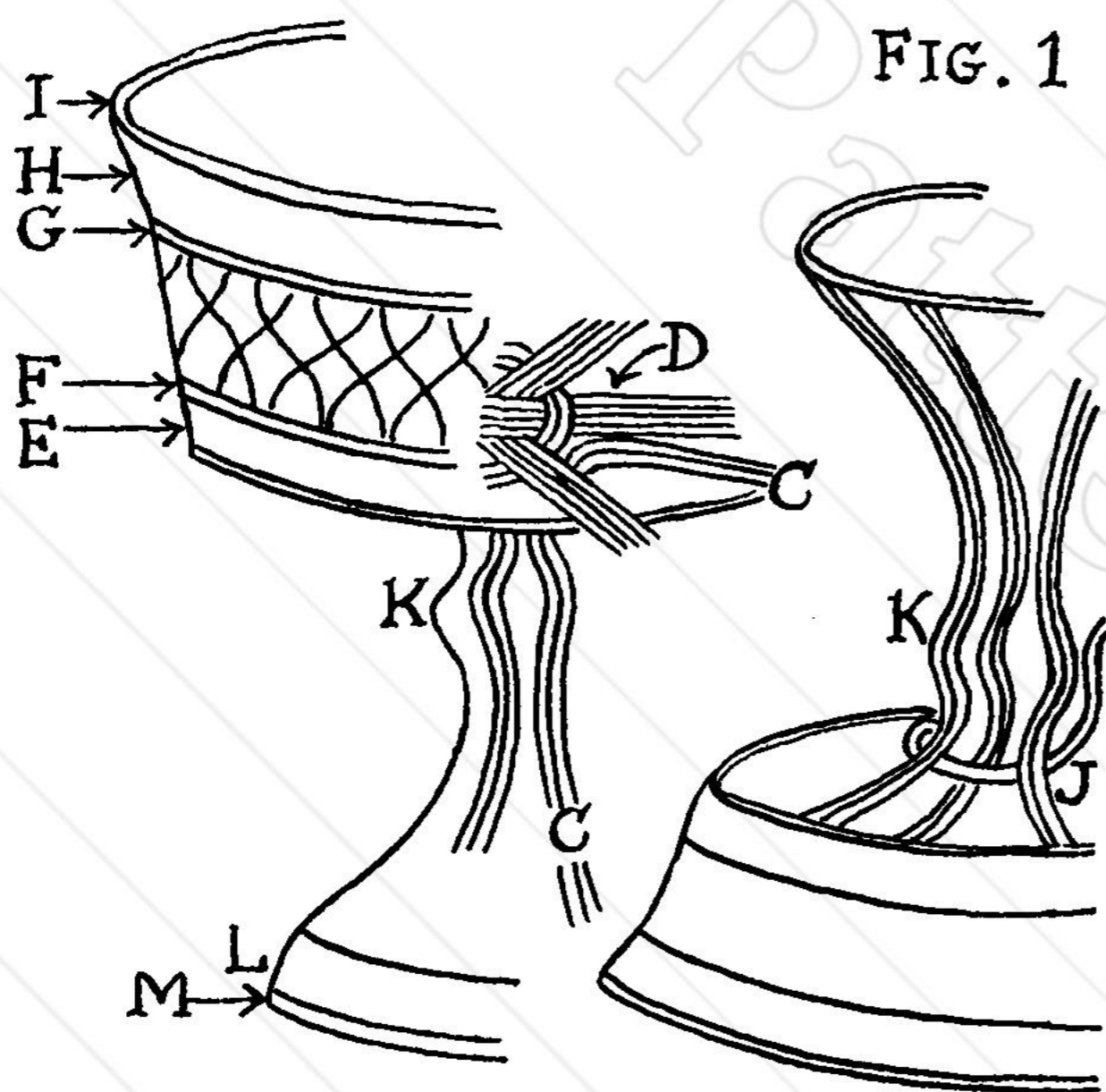


FIG. 1



The honeysuckle vines may be gathered any time during the year. They require boiling three or four hours, a little concentrated lye added to the water will toughen them. After this they are cleaned of bark with a cloth and any knots removed with a sharp knife. Soak in water before using.

### Flower Basket of Honeysuckle

**I**N this trellis-work basket fine vines may be used as the bottle underneath gives its support to the finished piece. As this basket may be hung in a window I gave it a new kind of decorative base using several new basketry tricks in its makeup.

Start with 16 spokes of fine honeysuckle or No. 1 reed 40 inches long. Lay together in a center of four as shown in Figure 3. Take a fine honeysuckle weaver and weave under and over groups of four two or three times, as at Figure 3, A. Now divide the spokes into groups of two. Insert two extra spokes

20 inches long as at arrow. These are shaded black. This gives us an uneven number of groups of two, so that we can weave in and out with one weaver, as at B. When this weaving measures  $1\frac{1}{4}$  inches or more across, tuck in the weaver, then criss-cross the spokes as at C. Now bring spokes together again by starting pairing weave with a vine doubled together as at D. Go once around. Cut off one of the pairing weavers as at E. Continue weaving in and out groups of two with other until base is a little larger than bottom of jar. Soak spokes, turn upward, and with three vines weave four rounds of triple weave. For triple weave see Figure 2, D. Now insert jar, and gradually pull spokes tight around it, weaving with the single weaver in and out groups of two, until weaving above base measures  $1\frac{1}{2}$  inches.

Make the following finish to the weaving before starting trellis work. This is a trick in pairing that is extra strong yet pretty as a finish. Take a very fine strand of honeysuckle, soak well, bend double and start pairing around the spokes as shown in Figure 2, A. In between each group of spokes give the two weavers an extra twist around each other as shown at B. As you come round the basket the second time twist the weavers the other way around as shown at C. When these two rows of twisted pairing are pushed close up against each other, they appear like a dainty braid and keep the spokes well fastened.

Here is a fancy braid that you may attach to the base of your basket at this point. It forms an edge that makes the base of the basket seem more complete. Consult Figure 4, A, B, C, D. Practise this border by itself before applying to basket. Take two strands of vine, thickness of No. 2 reed, soak well, bend each double, then twist one around the other as shown at Figure 4, A. For clearness we have made one vine dark. Now twist the light one around the dark and at right angles to it as shown at B. Now twist the dark one around the light, as at C, then the light around the dark as at D, and keep alternating in this way. This is really a four-strand pairing weave. Be sure to always twist each pair in the same way. At D arrows point to light weaver always twisted right one up. Likewise with the dark. When you have mastered this roll, apply it to your basket as at E. Start in the same way with two strands, only let one of the strands catch around a piece of weaver at base of basket, as at arrow, E. After a few twists let the same strand attach itself again to base of basket as shown. Keep on twisting and attaching to base all around edge, then tuck in the ends. You will be delighted with this finish.

Going on with the trellis-work on sides of basket, this is simply a succession of knots tied with the vines as shown in Figure 4. They are called King Solomon's knots. At F where the double pairing was made you had 34 spokes. Reduce these to a multiple of four, either 32, 28, or 24. There are four spokes used for each knot. Note that the spokes that tie a knot are six spokes apart. See the numbered spokes in right hand part of Figure 4. Spokes 1 and 6 have four others between them, while spokes 2 and 5 are bent away to be tied in adjacent knots. Tie spokes

1 and 6 around 3 and 4 as at G. The first step of the knot is shown at X. This step is reversed in the second tie shown at Y. The two together make a complete knot. After 3 and 4 have been tied together at G, they move outward to tie around other spokes at H and J. Spokes 1 and 6 also move outward and are tied over respectively at H and J. Then they all come together again at K. The tying goes quickly after the start. Keep tying knots up to M in the center drawing of Figure 4.

The point marked M is the rim of the bottle. At this point draw the spokes together in two rows of pairing weave. Let the spokes be uncovered across the narrow rim, N, then start simple in and out weaving over groups of two spokes, as at O. If you need more spokes for the flare, insert doubled spokes through the pairing as at P. As all the spokes in this basket are very fine, these inserted ones are not noticeable. At Q separate spokes into single ones and put on the border shown at Figure 2, E.

The handle is made of two spokes of vine, No. 4 size reed, and 26 inches long. Around these wind a double vine as at R. This vine must be secured well at starting and finishing to make handle secure. Let its looped end start under the weaving at N as shown, and fasten the other ends in and out of the weaving until you are sure the handle will stand a good strain.

### Sweet Grass

**S**WEET grass is lovely used as a filler for baskets. It is sometimes sewed with raffia, but more often used in a group of strands to weave in and out spokes of reed or other material, especially splints. The pleasant odor of sweet grass has given it great popularity as a basket material. It retains its odor for many months. Furthermore it has a beautiful lustre and velvety grown-green color. Baskets of sweet grass should never be shellaced as their

natural finish is superior to any external one

Sweet grass grows wild in many localities. It may be gathered in the summer, dried and stored in a box in a fairly dry place. Before using lay a damp towel over the grass for fifteen minutes.

A sweet grass work basket with cover will be described after a word about splints. Another type of sweet grass basket is shown in Figure 5, R. Both these baskets are Indian types.

### Hickory, Oak and Ash Splints

**H**ICKORY, oak and ash splints are obtained from the tree by striking the bark with a hammer. This loosens the strips and they peel off nicely. You can cut them into narrow widths or use them for wood baskets or market baskets in wide strips. The peeling off of the strips continues until you reach the hard pith of the wood. Many pounds of splints are obtainable from a small section of tree.

Hickory splints are the most durable and strong of any. They have a fine smoothness and pleasing color that does not need to be shellaced or painted. You can buy them for twenty cents a pound from the original producer.

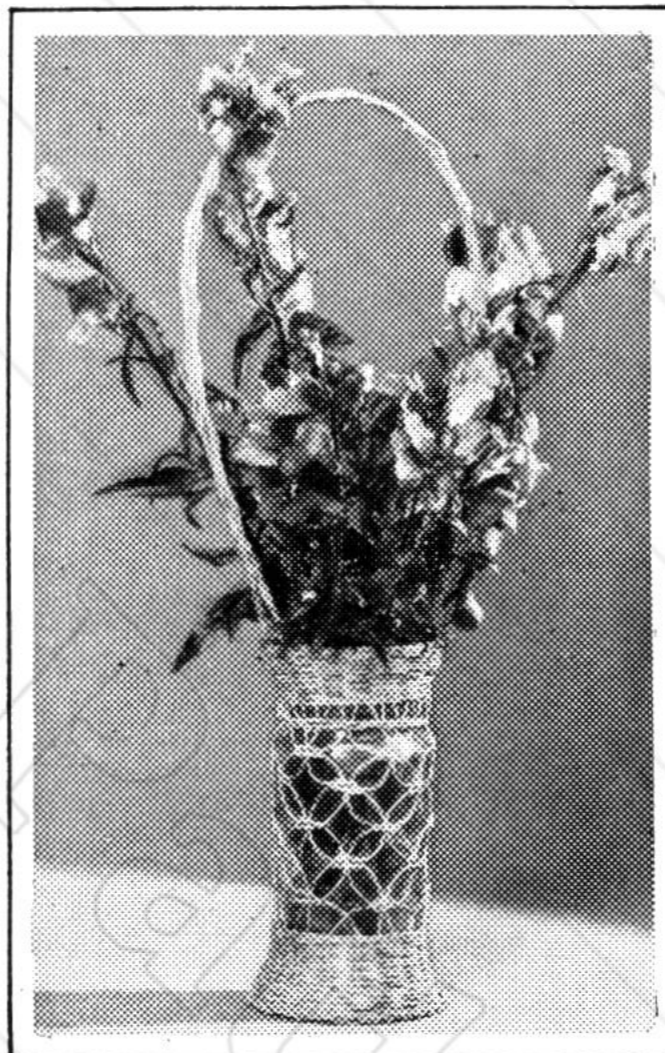
If you have trees nearby, have a man pound out the bark while you strip it off. Hickory splints are used mostly for in and out checker-board weaving on the bottoms of chairs or settees. These splints make wonderful porch furniture, too. They may also be used for large baskets, scrap baskets, wood or market baskets.

Oak and ash splints are used a great deal for baskets, either alone or in combination with weaving fillers such as sweet grass. When used alone they make strong scrap baskets, wood baskets, clothes baskets, pack baskets, etc. Splints may be dyed readily in cloth dyes. Before using they should be scraped or shaved with a knife, and to make still smoother try sandpapering. There is a cutting gauge that is made especially to draw through a splint, cutting it off to an even width all along, but scissors will work very well. You can buy splints already cut to any width, and shaved smooth ready for working.

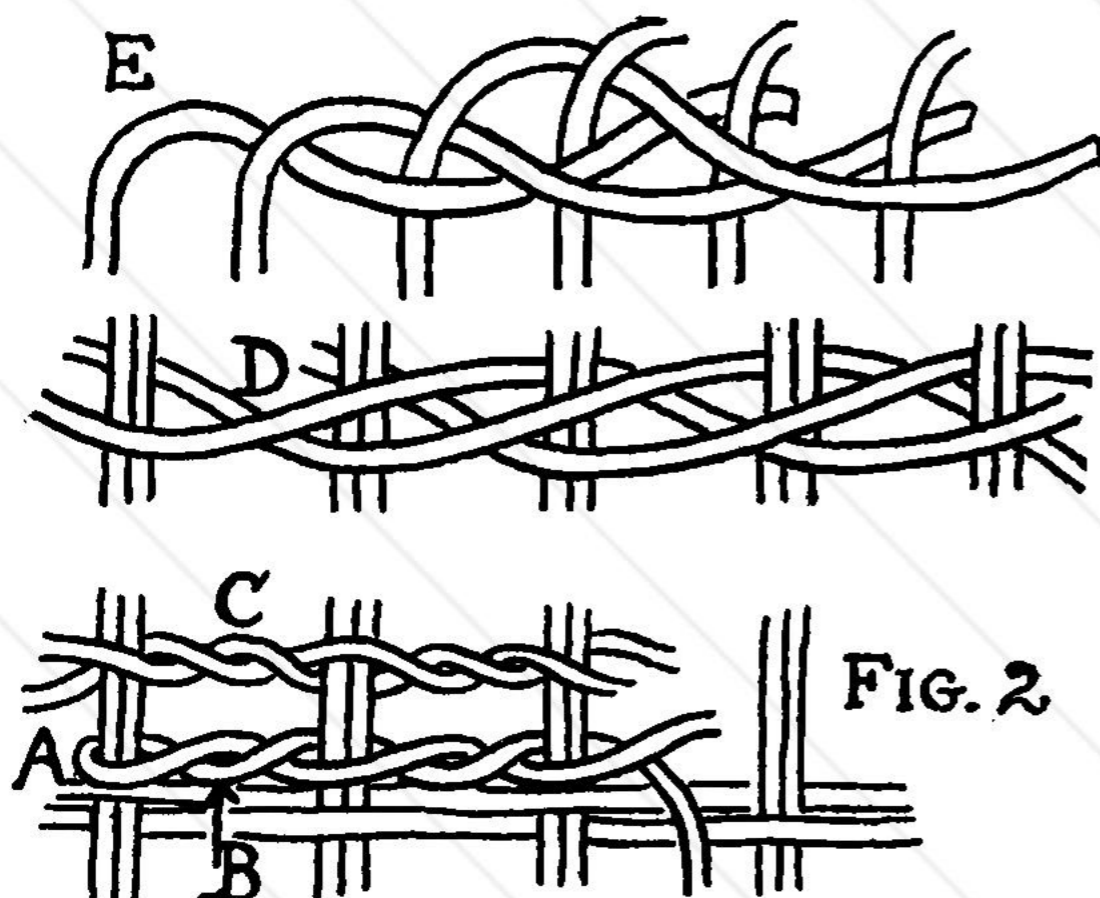
### Covered Work Basket of Splints, Sweet Grass and Twisted Grasses

**T**HE spokes of this basket are splints, the sides are woven with twisted straw or grasses and the cover and handle are made of sweet grass. If you prefer the entire basket may be woven with the grass. The splints may be either ash, oak or hickory.

Select smooth, even splints, cut them  $\frac{1}{2}$  inch wide for spokes and cut some  $\frac{1}{8}$  inch wide for weaving and binding. Dye this splint material if you wish, some darker color to show off the grasses woven over it. Cut eight strips  $\frac{1}{2}$  inch wide and 12 inches long for spokes and start laying together as shown in Figure 5. Keep on laying together around in a circle until spoke 8 is on top. Take one of the  $\frac{1}{8}$  inch strips and start weaving in and out as at Figure



Honeysuckle vines were used in weaving this graceful basket.



5, A. When you have been once around skip a spoke as at arrow, so that the weaver will keep on alternating. Each time around skip a spoke in this way on the inside or upper side of base so that it will not show. Weave with one weaver until base measures 5 inches across. Soak spokes, bend upward at right angles and weave twice around with the single splint weaver.

To make the weaving rope for the rest of the basket, take strands of straw, raffia, wire grass or other grasses you may have at hand, moisten in a damp towel for half an hour, then tie two or three strands by a string to a hook, as shown at Figure 5, B. If your grass is fine take more strands. Twist round and round as shown, adding new strands to take the place of old. Long grasses are the best to work with. When this twist is one or two yards long and twisted tight, double the ends, C, over the ends, B, and the strands will twist themselves up into a firm rope as at D. Weave with one piece of rope in and out for the sides of basket. As we cannot skip spokes here where they will show, we split one of the spokes in two to make an odd number, so that we can still continue weaving with one weaver. This is always best with grasses, for we must pay attention to their tension and the thickness of the group, and an extra weaver would make this more difficult. Weave in and out, adding new rope if the old one gives out, until sides measure two inches high. Now cut some  $\frac{1}{2}$  inch splint material in two, and weave twice around with this  $\frac{1}{4}$ -inch weaver. This flat weaving is put on at the top to enable the cover to slip down more easily. Finish the top as shown in Figure 5. The spokes are soaked and then turned down over the last row of weaving, as shown at E and F. A splint  $\frac{1}{4}$ -inch wide is then laid around on the outside, G, and another on the inside, H, of the turned down spokes. These are wound over and over with  $\frac{1}{8}$ -inch splint as shown at J. This securely fastens the top.

The cover is made in much the same way as the base except that the splint spokes are cut smaller at the center where they meet, as shown at K and L. Take eight  $\frac{1}{2}$ -inch spokes, ten inches long, and soak well. Then fold double as at K, and cut along dotted lines. Lay together as directed for bottom, then start weaving in and out with a group of sweet grass strands as shown at L. Each time around skip a spoke on what will be the inside of cover so as to

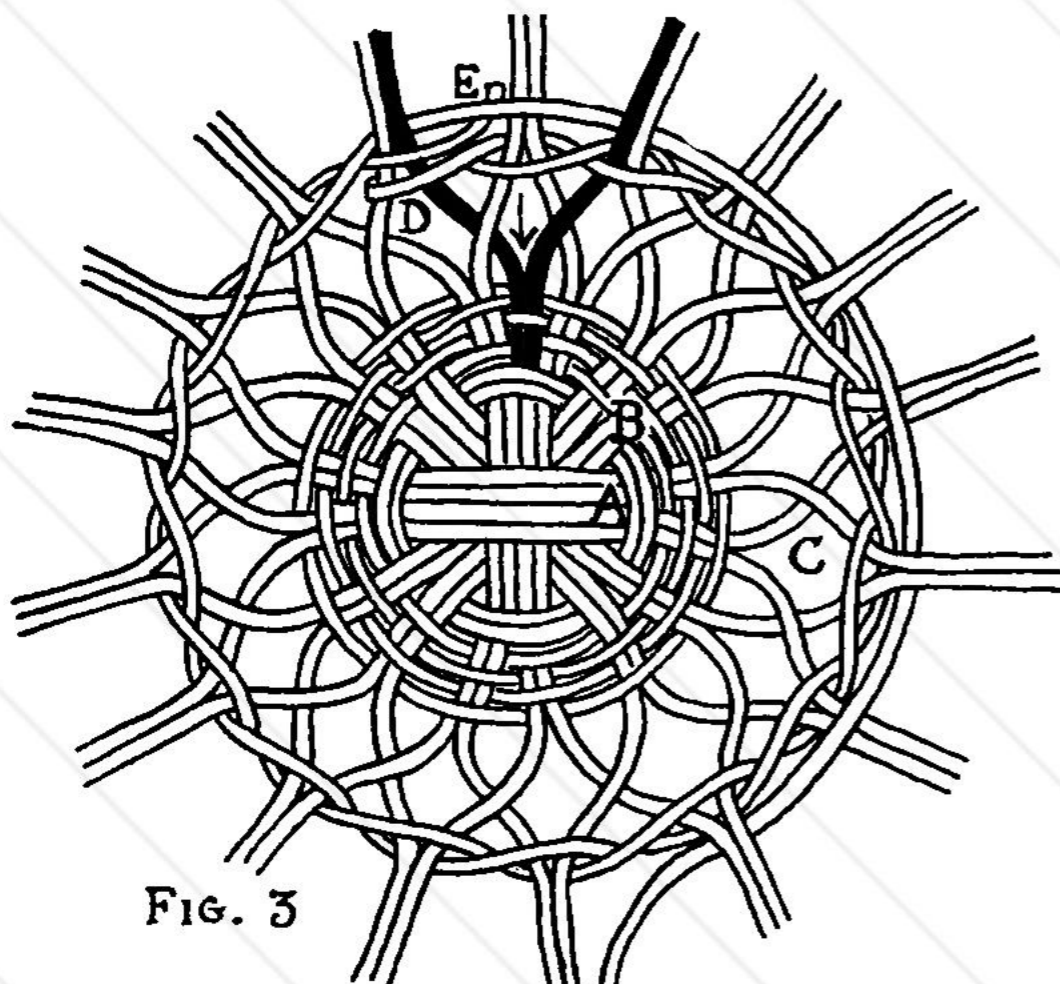


FIG. 3

make the alternation come out right in the weaving. Weave until this sweet grass center measures three inches across, then use twists of straw for the rest of cover as directed for sides of bottom part. When top of cover is large enough to cover rim of bottom part, soak spokes and bend over, then weave down at right angles two or three rows with the twists. For the last row take a strand of  $\frac{1}{4}$ -inch splint. The edge of top is finished just like edge of bottom part, only instead of outside splint, Figure 5, G, a group of sweet grass strands is laid on, and bound over and over to the inside splint, H, with the fine splint, J.

The handle is made of braided sweet grass with either a three or four strand braid, as shown at Figure 5, M. Tie the sweet grass ends by a string to a hook, then braid evenly for three inches. At each end of braid leave three inches to make the turns shown at N. Divide the ends into two groups, and turn each over in a twisted loop as at N. Fasten with a narrow splint or needleful of raffia, as at O.

The sweet grass and straw of this basket will show up beautifully against the spokes of orange, green or brown.

### *Square Splint Basket with Sweet Grass Weaving*

**A** FAVORITE type of sweet grass basket is made on a square base of splints, as at Figure 5, R. The splints are woven in and out on a board. Fasten the first two down with spraddle tacks as shown at S, and the rest will stay down easily. Before bending spokes up for sides soak well, then lay a block of wood, T, on the base and bend sides up around it. You may now begin weaving in and out of the spokes with a group of sweet grass strands and continue up the sides until basket is about two inches high. As you weave you must skip a spoke each time around on the inside. Keep your group of grasses even by adding more. The last row of weaving must be a splint, over which to turn the spokes as at Figure 5, E and F. Use a group of sweet grass in place of the splint G, and fasten them to the inside splint, H, by the binding splint, J.

### *Large Splint Baskets*

**L**ARGE splint baskets are made on bases of splints as described with sides woven of the same size splints. In both the circular and square baskets given follow the same directions for base using longer spokes. After turning spokes up, weave with wide splints until basket is as high as desired. To make an uneven number of spokes, split one of them in two. It is impractical to weave with two weavers, as you would have to do with an even number of spokes, for the weavers are so wide that they interfere at their crossing. The top edges of all splint baskets are finished as directed in Figure 5.

To make a square or oblong market basket, make the base shown at Figure 5, R, carry up the sides with a splint weaver, and put on a handle of a heavy splint or two splints wound with a narrower one.

A splint clothes basket may be made in the same way. Weave the sides with  $\frac{1}{4}$  or  $\frac{1}{2}$ -inch splints. Nail strips of wood under the base at either side like the runners of a sled, and then across these runners nail two or three more strips. This is to reinforce the bottom which would soon wear out if pulled over the floor. For the finish at the top, use very heavy splints at G and H, and a strong binder, J.

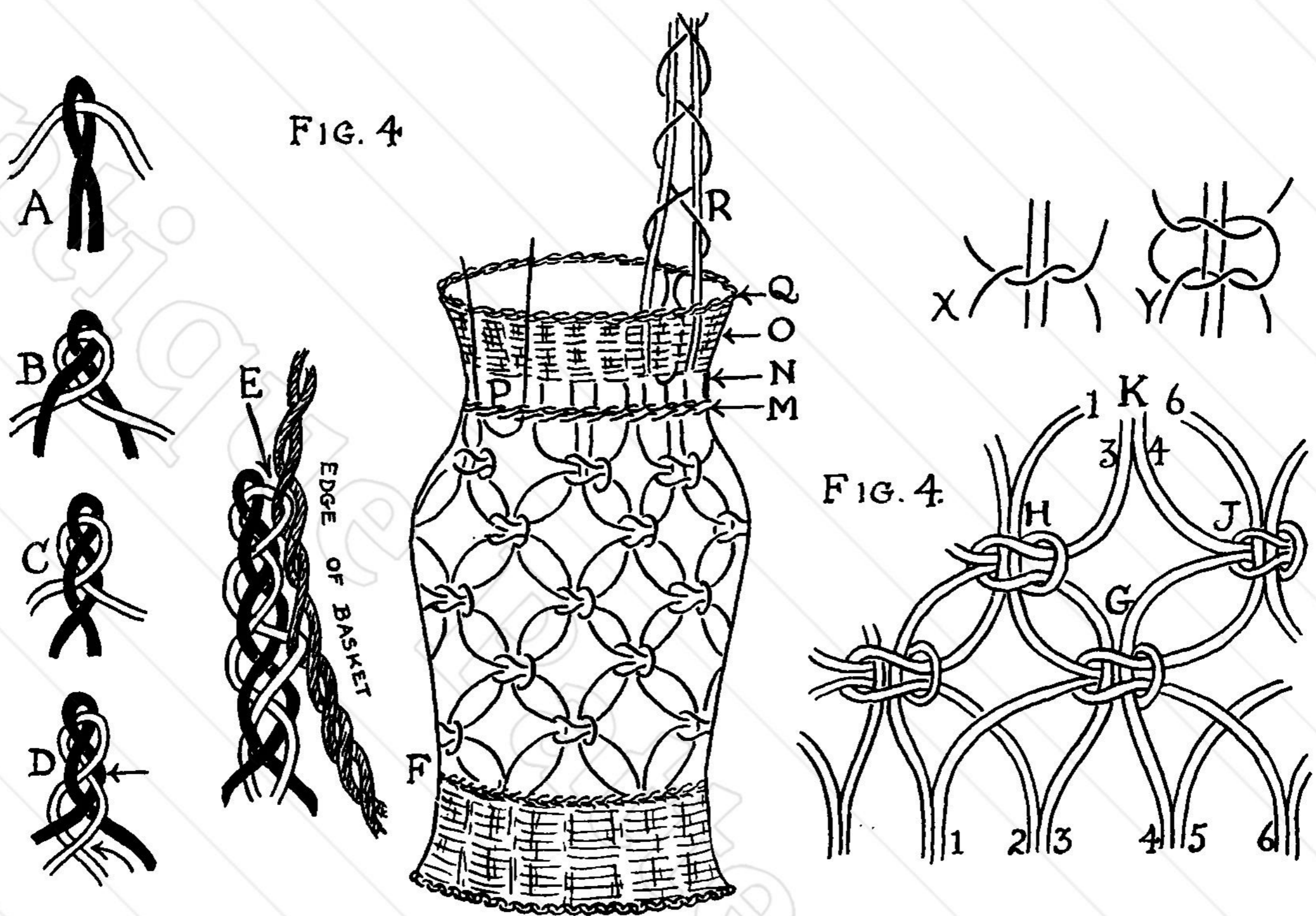


FIG. 4

*Pine Needle Basketry*

**P**INE needles may be sewed into effective baskets with the aid of raffia. If gathered in early summer the needles are soft green, if gathered in late fall, a rich brown. The needles from the western and southern pine trees are the longest, often reaching a length of one foot. Pine needles grow in clusters, 3 or 5 needles in a group, with a shell-like bract wrapped around the base. Pick some of your needles with the bracts attached and use them for decorative effects.

Lay the needles away in a box in a fairly dry place. Before using wrap in a wet towel and let stand for a half hour. The raffia used for sewing may be left natural or dyed the same color as the needles or perhaps a contrasting color. The manner of sewing is shown in Figure 6. From 6 to 12 pine needles are taken in a clump, and the raffia is wrapped around them for about an inch as at A. They are then bent into a circle as at B, and the end of the wound part is sewed to the part next to it with raffia and needle. The raffia is then wound once around the needles as at C, and then another stitch is taken as at D. Continue in this way winding once around in between stitches. Add new needles to keep the clump even. Make the base as large as desired then turn up by sewing one row on top of the last instead of next to it. Keep sewing upwards in this way. This stitch, with winding alternating with the stitches, is called the Lazy Squaw Stitch and is used by the Indians. By taking each stitch beside the one in the previous row, a pretty pattern may be formed. At Figure 6, E, there are six radiating rows of stitches. The needles are gradually sewed into a triangular base, then rolled outward and upward to make a tray. At F the

stitches form a spiral. New sets of stitches may be added as the base gets larger, as at F, arrow.

*Pin Tray of Pine Needles*

**O**N the sides of this tray the needles are used as they grow on the tree, in groups with the bracts attached. The base of the tray, however, is plain, and made as described above. After you have begun sewing up the sides, you may attach the clumps instead of single needles as the old needles give out, as shown in Figure 6, G. The bracts are left extending from the sides. They are a soft brown color and add to the beauty of the tray. The tray is 5 inches across and 1 inch high. The sides curve in slightly toward the top.

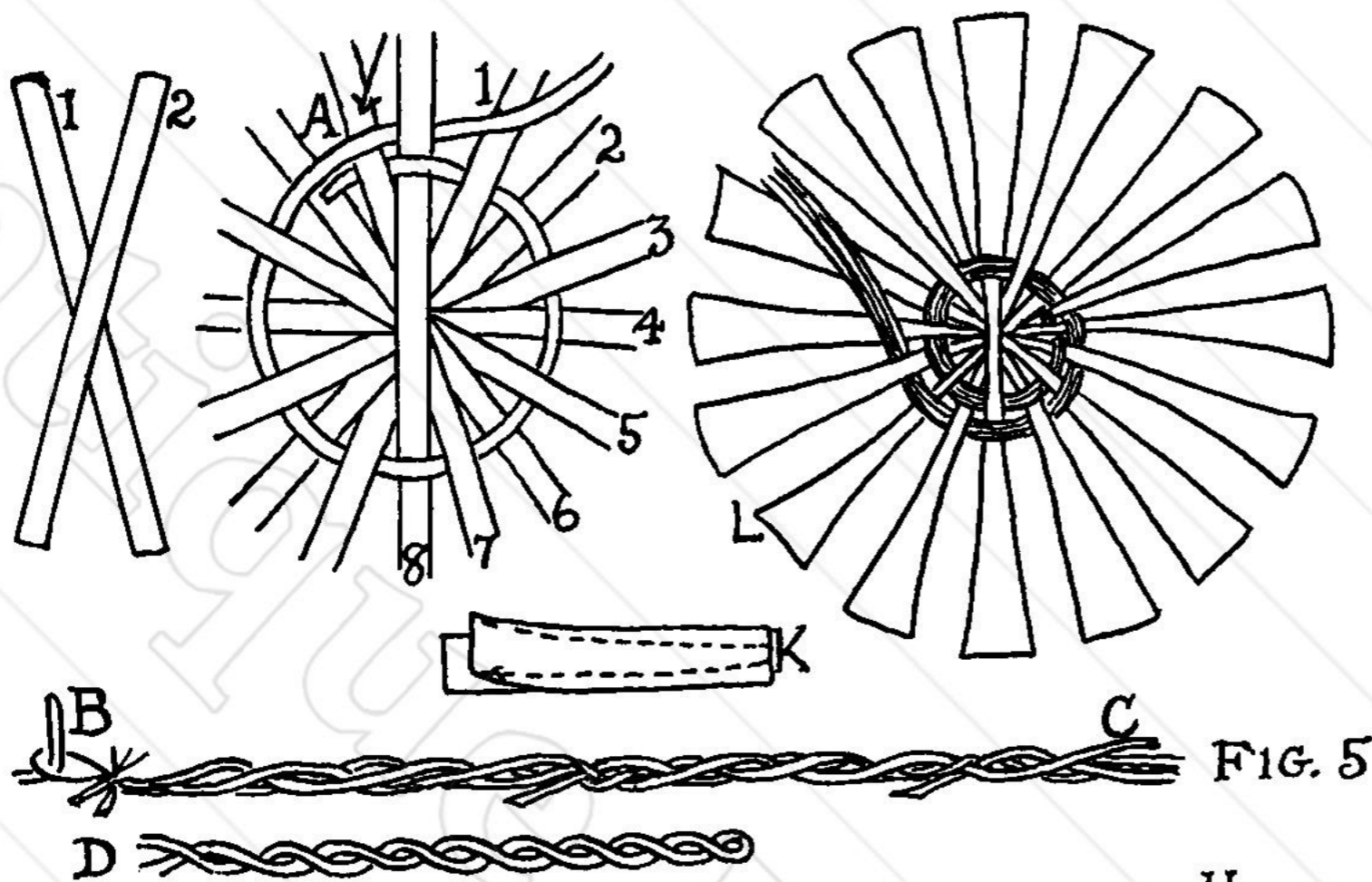
*Pine Cones and Cat-Tail Heads*

**P**INE cones are used as featured on pine needle baskets. Small ones, either alone or in groups, are fastened on the sides of a basket to give it an artistic touch. They may be painted or left the natural color.

Cat-tail heads are used on the sides of cat-tail baskets. These may be bronzed and gilded or left their natural color. Both pine cones and cat-tail heads are painted and put together for winter bouquets in wild vine baskets.

*Yucca Leaves*

**T**HE yucca is an evergreen plant sometimes called beargrass. In Mexico it is called soapgrass. It has large wax-like flowers on a tall spike, but the leaves grow in clusters at the base. They are long, of rather tough texture, and varying in



this weaving divide the spokes into single spokes, cut out one of the spokes at this point to make an odd number and weave in and out until base measures 3 or 4 inches across. Now take three strands of fine buckbush, size of No. 2 reed, and do a triple weave once around to finish base. Soak basket slightly and turn up, then continue weaving in and out with the yucca leaves until basket is two inches high. Then turn the spokes down close and tuck in beside spokes second to the right, as in Figure 7, A. Put handle in with a doubled piece of buckbush, inserted down through weaving to base where it passes around a spoke as at B. At the other end of handle tuck the ends down into weaving to base and weave once under a base spoke to hold. Wind the handle with yucca leaves over and over, first in one direction as at C, then in the other as at D. You may also cover the turned over spokes with yucca leaves as shown at E, or leave them uncovered.

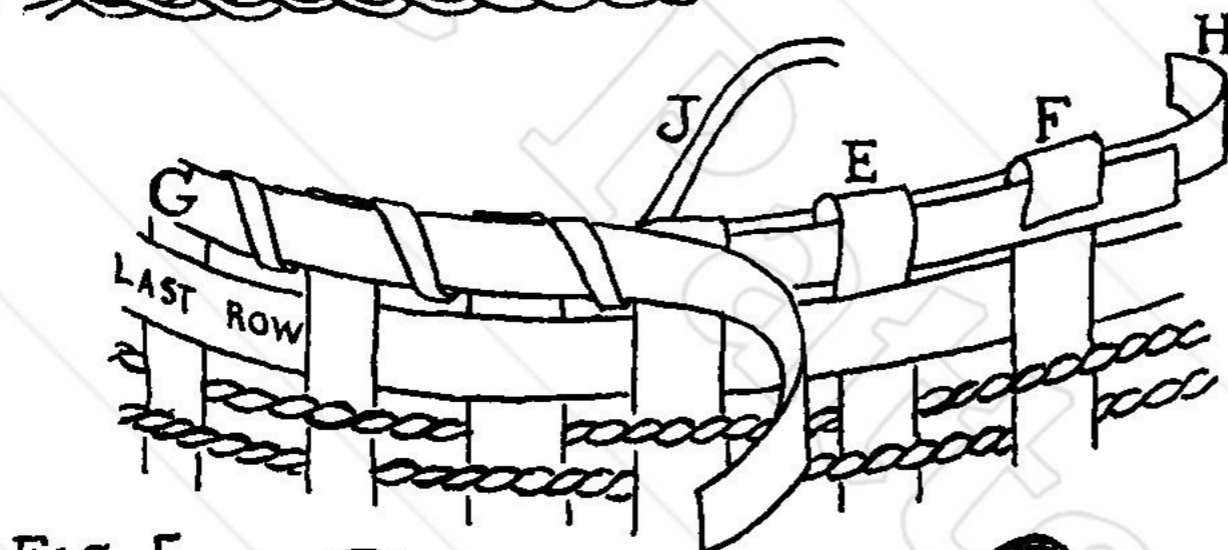
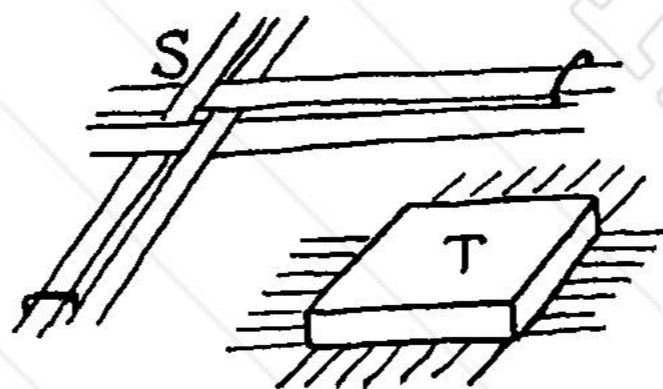
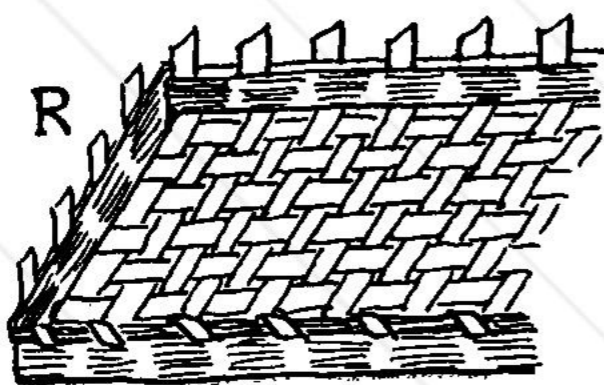
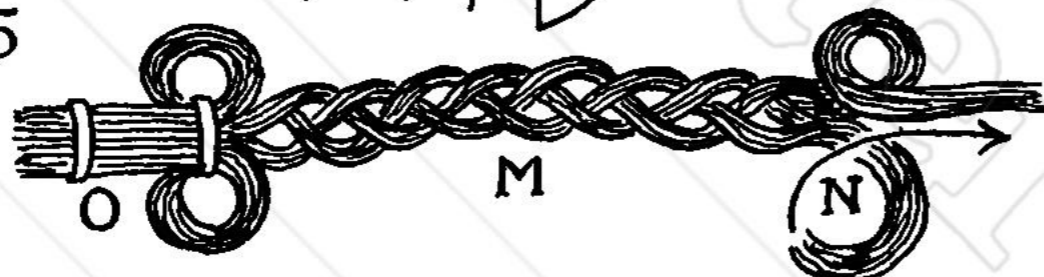


FIG 5



### Cat-Tails

CAT-TAILS have much the same kind of leaf as the yucca. They are long, fleshy and tough, and splendid to use over stronger spokes. They retain their tan tone which is pretty left natural. The leaves are flat and may be used like flat reed, or they may be twisted into round form. A single leaf makes a fine weaver. Three

or four leaves twisted together are strong enough to use in place of rush for rush-bottom chairs. Gather the leaves in the summer or fall. Use them, or put away in a fairly dry place, moistening in a wet towel one hour before weaving.

The yucca leaf basket shown may be made of cat-tails. Twisted cat-tails may also be used for the sides of the covered work basket or for the sides of the flat tray, Figure 5, R. They may also be sewed into baskets like pine needles. With spokes of buckbrush, cat-tails used either flat or twisted make pretty baskets.

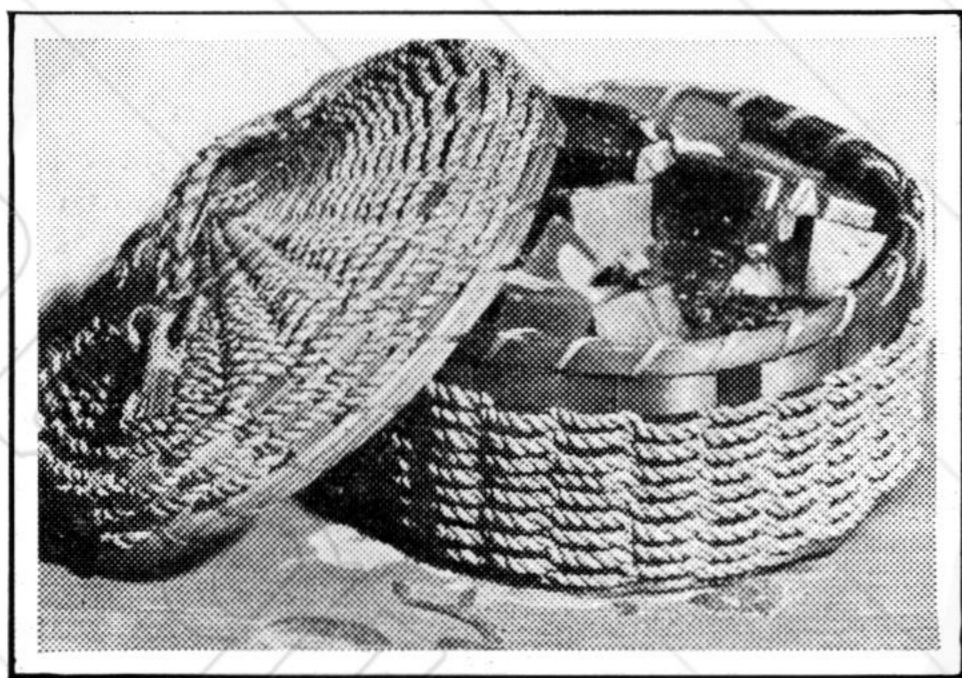
width from  $\frac{1}{4}$ -inch to over an inch. In basketry they are used entire or split to make narrower widths. The color is soft green but it turns to brown after many months. They are therefore used for unpretentious baskets such as children's baskets, Easter baskets, or May baskets or for thread and thimble baskets, catch-all baskets, etc. The baskets look well shellaced. To gather, strip the leaves from the stem at any time of year. Use them at once or put away in a damp place. Before using lay in a damp towel for  $\frac{1}{2}$  hour.

### Basket of Yucca Leaves

THIS yucca-leaf handy basket with handle was woven over spokes of buckbush. The base is started as shown in Figure 3, but is woven solid to the edge. Cut 16 spokes 9 inches long and lay them together in groups of four. Insert two extra spokes as at Figure 3, arrow. Start weaving with a yucca leaf over and under groups of four for two rounds. Now divide the spokes into groups of two and weave as shown at Figure 3, B. After several rounds of

### Wire Grass

WIRE grass grows nearly everywhere so it is a practical material for baskets. You will find it in the suburbs of towns, in lowland meadows or at the edges of swamps. It is plentiful in the South, but it also grows in Canada where it is called Canada Blue Grass. The farmer considers it a pest but the basket maker appreciates its color and texture. It is strong and fine and looks like wire. It grows to



The spokes of this candy basket are of splints, the sides are woven with twisted grasses and the cover and handle are made of sweet grass.

a height of 2 or 3 feet, has no joints to weaken it, and although strong becomes flexible when soaked, making it easy to handle. Wire grass is now on the market as a basket material.

Gather in early summer if you want the color soft green, in autumn if you prefer it brown. Keep in a dry place. Before using soak in water half an hour or more, then keep wrapped up in a wet cloth. Wire grass is sewed with raffia or colored thread, and the stitch used is the same as for pine needles. A dozen wires of the grass make a good clump to sew over. Make hanging baskets, fern holders, flower bowls, cake baskets, card trays, etc., from the grass. It is also used to make strong porch rugs, sewed with heavy thread or cord. Several wires twisted together may be used as weavers to weave in and out of reed or buckbrush spokes.

### Rice Grass

**R**ICE grass is common in the northern states, especially in the sand dunes of Michigan. It is an excellent basket material, coarser than wire grass, but used in the same ways for flower baskets, scrap baskets, bowls, lamps, etc., either sewed up with raffia or thread, or used in groups for weavers.

### Braided Straw and Grasses

**B**RAIDED straw makes good weaving material over spikes or reed or buckbrush, or any of the splints. Gather the straw in summer, leave natural or dye any color, then make up into braids. These should be dampened by laying in a damp towel  $\frac{1}{2}$  hour before using. In the work basket of sweet grass shown, braided straw may be used for the sides. By experimenting with straw braids you may find some pretty ones that will make unusual weaving material for flower baskets.

Often a grass may be too weak to use alone but when made up into a braid makes good weaving material. Make the braids any length, the longer the better, by adding new strands of grasses to the old. Braid up your grasses in the summer, set aside in a dry place and when ready to use lay in a damp towel for  $\frac{1}{2}$  hour.

### Tied Baskets of Vines or Grasses

**M**ESHWORK baskets may be made by tying flexible vines and grasses. Fine honeysuckle vines will tie, as well as fine reed. Some grasses

will tie but they must have strong fibers or they break. Wire grass will tie after being soaked well. Raffia is very good for tying and as it comes in lovely colors and is inexpensive, it is universally used.

### Tied Basket Over a Cow's Horn

**C**OWS' horns make graceful wall baskets for flowers. They may be polished to the most finished gloss. Scrape off all rough places with a piece of glass. Then keep scraping until the surface becomes smooth. To polish still more use emery paper (not sandpaper) and rub with the palm of the hand until it shines.

For this hanging basket, make a ring of raffia or other tying material by winding a strand around the finger twice. See Figure 8, A. Fold a piece of raffia double and attach to ring as at B. Attach eight pieces in this way, then pull ends of ring up taut and tie. With four strands (two adjacent folded pieces) make a King Solomon's knot as shown in Figure 4. See also Figure 8, C. Make Solomon's knots all around ring. With your eight double pieces you will have sixteen strands, enough for four knots. Keep knotting as was described in Figure 4, half-way up sides of horn. As the horn widens you will need to add more material for knots, as follows. In the middle of a knot insert a new piece of raffia, Figure 8, D. Use this instead of the two middle strands, E, to go to the right and left knots. Now use the E strands to tie around another fresh piece of raffia as at F. Now let the E and F strands go to make new side knots at G and H. Make this enlargement in two places around horn. Now go on tying knots as before. If horn widens and you need more knots, go through this process in two more

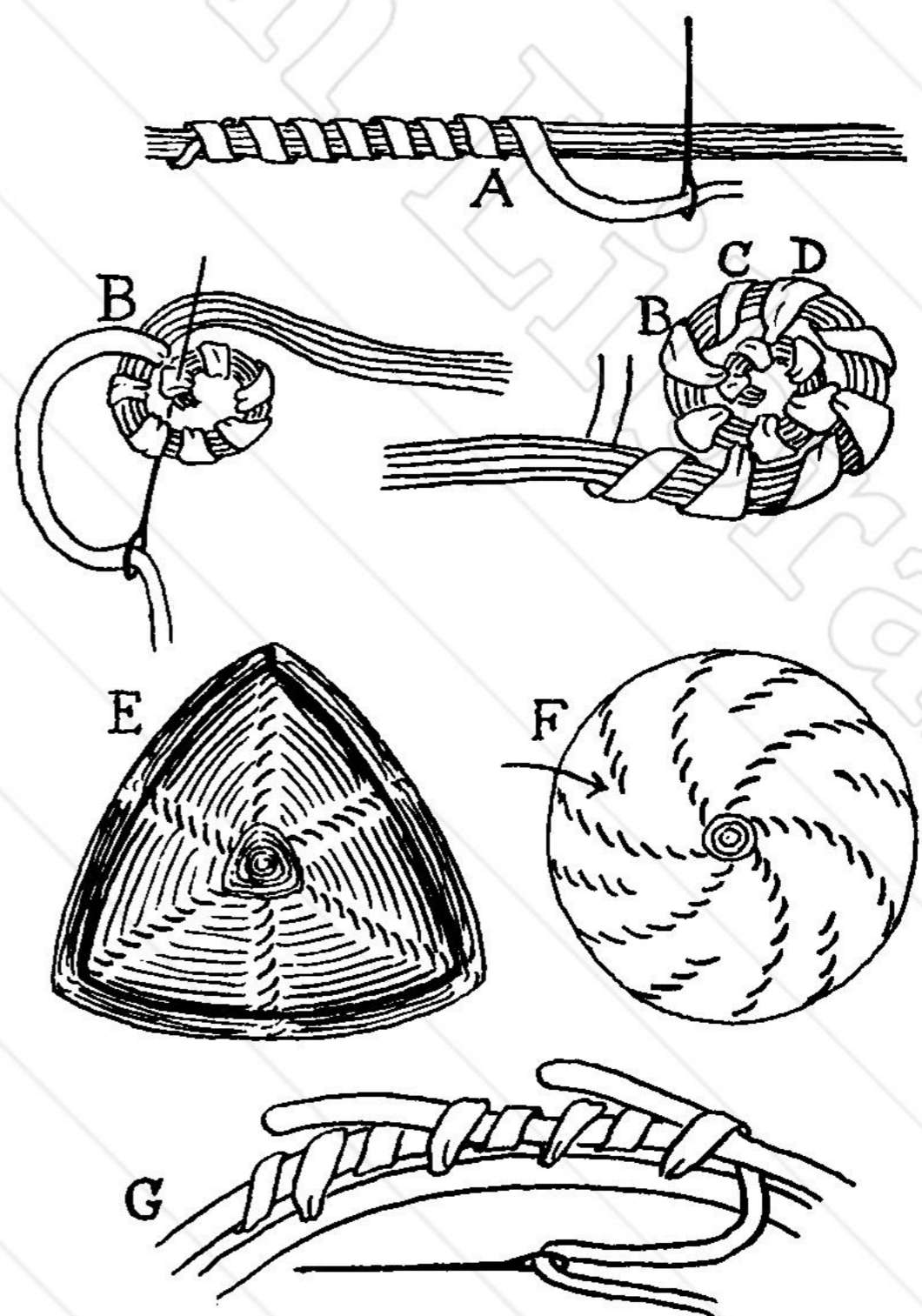


FIG. 6



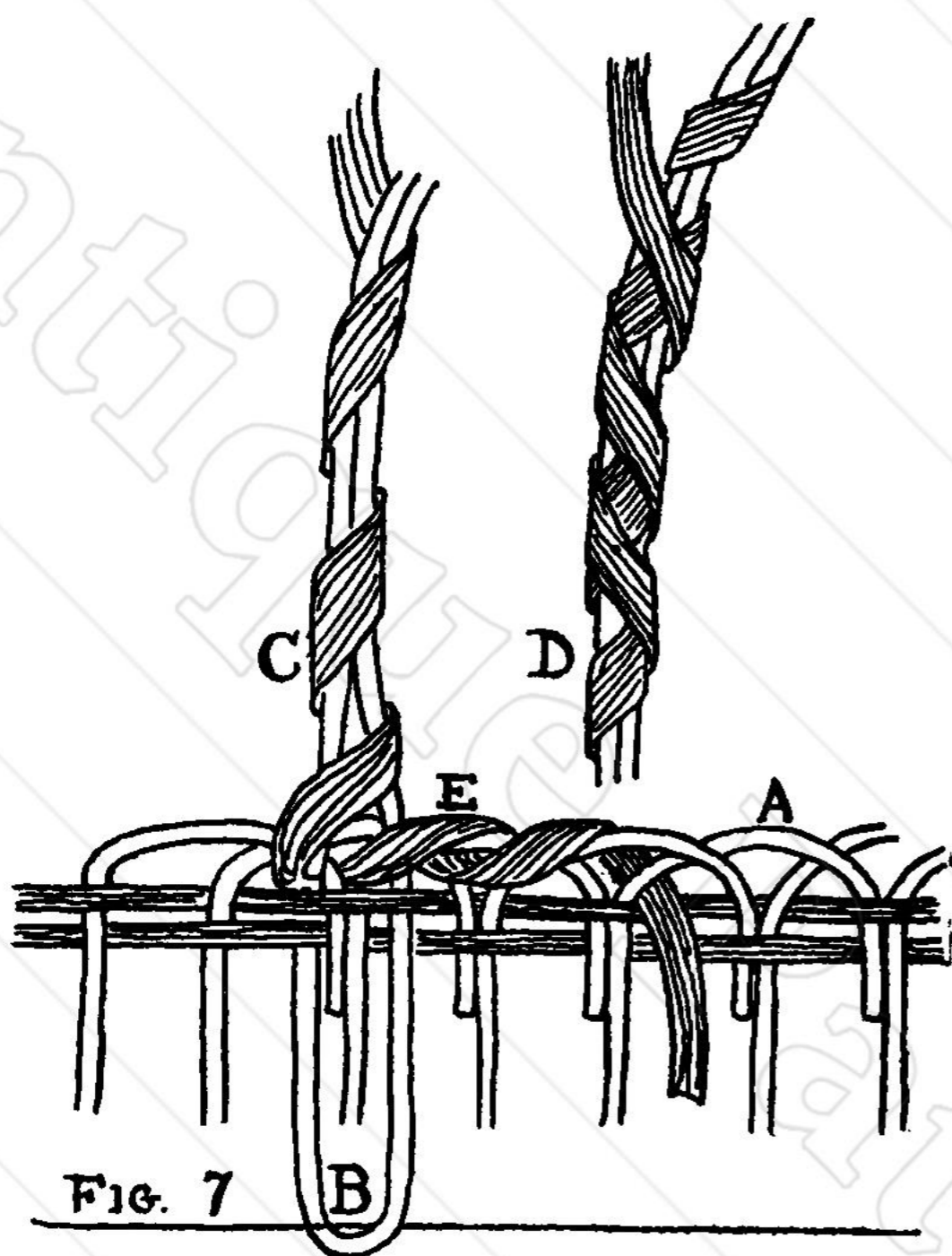


FIG. 7

places. Piecing is done at the knots where a new strand is slipped in at the end of an old one.

When the knot-tying has reached the top of the horn, take each knot and continue knotting along its two inner strands as at H. The outer strands are used over and over again for this tying. Make six knots in a row, push them up close, then turn this

braid-effect under as at Figure 8, J, and fasten the ends to the start of this series of knots as shown at the arrow, Figure 8, J. Make this finish at the end of every group of four strands, i.e., at each last knot. These loops are to run the hanging cord through.

This cord is a common braid of three strands of raffia. Knot the ends so that they will not unravel, then run the braid through the loops as at K, letting it go through the starting loop twice to cross the other end as at L. Tie ends in a bow knot and hang on wall.

### Willow Withes

**W**ILLOW is much used in the making of baskets and furniture. It may be bought commercially and is cheaper than reed. It must be soaked a longer time before using, at least  $\frac{1}{2}$  hour. Willow withes or narrow branches may be taken from willow trees where a cut-off branch has given rise to a large number of smaller twigs. These withes are flexible and are used just like reed for baskets. Although they are shorter than reeds and taper at one end, one soon learns to overcome this disadvantage. A willow tree can be made to grow withes by shaving off a limb. A great number of shoots will grow out of the cut place.

### The Care of Baskets

**B**ASKETS become brittle and break after a time if they are not cared for properly. They need washing at least once a year; even delicate grass baskets should be put in water for fifteen minutes. This removes the dust and moistens their fibers. Larger baskets should be soaked half an hour and then they may be scrubbed with ivory soap and water, rinsed off and dried. Baskets that are given these annual baths will last years longer.

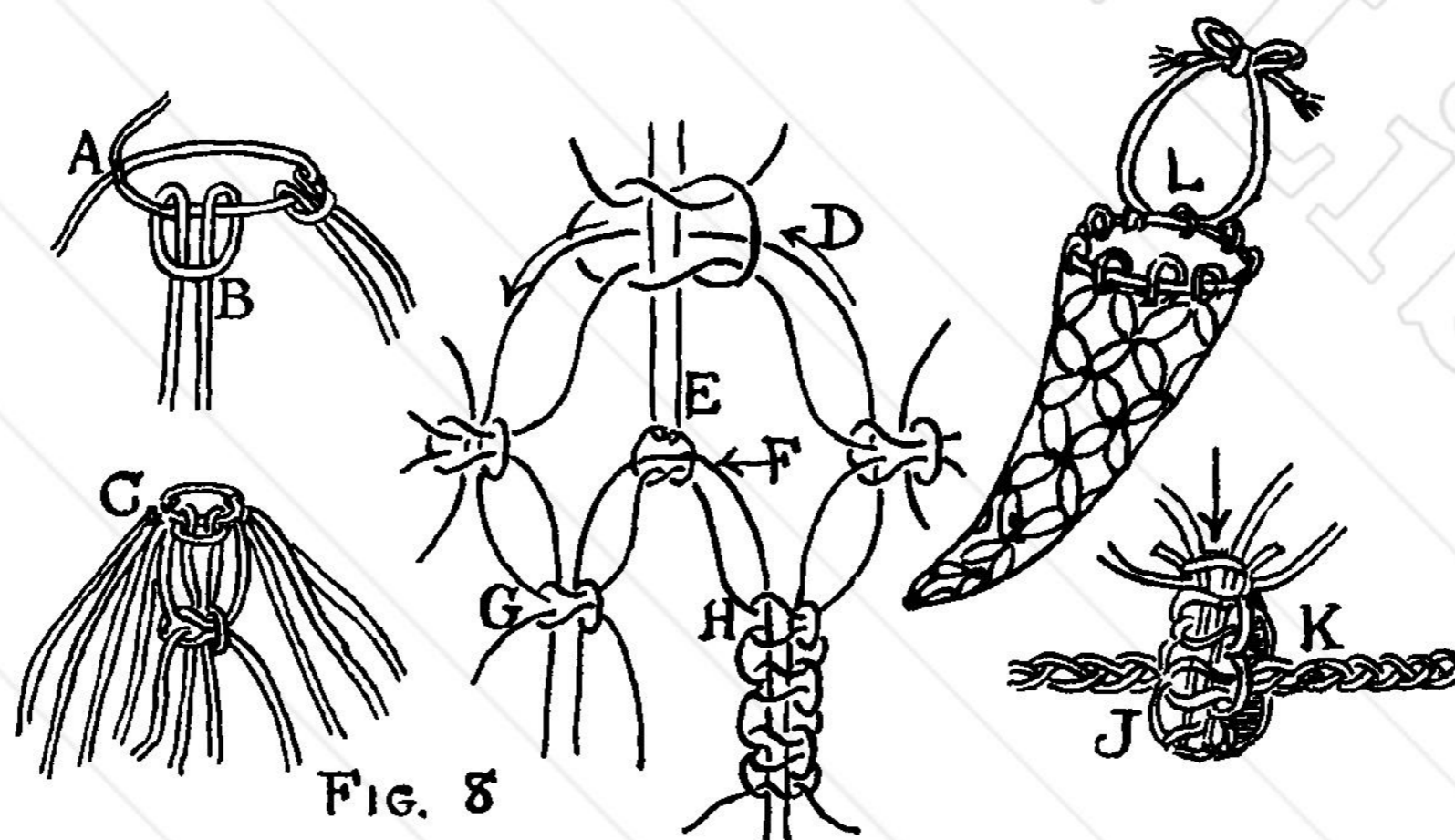


FIG. 8

### *Other Good Craft Books*

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