

PINE  
NEEDLE  
BASKETRY

LINNA - LOHR - MILLIKIN

J. L. HAMMETT COMPANY  
CAMBRIDGE, MASS.

# PINE NEEDLE BASKETRY

A COMPLETE BOOK OF,  
INSTRUCTIONS FOR MAKING  
PINE NEEDLE BASKETS

BY  
LINNA LOEHR MILLIKIN



J. L. HAMMETT COMPANY  
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## PREFACE

The following directions aim to cover as clearly and as accurately as possible for the writer to present to you the simple steps to follow in this most fascinating craft of PINE NEEDLE BASKETRY.

We welcome suggestions and are grateful for them.

The rules and advice offered here have been gained from years of experience in teaching old and young, artists, teachers, craftsmen, blind and feeble-minded persons, and they are given as a result of these experiences, hoping you may follow them carefully and if you are able to improve upon any, do so by all means and we will be glad to know the result.

There are various "novelties" which are always being introduced, such as covering small brass rings with a buttonhole stitch of raffia, allowing these to form the foundation for the center, or introducing them into the partly finished article.

All these have their place perhaps and their several adherents, but the principles of shaping and the various stitches remain the same.

## INTRODUCTION

The use of the long-leaf southern PINE NEEDLES in making trays, baskets and various articles for use and ornament, adds new interest to the ever fascinating craft of basket making.

From the original definition of a basket, "a netting or weaving of splinters," the progress made by basket makers has gone through many and varied changes. The materials from which they are made and the uses to which they are put may be said to be a matter of geography.

The study of basketry as a craft is extremely interesting, beginning with the first baskets, fashioned by roaming tribes crossing the desert, in which to carry their indispensable water jugs. The breaking of these jugs and the consequent loss of water resulted in the making of water-tight baskets of rush found on the banks of the streams.

Closely associated in our minds when the word basket is mentioned is the work of the Indians, than whom we can find no better examples of skill and an untrained instinct for color and form. With infinite patience they wove their life stories, all their passions, stories of the hunt and of wars, into their wonderful baskets.

In reading a very complete work on basketry, published in 1903, in which the author covers a wide range of territory in describing baskets made by all nations, I notice that he says at the close of this very valuable book, "I am told that in parts of Mississippi, Georgia and Florida, a long-leaf pine needle grows, which lends itself to weaving of baskets. It remains for some enterprising person in this locality to experiment with them."

Hence, the evolution, as it were, of PINE NEEDLE baskets may be said to be the result of the ingenuity and skill of some person in the locality mentioned, who from choice or necessity, had found some need for a basket, and long-leaf PINE NEEDLES being the most available material, the basket was fashioned from them with such success that their use for this purpose gained in favor.

Just who the first "enterprising person" or persons may have been, the writer is not able to say. In my experience as a teacher of the craft, no less than ten well meaning persons have declared to me that they were the originators of PINE NEEDLE baskets. However that may be, we are grateful to each and all of them for whatever ideas they may have introduced to help place PINE NEEDLES in the foremost ranks of materials for weaving baskets.

The difficulties to be overcome by some of the first workers in securing PINE NEEDLES of suitable length and quality were often such as to discourage much progress being made for many years. Not until a process was found whereby these

NEEDLES could be gathered and cured in large quantities has it been possible to say to you that we now have a supply which is practically unlimited.

As it is not the privilege of many to do this work "among the pines," it gives us pleasure to send the pines to you, bringing with them their delightful odor.

As always, in making progress, we strive to better the work that has gone before, so it is the hope of the writer that PINE NEEDLE baskets will win a place for themselves among the truly artistic craftsmen, which will be synonymous with the word "basket."

If instead of our mad hurry to accomplish things, we could learn a little of the Indian maid's patience, it would result in our efforts being a lasting monument to the first enterprising person."

We would do well to follow the rich subdued coloring used by our Indian sisters also, for with all their love of bright color, we find the finest examples of their baskets subdued effects in harmony.

PINE NEEDLES have a richness of varying tints which combine with the softer shades of raffia, producing most pleasing effects.

While we want our baskets to resemble the best that is to be found in Indian basketry, yet we want something which can be made quickly, and it is by practice and an intelligent preparation of materials before commencing our work, that we will accomplish this desired result.

Basket making is taught in many of our public schools, and is forming part of the industrial training in many institutions for the blind, also is it proving of great value in the treatment of insane and feeble-minded persons.

As the aim of this book is to show you the value of PINE NEEDLES in making baskets, this brief introduction will have served its purpose if it inspires you to work with the spirit of the true craftsman. "What is worth doing, is worth doing well."

LINNA-LOEHR-MILLIKIN.

SUGGESTIONS FOR ARTICLES  
TO BE MADE FROM  
PINE NEEDLES AND WIRE GRASS

VASES

JARDINIÈRES

BASKETS

BOWLS

TABLE MATS

TRAYS (Round and Oval)

WORK BASKETS

HANGING BASKETS

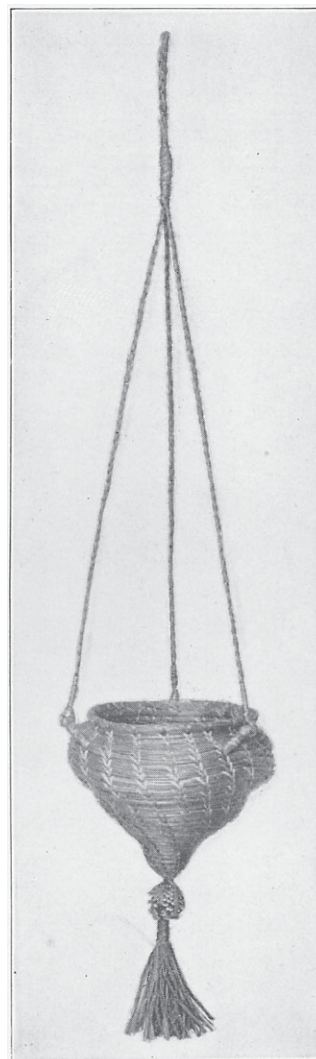
CANDLESTICKS

LAMP BOWL

LAMP SHADE

TUMBLER COASTERS

These and many other problems  
may be worked out.



HANGING BASKET NO. 1

Braided raffia is used to suspend this basket, each end of the three braided strands being fastened to a small projection made for the purpose, quite near the top of the basket.

These hanger projections are made by extending the coil of PINE NEEDLES in the same manner as described for making handles, following the curve of the basket.

The next and succeeding rows follow original shape of the basket until completed.

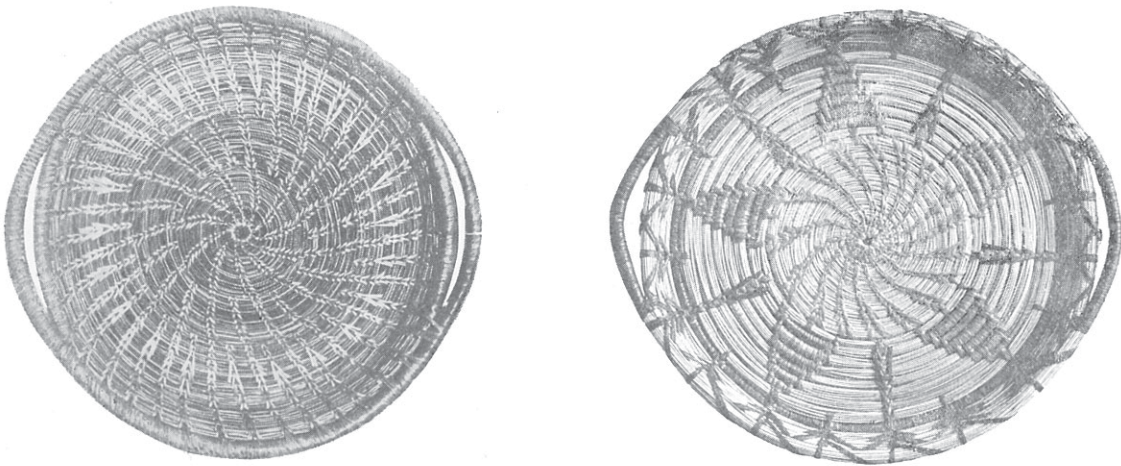
The tassel is made from raffia, with a pine cone as a heading.

Colors used, olive green and natural.

### SELECTING AND PREPARING MATERIALS

A little care and thought in preparing materials before commencing to work will more than repay the worker for the time thus spent.

PINE NEEDLES will be found to vary slightly in color and length. This slight variation in color, which improves with age, adds greatly to the charm of the finished article and is very much to be desired. The shorter ones may be laid aside for a time to be used in making handles or to insert in the center of the coil after the article being made has reached a size when it is necessary to add clusters of PINE NEEDLES more frequently than when the article is small.



It has been the observation of the writer, while teaching the making of PINE NEEDLE baskets in various parts of the country, that they are affected by atmospheric conditions and express their homesickness, as it were, by becoming very brittle when used away from their native homes.

However this may be, it is advisable to soak the PINE NEEDLES used for the start at least, in order that they may the more easily conform to the shapes desired. The judgment of the individual worker will be the best guide as to the necessity for soaking all the NEEDLES, after the article has reached a size where small turns are no longer required.

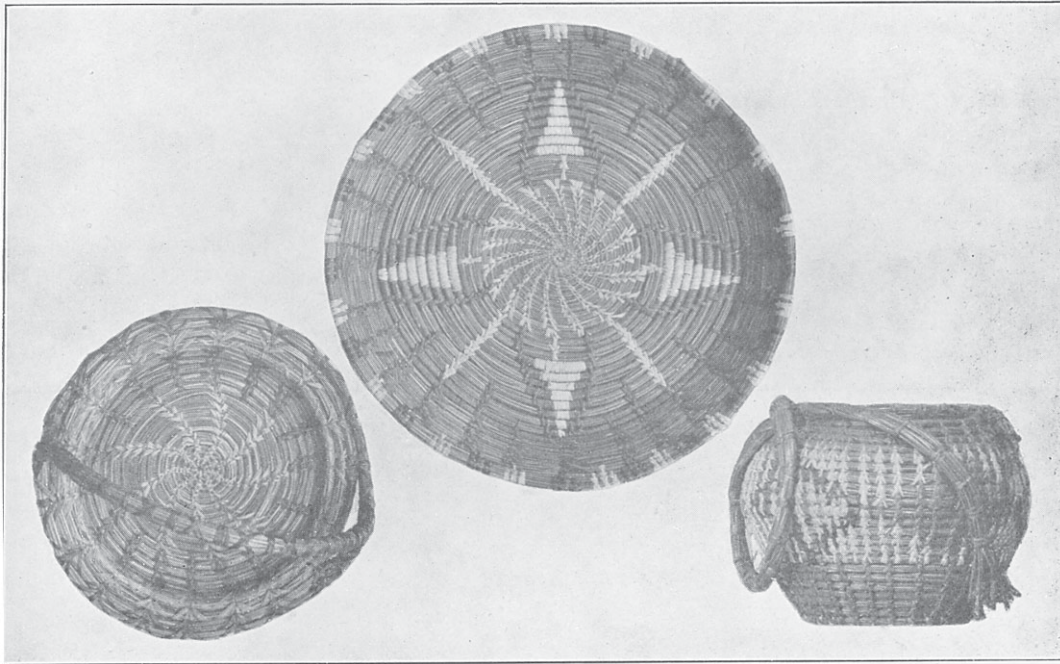
*Length of time* required to soak them is also a matter of individual judgment, gained from experience.

Soaking an hour in cold water, or from twenty minutes to half an hour in hot water is ample time under most conditions.



Remove them from the water and fold in a cloth, when they will keep in good working condition for several days. Do not, however, allow them to remain too long in the cloth in hot weather, as they have a tendency to mildew. If not ready to use the entire amount for a day or two, allow them to dry and soak again when needed. Frequent soaking does not in any way harm them.

*Care* should be taken that they are not too wet when working, as in drying they are inclined to shrink and your work will be loose and uneven.



Very little detailed description of the articles shown in the illustration is necessary. The complete instruction herein given for each stitch, as well as all other details connected with this fascinating craft, will enable the worker to copy any of the baskets.

It is for this reason of *firmness* that emphasis is given hereafter on making all work tight.

For those who expect to do much basketry, a few rubber finger stalls will be found very useful. These may be purchased at any drug store.

There is a natural cap or binding on each cluster of PINE NEEDLES, holding them together at the end. *Do not remove* this until ready to use. The clusters separate more easily after removing this cap. As it is most desirable to splice with the cluster held together, the reason for not removing the cap too soon is obvious. Full details of splicing will be given later.

### WIRE GRASS

A beautiful grass known as WIRE GRASS, also comes from this same section, which is highly prized for making baskets. It is a delicate light green in color and comes in varying lengths, some being found to measure fifty inches.

There is no natural binding as with PINE NEEDLES.

It is very effective when used in combination with PINE NEEDLES and blends beautifully with the soft delicate colors of raffia. This grass has not the firmness of PINE NEEDLES, but the same directions for sewing and shaping may be applied to both, using the GRASS for the lighter, more delicate pieces.

Glass bottoms securely fastened in your trays add to the firmness, however, and the choice of material is then not restricted.

WIRE GRASS does not require as much soaking as do PINE NEEDLES, it only being necessary to soak enough grass for the beginning.

### PINE CONES

A unique and suitable decoration for the baskets of these two materials is the addition of a few cones, well arranged.

These come in varying sizes in different localities, the smaller ones being more desirable. The larger cones may be used by taking them apart and the small sections placed around the top of a bowl, each section overlapping the preceding section, sewing each one securely before putting on another. The small cones may also be used as a knob on top of a work basket, and simplify the matter of shaping the small top, which is difficult for beginners.

Fastening the cones to the work is a simple matter.

If the cone is closed, place in a warm oven, when it will open enough to allow passing the raffia through the interstices.

With a sharp knife, cut the end of the cone which grows from the tree, making a flat surface to join to the article, then with a thread of raffia as near the color of the cone as possible to have, sew firmly in place. When dry, the cones may be cut to any desired shape with a sharp knife. To fasten on the side of a basket, it is sometimes advisable to cut away one side to allow a flat surface to conform to the shape of the basket

Again we find this varying color effect very marked in these cones.

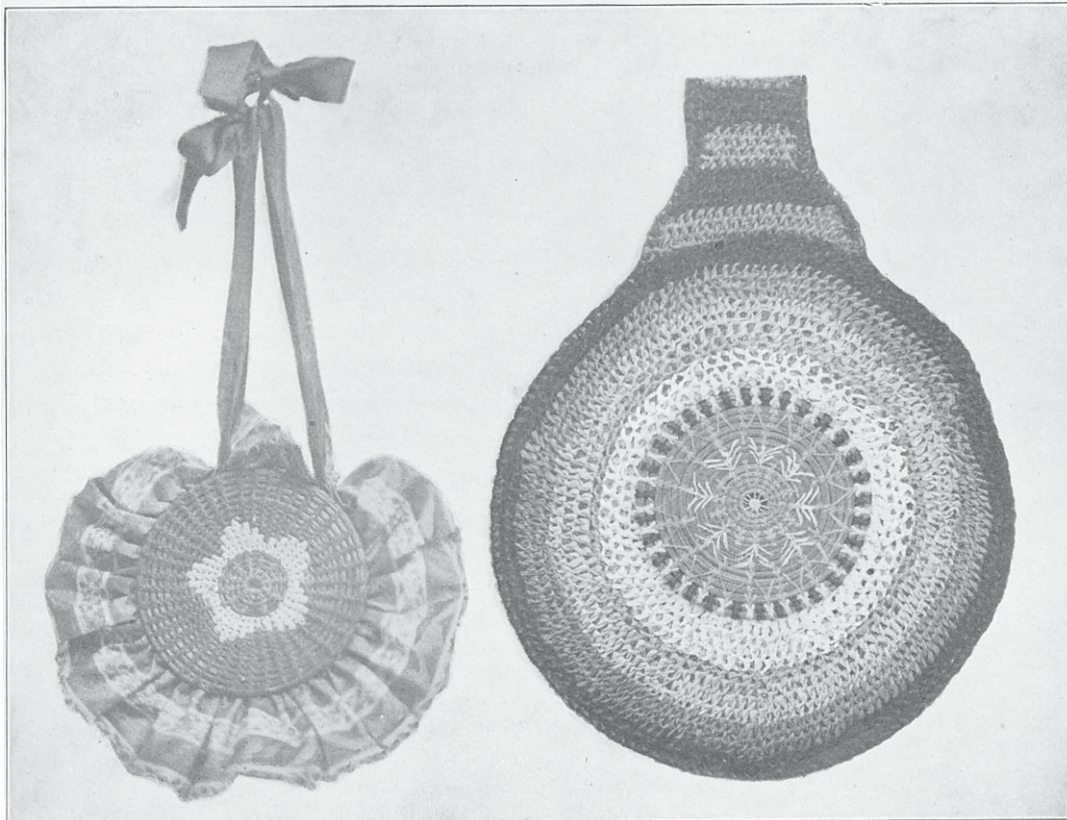
### RAFFIA

We stated before, raffia is the best material by far to use for sewing our baskets. It is light, tough and easily handled. While not a native product, it comes to us from the Island of Madagascar, so it is a product of the tropics. It is inexpensive and can be purchased in almost any color; the colored costing only

very little more than the natural makes it quite useless to attempt home dyeing unless used in large quantities.

Raffia must also be moistened to obtain the best results, viz., a thread of uniform size and smoothness, so necessary for good work. If used moist, the work may be made firmer by being able to draw the thread tighter, as it has a tendency to slip when used dry. When soaking colored raffia, *do not* use hot water.

The beautiful coloring of the PINE NEEDLES is natural, but the raffia (with the exception of the white which is bleached and the natural or straw color) has been dyed, and soaking in hot water will cause the colors to run.



No. 1.

HAND BAGS

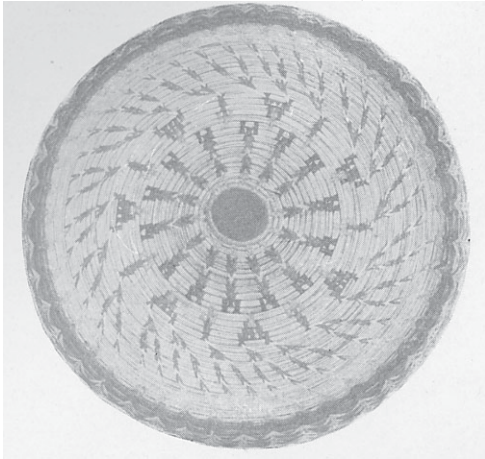
No. 2.

No. 1.— Make two disks, or round flat pieces, using shades of raffia to correspond with ribbon or silk chosen for the bag. Line disks with silk, then gather each edge of the ribbon, sewing to disks, leave open at top about three inches. Hem ends of ribbon and insert narrow ribbon as a drawstring.

No. 2.— Make two disks five inches in diameter. The bag is made of raffia. Crochet in single crochet stitch, widening enough on each row to allow the work to lie flat. Join the two sides. Handle is made separate and then attached. Colors used were black, turquoise blue, burnt orange and white.

Ten to fifteen minutes at the most should be sufficient time to allow the raffia to remain in water. Remove from the water and wrap in a cloth or place in a box with a damp sponge, when it will retain the moisture for several hours. When possible

always keep a bowl of water or a damp sponge on the table or near at hand, with which to moisten the raffia while working, to keep the thread in good condition. It



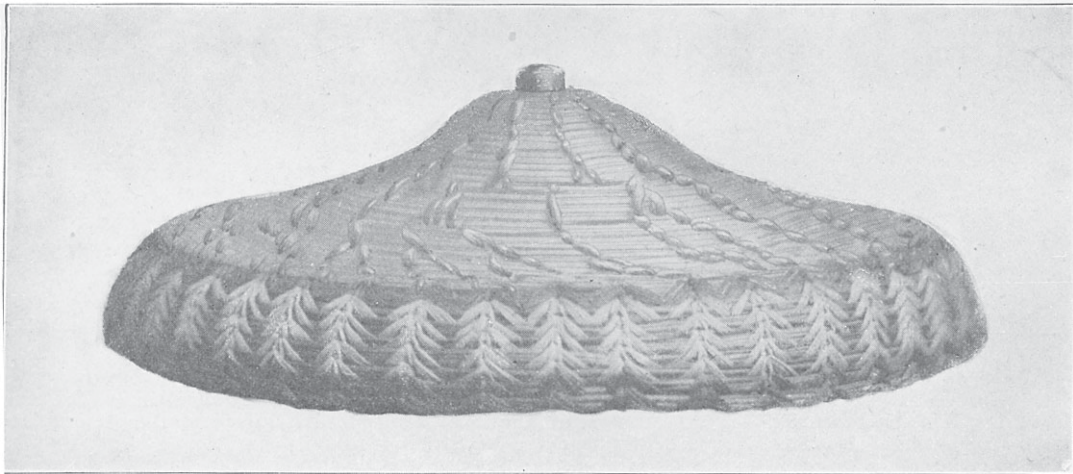
Looking down on top of Lamp Shade

is best to moisten only what will be used at one time.

*To Start a New Thread.* Use no knots, but simply carry the end of the thread of raffia with the coil of PINE NEEDLES for two or three stitches, fastening in this manner, then trim off any loose ends on the back of the work.

Before beginning to work, let us again fix clearly in our minds the idea of firm and even stitches. No amount of beautiful color arrangement, nor skill in designing, can make up for carelessness in these two essentials, when the desired result is a pleasing as well as practical basket or tray.

*Firmness* becomes more a matter of skill in holding the clusters of PINE NEEDLES properly, and in drawing each stitch *tight* before starting a new stitch, than gripping the work so tight that both arm and hand soon become tired from the strain, and the result is PINE NEEDLE baskets are blamed, never thinking it possible the fault lies with you and not the inoffensive basket.



LAMP SHADE MADE FROM PINE NEEDLES

*Needles for Sewing.* Tapestry needles, both sharp and blunt, are used for sewing. No. 18 is the proper size. A package of each will be found convenient, as most workers favor changing the needle for different stitches, to be described later.

## GENERAL DIRECTIONS FOR STARTING A ROUND ARTICLE

Having decided what color is to be used for the beginning of your tray or basket, and followed the instructions for preparing your materials, thread a blunt needle with raffia, threading as you do for worsted.

Often it will be noticed that one end of the raffia is thicker than the other end and shows plainly where it has been pulled from the stock. This is the end to be used in threading the needle.

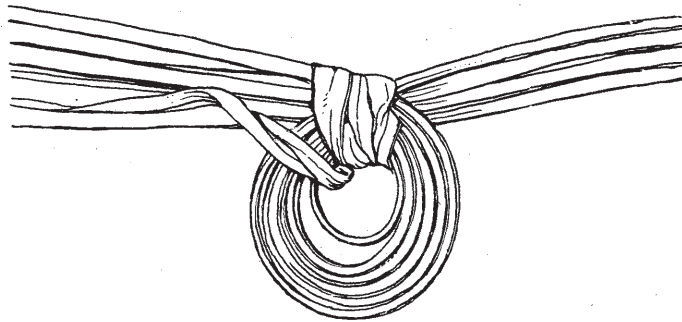


Fig. 1

In threading thus, you avoid much of the splitting of the raffia.

Split the strand, if too wide, to about a quarter of an inch.

Remove the cap or natural binding from two clusters of PINE NEEDLES, holding them firmly together, ends even, shape into a small circle near the end from which the caps have been removed, allowing the short ends to pass *under* the longer ones about an inch or even more. Fig. 1.

Now pass the threaded needle through the circle thus made, drawing the thread through from back to front, until within about two inches from the end, holding this end of thread firmly in the left hand, which is holding the loose coil of PINE NEEDLES in position. Bind the loose coil to the circle with an over and over stitch, following the curve of the circle, bringing the raffia through the center each time, until the work is held firmly in place. Now draw the circle as tight as possible by pulling on both ends of the PINE NEEDLES.

Continue this over and over stitch until near the joining of the circle, then cut the ends of the PINE NEEDLES which have been passed *under* very close to the back of the completed circle, and cover the space thus left with the necessary stitches to complete the circle. Holding this work between the thumb and forefinger of the

right hand, draw again to tighten, by pulling on the loose ends of the PINE NEEDLES until no hole shows in the center. Fig. 2.

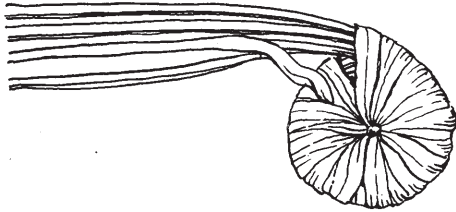


Fig. 2

*Point of beginning* must now be marked with a thread of a different color, and this thread allowed to remain fastened to the face of the work until the article is completed, when it is then removed.

From this point all changes in color arrangement and shaping are made.

### DIRECTIONS FOR MAKING THE VARIOUS STITCHES

We will commence with the very simple over and over *Chain Stitch*, which is the first stitch taught to children. It is also favored in doing the work among feeble minded or those whose minds cannot grasp the details of the other stitches, or whose hands have but little strength for holding several clusters of PINE NEEDLES in shape while taking the stitch.

Very attractive small baskets are, however, made in this stitch entirely, although it has not the firmness of the *Ti* or *Knot* stitch, which will be described later.

*Chain Stitch.* A sharp needle is best for this stitch.

Your first row now being completed, bring the needle up through the preceding wrapped strand or coil, just to the left of the *point of beginning*, not through the center this time, but just far enough through the coil to hold the new cluster of PINE NEEDLES in place. Fig. 3.

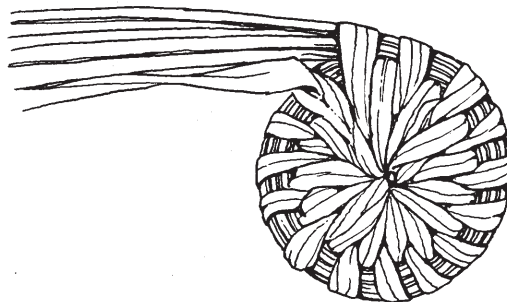


Fig. 3

If a design is to be introduced in the basket which would take its position from *alternate* radiating stitches, it is necessary to space the third row with an *even* number of stitches.

From ten to fourteen is suggested, care being taken to have all spaces as even as possible.

All PINE NEEDLE work is spiral in construction and it follows as the circle increases in size, the radiating stitches grow farther apart with each succeeding row. If the stitches on this row are not evenly spaced, you have stored up trouble for yourself at the very start.

*Third Row.* Follow the preceding stitches, bringing the needle up *through* the old stitch about halfway. This splits the stitch and gives the effect of a chain stitch.

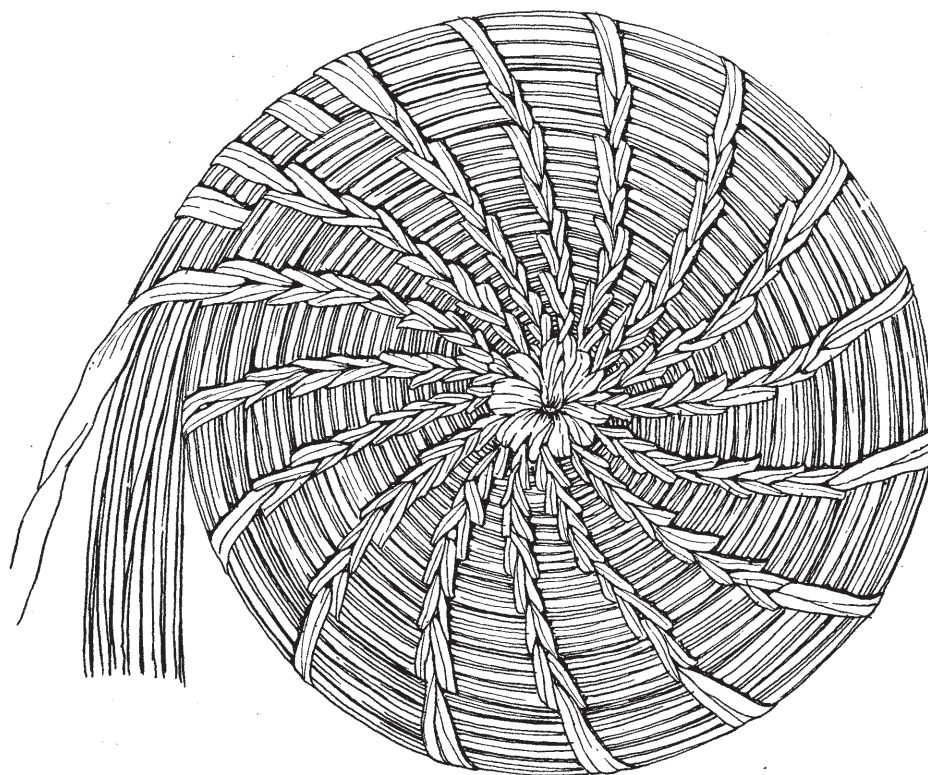


Fig. 4

As the stitches radiate the spaces naturally grow farther apart. *Keep these spaces even.*

When the radiating stitches are about one-half to three-quarters of an inch apart, insert a new stitch just to the left of the point of beginning, halfway between the old stitches, continuing these extra stitches until the row is complete. Fig. 4.

The next and succeeding rows follow both the old and the new stitches thus established. (For purposes of illustration, the spaces shown are smaller than necessary when doing the actual work.)

## SPLICING

As the diameter of the circle increases, it will be necessary to increase the number of PINE NEEDLES used.

The illustration, Fig. 4, measures two and three-quarters inches diameter, at which point seven clusters, or twenty-one PINE NEEDLES were carried. This proportion will be found very good and the coil should not be increased until this size is reached. Then, if desired, increase the coil by inserting one cluster at a time in the center or back of the coil, carefully hiding ends so they will not show on the face of the work.

Insert the end *from which the cap* has been removed.

For the first two or three rows when beginning to increase it is best to keep the same uniform thickness, inserting one cluster at a time, then insert a cluster, take three or four stitches, insert another cluster, increasing the size gradually in this manner, until the desired thickness is obtained.

The Chain stitch will not hold firmly as many PINE NEEDLES as the other stitches, so after completing your center, it is well to change to some other stitch.

Note. The coil of PINE NEEDLES should not measure more than one-half inch in thickness, no matter what stitch is being used.

In order to prevent the clusters from flattening out over the preceding row, care must be taken to work for a rounded effect with each row. The outside of the PINE NEEDLES has a beautiful gloss, which should be allowed to show. A slight twist of the wrist toward the worker, while holding the coil in place, will give this desired effect without making an actual twist in the work.

Avoid as much as possible showing the sharp edges in your coil.

## SHAPING

The shaping of each article is done entirely with the left hand, securely fastening coil to position with firm stitches and starting *always* from your *point of beginning*.

The position of each row is determined by the relative position of the new row to the row preceding.

If you have made a flat circle and wish to turn *up* from this, having the face of your work show on the top, as in a tray or a basket with a wide top, draw your coil gradually on *top* of the preceding row until the desired height is reached, then either finish in this manner, or shape *out* or *in*, as desired.

If a work basket having a top is being made, or an article having a top smaller than the bottom, it is well to have the face of the bottom turned *down*. Instead of shaping the new coil on top of the work, it should then be turned in the other direction.

After a little practice, this shaping becomes a very simple matter.



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## WHEAT STITCH

This stitch is very effective for centers and may be made in either spiral or straight effect.

Make center as for Chain stitch, observing the rule for the number of stitches. Keep spaces *even*.

Make two rows after first circle is completed, in Chain stitch.

Next row: Take first over and over stitch as before, holding thread of raffia in position in a straight line with preceding row of stitches. Coming up again in the same place as for the first stitch, allow this thread to slant toward the *left*, in position for the next straight stitch. Continue taking these two stitches from the same base until point of beginning.

Next row is made by splitting the straight stitch, from which to form the new base for the stitches of this row.

New stitches should be inserted when the *straight* stitches are about one inch apart.

## SPIRAL WHEAT STITCH

Make first row of the Wheat stitch as just described.

Succeeding rows take their position for the base of the stitch, just to the *left* of the preceding straight stitch, instead of splitting the stitch. In coming up for the second part of the stitch, hold the two threads together by passing needle so close to the base that it does not show on the face of the work where they are joined, but enough to hold the thread in position to prevent the stitch from spreading at the bottom. A clean-cut, regular base to this stitch is necessary, or the effect of the Wheat formation is lost.

## FERN STITCH

This is made according to the directions for the straight Wheat stitch for the first row, after changing from the Chain stitch made for the center. When you have reached your point of beginning, omit the last slanting stitch to the *left* on the last stitch, but coming up from the same base of the stitch as if you were going to take the slanting stitch, turn this thread toward the right, going backwards over the same row.

When the point of beginning is reached with this backward stitch, bring the needle up through the base of the uncompleted stitch at this point, make your *left* slanting stitch and continue next row in same manner, the base of each new stitch being made from the *straight* stitch of the preceding group of three stitches.

Note. When your basket has reached such a size that it is necessary to carry a large coil of PINE NEEDLES (from eighteen to twenty-one), the first stitch of both the Wheat and the Fern stitches should be made *double*, viz: go over the straight stitch *twice* (unless the thread you are using is of such thickness that by so doing you

would make a clumsy stitch). This adds firmness to the work, also making a firmer foundation for the base of the stitch in succeeding rows. Especially is this necessary when the Fern stitch is used for the rims of trays and in making handles.

### TI OR KNOT STITCH

Thread blunt needle with raffia.

This stitch is similar to the Lace stitch used in reed baskets among certain tribes of Indians, also the Ti stitch used among the Indians of the Northwest.

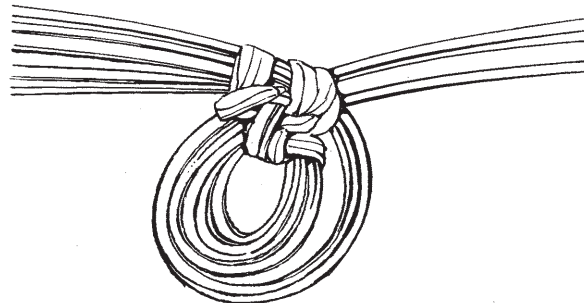


Fig. 1-A

After mastering the stitch, it may be employed in making the circle as described for the Chain stitch. Fig. 1-A. It may be well, however, for the beginner to follow previous directions for making the circle, starting this stitch on the third row.

It is simply tying two over and over stitches together, the "tie" coming between the new and the old row of PINE NEEDLES.

Third row. Take two over and over stitches in the same place, then instead of bringing the needle up again to complete the second stitch, bring it up *between* the

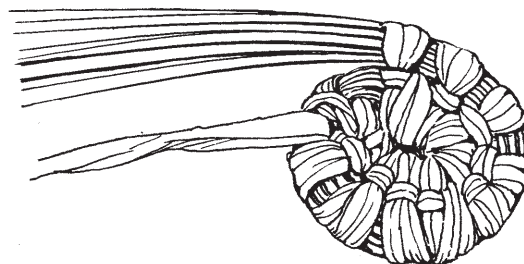


Fig. 2-A

two strands of PINE NEEDLES you are fastening together, just to the left of the over and over stitches, then down to the *right* of the over and over stitches, between the same two strands of PINE NEEDLES being fastened together.

Hold the work firmly in place, draw raffia tight, and the Ti stitch is complete. Proceed with the next stitch in like manner until the point of beginning. Fig. 2-A.

Next row is made by bringing the first of the two over and over stitches up to the *left* of the *knot* made by the first stitch of the preceding row, then to the *right* of the *knot*, "over the top" again, then finish the stitch as before. This will be seen to enclose the upper part of the old stitch with the lower part of the new.

Never allow your thread of raffia to go as it will; make it go as *you* will. Hold each stitch in the position you wish it to remain until it is tightly drawn and held in place.

A very common defect found in the work of many beginners when using this stitch is in allowing open spaces to show between the rows. This can only be avoided by holding the new strand of PINE NEEDLES *close* to the old strand, after

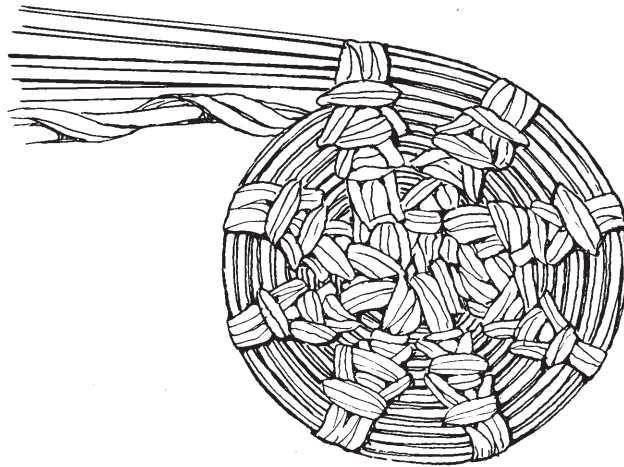


Fig. 3-A

the thread of raffia has been drawn between the two strands, and before the down stitch to the right of the knot is taken. In holding the new strand in position thus, be careful that it does not *flatten out*, but try to preserve the coil effect.

Evenly spaced stitches on this third row will avoid trouble later on in your work. This row is the foundation of your design and the accuracy of your entire tray depends on the evenness of these spaces. Fig. 3-A.

As the stitches radiate with each new row the spaces become more marked and defects are impossible to correct without ripping. They may be *remedied*, however, in the following manner.

Bind the loose cluster of PINE NEEDLES together by wrapping closely with raffia (preferably another color), inserting clusters of PINE NEEDLES when necessary in the same manner as when taking stitches, for the purpose of a uniform coil.

Wrap thus until this coil will reach the point of beginning, fasten your thread of raffia by drawing it between the strands, then proceed to fasten this wrapped coil

to the old row, re-spacing your stitches with no regard to previous spacing, and allow this row to form your new foundation.

Note. For this spacing, use the gauge as directed.

By this time it will hardly be necessary to say "keep your spaces even."

*Solid Wrapping* is often effectively used in designing, when not employed to cover defects and may be introduced between clusters of stitches in various colors.

When the spaces between the stitches have increased to one-half or three-quarters of an inch, insert an extra Ti stitch halfway between each radiating stitch in order that the work may be firm. In succeeding rows follow the new line of stitches thus established by the extra stitch.

### MAKING THE TI STITCH ALIKE ON BOTH SIDES

When using this stitch to make an article where *both sides* of the work will be seen, do not allow the spaces between your stitches to be more than one-half an inch apart.

Instead of the previously described method of making the stitch, bring your first over and over stitch up to the *right* of the knot first, then up to the left, then "tie" in the same way as before. This avoids the longer stretch of thread across the back of the work, making a neat appearance on the back, although usually not so good on the face of the work, for the reason that the first over and over stitch is not held in place as by the other method. However, in all the work, we may only offer suggestions. You must be your own judge as to your choice of methods, and experience will be your best teacher.

For all work introducing a block design or motif, as it is called in designing, the Ti stitch is the only one to be so used.

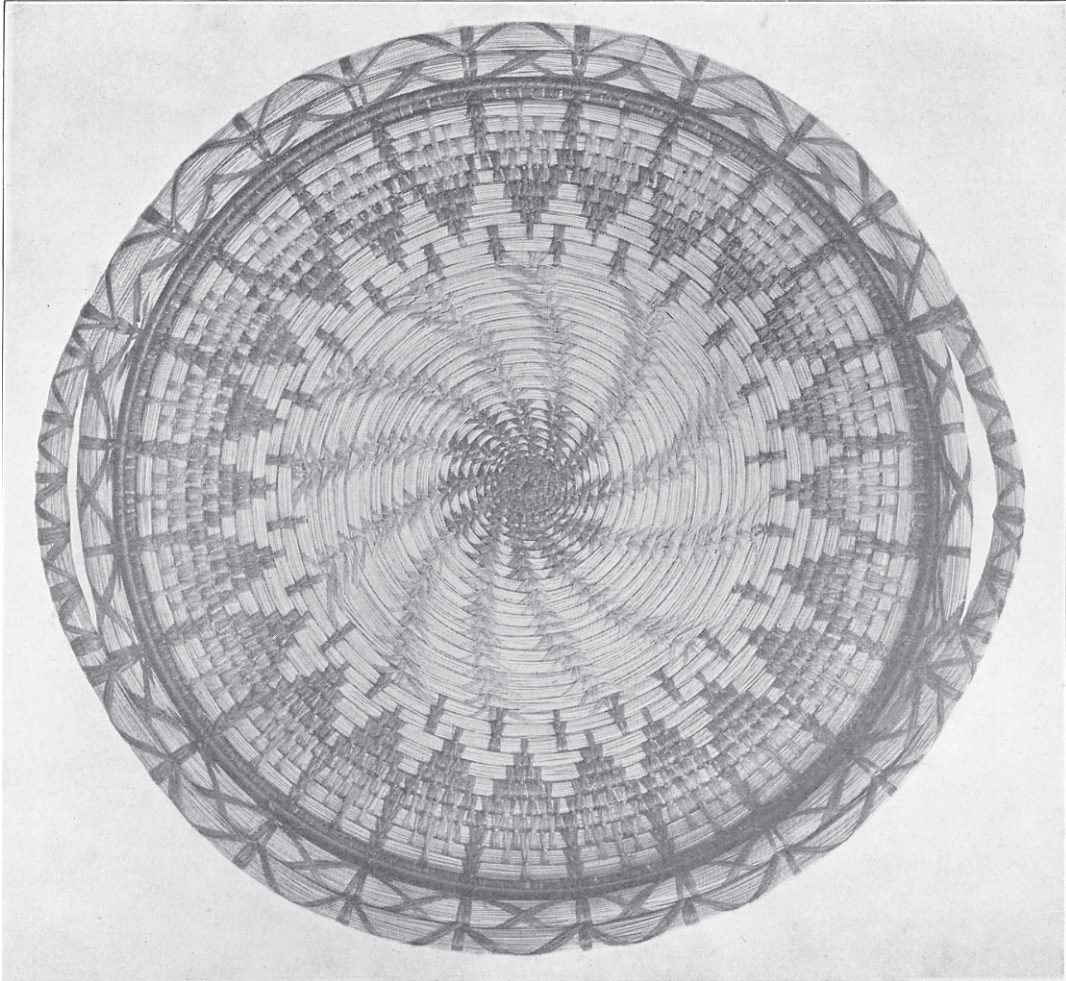
The other stitches described are used to good advantage where changes in color only are made, following the original line of stitches as to spacing.

### DESIGNING

No previous experience or any particular course of instruction is required to originate your own designs, after a little practice. By using the gauge or space divider for your spacing given in this book, following directions *carefully*, great pleasure will be found in making your own designs.

Example. If a diamond-shaped design is chosen as your motif, mark the point of the diamond or base stitch for each motif before commencing to form your design.

Note. If the same color is to be used for each of these motifs, the number of divisions is optional with the worker; if *alternating* colors are to be used, the divisions must be some number divisible by 2. Viz: 2-4-6, etc.



ROUND TRAY NO. 2

14 $\frac{1}{4}$  inches long including handles, 13 $\frac{1}{2}$  inches wide.

Is made with Wire Grass and is most effective done in black and orange.

Using as our design the diamond, take one T<sub>i</sub> stitch of the chosen color at each mark of division made, threading a needle for *each color used*. Carry the thread not in use at the time with the coil of PINE NEEDLES being fastened to the work.

The intervening stitches are made with the original or some contrasting color of raffia, the idea being to form a background which will not detract from the design.

Next row.— Take one stitch on *each* side of the base stitch close to it and one directly over the base stitch, with the new color. Then follow the old line of radiating stitches with the background color until next division mark. Repeat until point of beginning.

Next and succeeding rows made in the same manner.

The third row of your design will have five stitches to each motif. Each row increases two stitches thus, until the stitches of the new color come together, or until the desired width of each diamond is completed.

If the motif is to be a completed diamond, begin to *decrease* the number of stitches, one on each side in like manner, until only one stitch of your new color on each motif remains.

As the stitches in the motif decrease in number, the stitches in the background *increase*, never allowing the space between stitches to be more than three-quarters of an inch.

### ANOTHER SUGGESTION

The half diamond may be completed, then starting a new base stitch at the joining of the two motifs, alternate colors and begin another cluster of diamond-shaped motifs around the basket.

Touches of black raffia outlining your motifs, or at the top and bottom of alternating rows of color, add greatly to the effect. Often these touches of contrasting color may be introduced after the article is completed and serve to draw the design together or to emphasize it as it were.

### OVAL BASKETS AND TRAYS

We have dwelt at length on circular baskets and trays and the various stitches employed.

These same stitches are used for oval pieces, but the forming of the oval center is very different, hence it is important to follow closely these instructions.

Select from three to five clusters of PINE NEEDLES, depending on the size desired for the finished article.

Remove the natural binding and holding ends even, fasten your thread of raffia securely quite near the end of the clusters, then wrap to the desired length for the first turn.

This wrapping should *not be solid*, as its only purpose is to hold the PINE NEEDLES in place until the first row of stitches is made, when it is removed by cutting out between the stitches.

*Length of Center.* The length of this wrapped cluster governs the size and shape of the finished basket.

If the center is long, the result will be a long, *narrow* oval. If short, a short, *round* oval will be the result of the finished article.

Suggestion. About six inches for the former and two and a half to three inches for the latter.

Use the Ti stitch for the first two or three rows on each side of the center, at which time other stitches may be used if desired, though not necessary. The best effects in oval pieces are obtained from the use of only the Ti and the Fern stitches.

These seem to give better *balance* to the finished work.

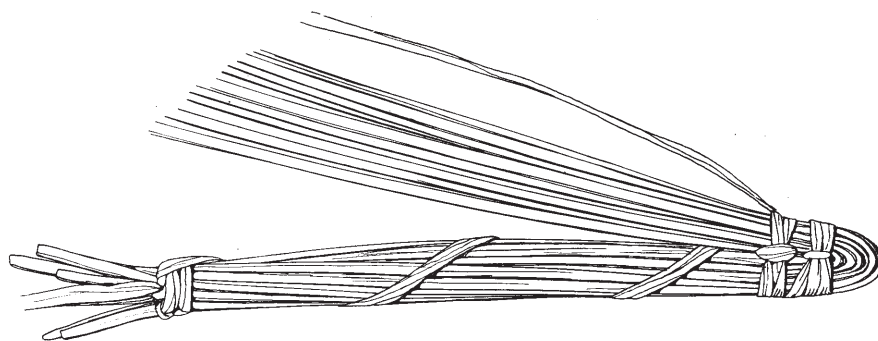


Fig. 1

When the desired length of the center cluster is held together as described, turn the loose strands backward to the *left*, along the line of the wrapped coil, then make a Ti stitch, fastening the two coils together. Fig. 1. To make the next stitch hold the raffia in position on the back of the work with the forefinger of the left hand, allowing the first over and over stitch to hold the thread in position until the stitch is finished and *firm*.

Continue taking stitches in this manner until near the end of the coil. The space *between* each of these stitches should be about one-quarter of an inch and the number of stitches made *must be a number which is divisible by four, and one over*. Viz., 17-21-25, etc.

The advantage of this will be seen as the work advances, when your center being well started and *firm*, you will want to *omit* some stitches and still have the proper number on each side.

Now, with sharp scissors, cut the remaining ends of the original wrapped coil *close* to the last stitch, turn loose strands around the end, follow the line of the center on the other side of the wrapped coil, making *no* stitch in the end on this row, but follow the established stitches, this time coming up on either side of the knot of the underneath stitch, continuing until the end of center coil. Fig. 2. Keep these established stitches *perpendicular* throughout the entire piece. The only radiating spaces in an oval are on either side of the end stitch.

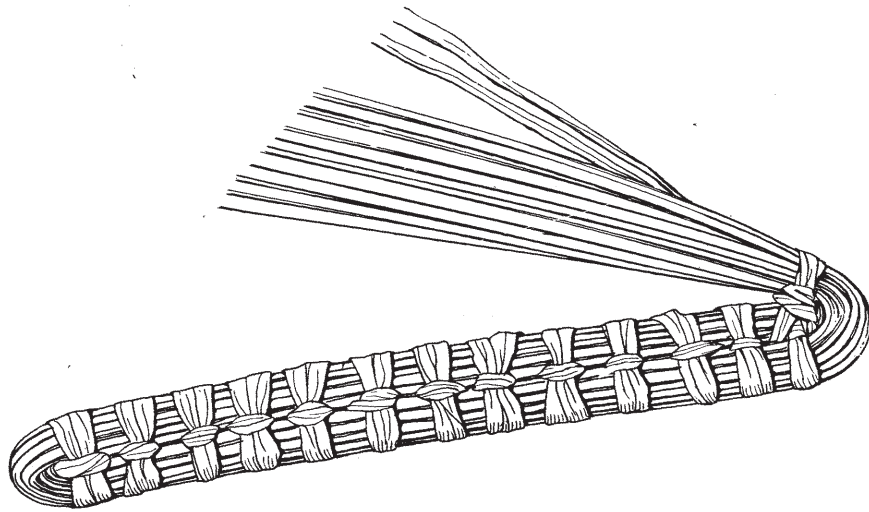


Fig. 2

When this first row on each side of the center is complete, mark your *point of beginning*.

Turn this end, taking a stitch directly in line with the center coil, then continue around, following the old stitches made by the first row. Take stitch in the other end this time.

*Splicing* must be made for the first few rows on the *sides* of the oval rather than on the ends and care taken to be sure you are carrying enough PINE NEEDLES to have a coil of uniform thickness on each end.

*Extra Stitches* are inserted *only* on either side of the end stitches. Keep the "end stitches" in a direct line with the center coil.

Third row. — Omit every other stitch on each side, taking the stitch always in the ends.

Now if the worker wishes, an attractive change may be made by introducing the Fern stitch, using each of these established stitches as the base of the Fern, or by starting on the first stitch, again omit every other stitch, making a wider stitch of your Fern. Fig. 3.



Designs may be introduced in oval pieces, using the Ti stitch in the same manner as described for round articles.

For firmness, at least two rows of the Ti stitch should be made before turning up for the rim of a tray and for the first row turned up, making stitches quite close together.

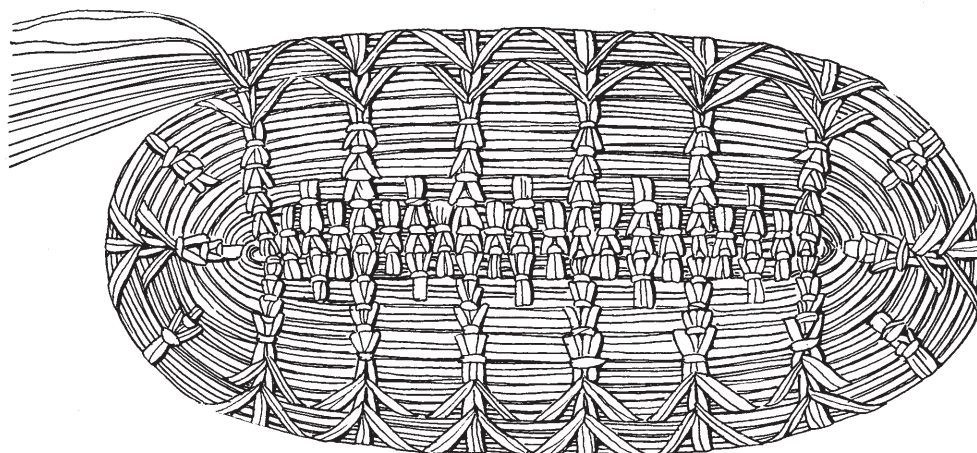


Fig. 3

If continuing this stitch after turning up on the rim, make according to directions for making the Ti stitch alike on both sides. As the *rim* is always more effectively made in the Fern stitch, these Ti stitches form a firm foundation.

The Fern stitches should meet on the outer edge of the rim for the purpose of firmness. The centers should be from three-quarters to one inch apart.

### FINISHING

When your basket or tray is finished, it should be of uniform size and thickness and the ending carefully concealed.

This is done, where no handles are made, in the following manner: about three stitches *before* the point of beginning, when ready for the last row, clip the coil *from the center*, reducing the strands about one-half in thickness. Take five or six stitches, then *increase* coil to the original size by splicing again and retain this thickness until the point at which you began reducing is again reached. Now clip again from the center, take one or two stitches, clip again, reducing the coil gradually, until all loose ends have been fastened.

After reaching the point of beginning, do not establish a new row of stitches, but from the original base of the preceding row of stitches, fasten loose ends to the work by going over the same stitches. The thread of raffia should be thinner for this.

If care is exercised in finishing, no uneven places will be apparent.

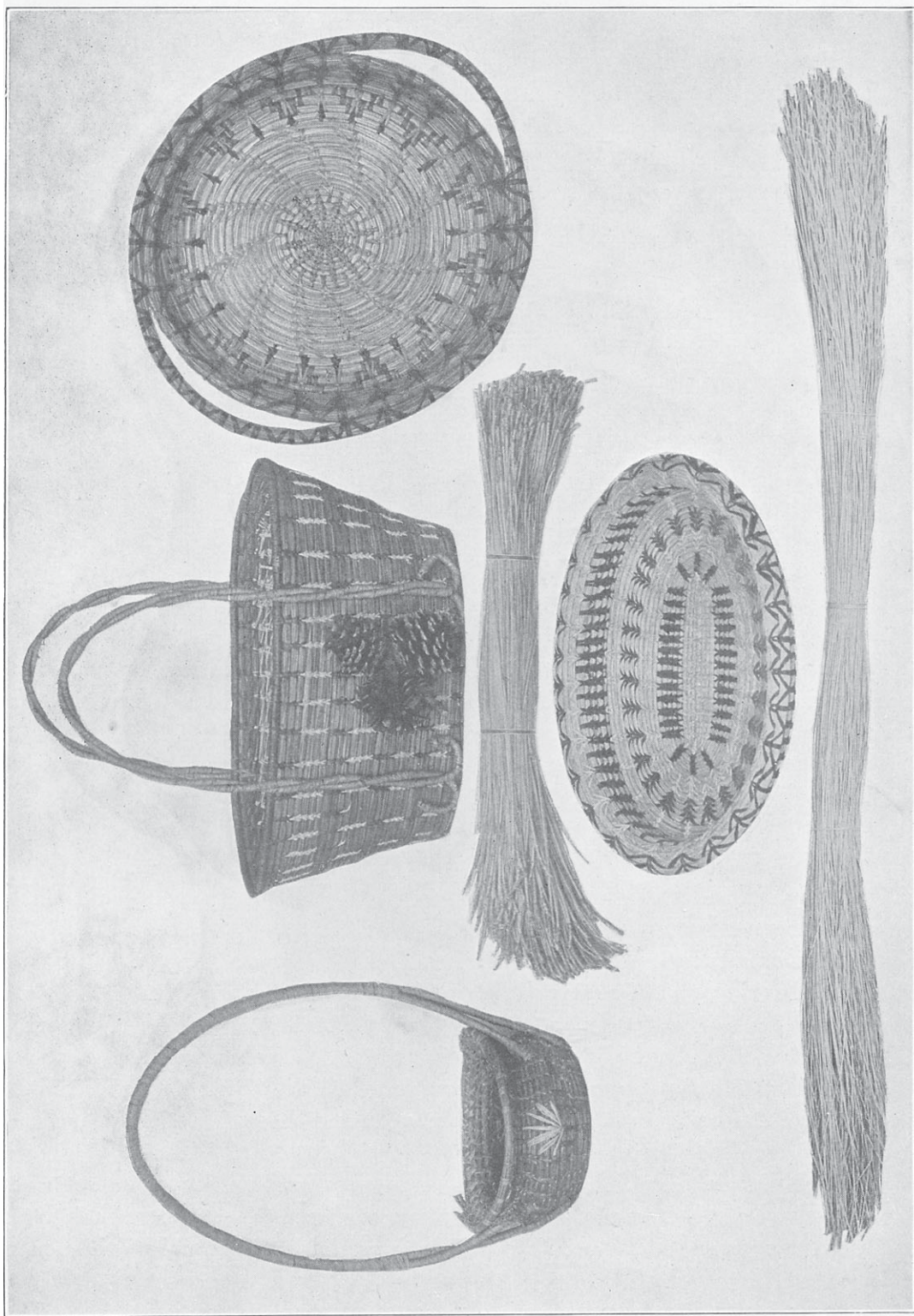


ILLUSTRATION SHOWS PINE-NEEDLES AND WIRE GRASS, ALSO ARTICLES MADE FROM BOTH MATERIALS

## HANDLES

When handles are to be made on trays, which are to follow the outline of the rim, proceed in the following manner, using the Fern stitch.

In order to obtain the necessary strength, a reed or some similar material answering the same purpose must be inserted in the strand of PINE NEEDLES. The reed, Nos. 3 to 6, according to the thickness of the strand being used, is cut about three inches from the end, with a bias cut extending to the end. With a sharp knife make two or three V-shaped notches on the round side of the reed and fasten this end securely, with the cut side *down*, under the strand of PINE NEEDLES, drawing thread tight with an over and over stitch passing over each notch.

Draw the loose PINE NEEDLES over the reed and continue making stitches as before until reaching the point from which the first handle is to start away from the edge. Fasten securely at this point which, in the case of an oval, is the second stitch to the *right* of the center straight stitch which follows the line of the center.

Now wrap PINE NEEDLES to the reed (completely covering it) with a thread of raffia which is to be removed after the handle is completed. When this handle is of sufficient length, fasten securely with two or three over and over stitches, to the second stitch to the *left* of the center straight stitch.

You will now have embraced five stitches with your independent handle.

Do not make this handle so large that it will be clumsy.

A space of one inch between the center of the curve of the handle and the center of the rim, which is your guide, is a good proportion.

Do not carry as many PINE NEEDLES in making the *first* handle as are used for the remainder of this row, for the reason that your ending is made on this first handle and the required thickness may be adjusted when finishing.

Continue fastening coil to the rim until the second stitch to the right of your second center straight stitch is reached. Fasten again securely, then make another independent handle.

This time, however, take your regular stitches on the handle. To make the stitch on the handle, the straight stitch is wrapped around the coil *twice*, firmly, then bringing the needle up through the bottom of this stitch, you are in position for the left slanting stitch. When completing the Fern, come up from the base thus established on this detached handle, just as when the two coils are being fastened together.

When this completed handle measures the same as the first handle, fasten securely to the second stitch from the center on the left. Continue until about three inches from the place of fastening the first end of the reed. Now cut the end of reed in the same bias cut as the first, but the stitches having held the work firmly in place, it is not necessary to fasten this to the work separately.

Complete the stitch in the usual way until the point of beginning, then finish loose ends of PINE NEEDLES *on the first handle*, making stitch as described for second handle, ending at the second fastening of the handle, from which point complete your Fern stitch with the right slanting stitch until around to this point again.

## HANDLES FOR A ROUND TRAY

The foregoing instructions apply also to a round tray, with the exception that it is necessary first to mark the two opposite center stitches from which the bulge of the handles take their position.

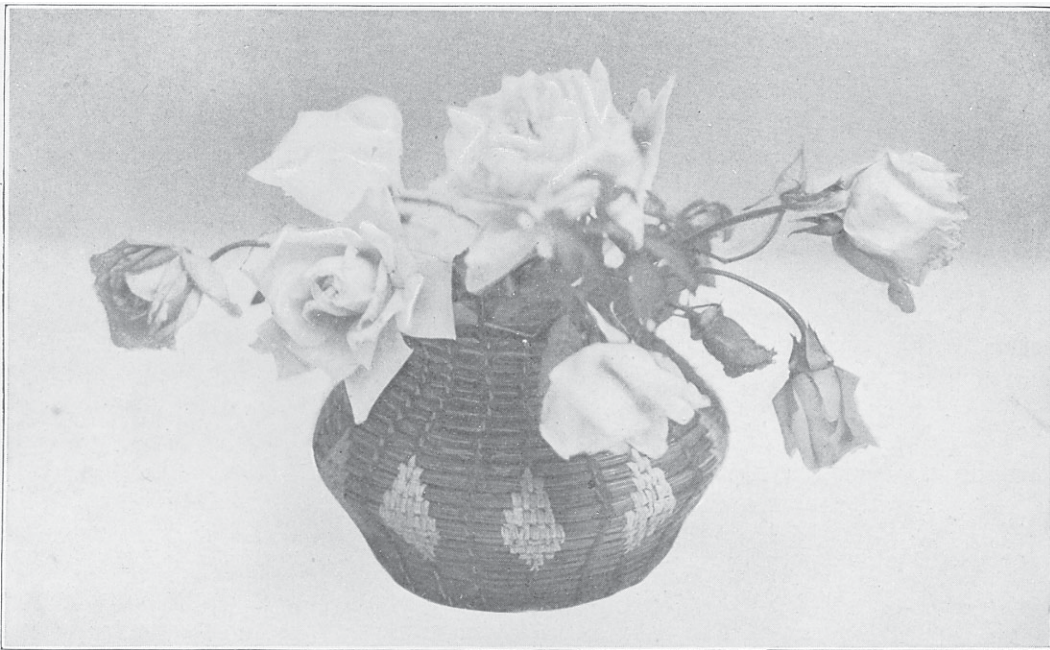
## LOOP HANDLES

Loop handles for trays are made also in the same general manner.

When starting the first loop, fasten securely and shape to the desired height. In the case of an oval tray, fasten to the first or second stitch to the right of the center straight stitch, on the *opposite* curve of the oval. Continue fastening then to rim of tray until the point at which the second loop of the handle is to start. Fasten securely, then twine the loose strands around the first loop, again fastening this to the work at the first or second stitch to the *left* of the center stitch, then continue until point of beginning.

*Detached Handles* may be made, either by using the stitches described or with a solid wrapping of raffia. Then fasten to the basket.

The solid wrapping is not recommended, however, if the basket is to have much use. It is impossible to prevent the wrapping from slipping and is not as lasting as when made with one of the stitches described.



## GLASS BOTTOMS

The effect of the design and the usefulness of your tray is greatly improved by the addition of a glass bottom.

Cut a pattern *exactly* the size and shape of the bottom of your tray, and have a thin piece of glass cut to this measure.

Join a No. 5 reed exactly the size of your tray, by cutting each end on the bias and fastening securely, then wrapping closely with raffia.

Clean your glass and fasten to the tray by means of this wrapped reed, sewing the reed to the sides of the tray with well concealed stitches.

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### DETAILED DIRECTIONS FOR MAKING OVAL SANDWICH TRAY

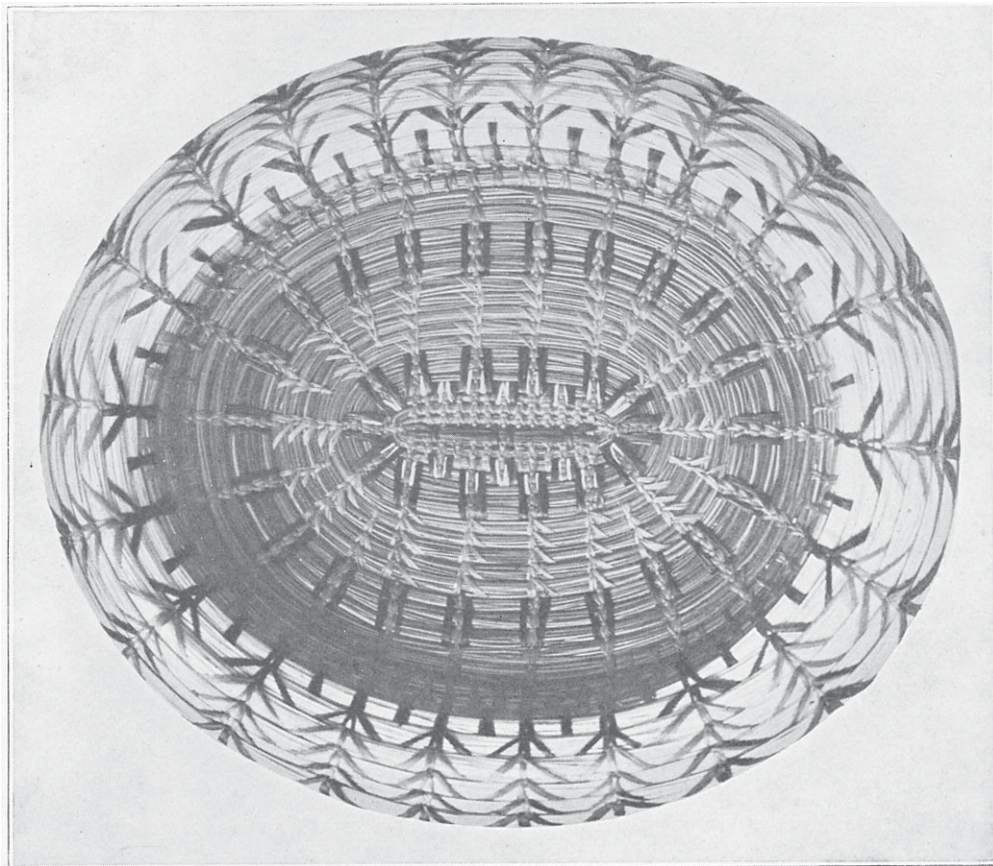
Materials required: about three-quarters of a pound pine needles, brown, one-half pound wire grass, or green pine needles.

Raffia, colors: bright orange, black, white, dark green.

Bright orange raffia is used for the center.

Select five clusters of pine needles, hold ends even and bind together by wrapping loosely until coil is about two and one-half inches long,

Turn and make thirteen Ti stitches, allowing one-quarter inch space between each stitch.



Cut remaining ends of coil close to the last stitch, turn and follow same stitches on the other side.

The first *end* stitch is made on the third or next turn.

Make three rows on each side of center, using bright orange.

Fourth row: dark green, omitting every other stitch, and inserting new stitch on either side of the end stitches.

Fifth row: same color, again omitting every other stitch, continuing for two more rows (making four rows dark green).

Eighth row: change to wheat stitch, using bright orange for five rows. Two new stitches are inserted in the ninth row, on each side of the end stitches.

Change to the Ti stitch using dark green, making five rows.

Next row, take two new stitches between each of the preceding stitches. (This forms a firm foundation for turning up the rim of tray.) This bottom should now measure about eight by ten inches and coil should contain ten to twelve clusters of pine needles.

Turn up, making three rows, following previous directions for making the stitch alike on both sides.

When coil in line with point of beginning has been reached, cut away most of the pine needles from the center of the coil, inserting Wire Grass in their place until the coil has reached its original thickness, which should be about three-eighths of an inch.

Make this row, using black raffia, following the original line of dark green stitches, on the bottom, the next stitch coming *between* the two extra stitches which were inserted when starting the rim.

Next row: black, using Fern stitch, on *every other* stitch. Commence to form the outward rolling rim on this row.

Next row: bright orange.

Next row: dark green.

Next row: bright orange (outlined on left and right slanting stitches with black, which is done after the row is completed with bright orange).

Last row: black.

EXTRA STITCHES: two threads of black outlining the center, caught together in three places.

Outline first row of dark green with white, then outline these same stitches again with black, carrying the outline to the end of the rows of dark green stitches.

Again outline the next *three* rows of dark green stitches with black.

*Note:* In giving measurements, it is impossible to give them exact, as the PINE NEEDLES vary in thickness slightly, and each worker must use her own judgment as to the thickness of the coil she is carrying.

The entire charm of this tray will be lost if the spaces between stitches are not *even*.

## DIRECTIONS FOR MAKING OPEN WORK-BASKET

The bottom is made, using the spiral wheat stitch, natural raffia. Start with fourteen (14) stitches, using three clusters of pine needles.

First two rows make Ti stitch.

Next fourteen rows, or until the bottom is six inches in diameter, use the spiral wheat stitch.

Next row, split *each stitch* of the preceding line of stitches, making a completed wheat stitch in each slanting stitch, viz., two wheat stitches from the one previous stitch.

Continue until one and one-half inches more have been made.

Finish ends at point of beginning. (It is not necessary to finish with the care that would be used if this joining were to be on the outer edge.)

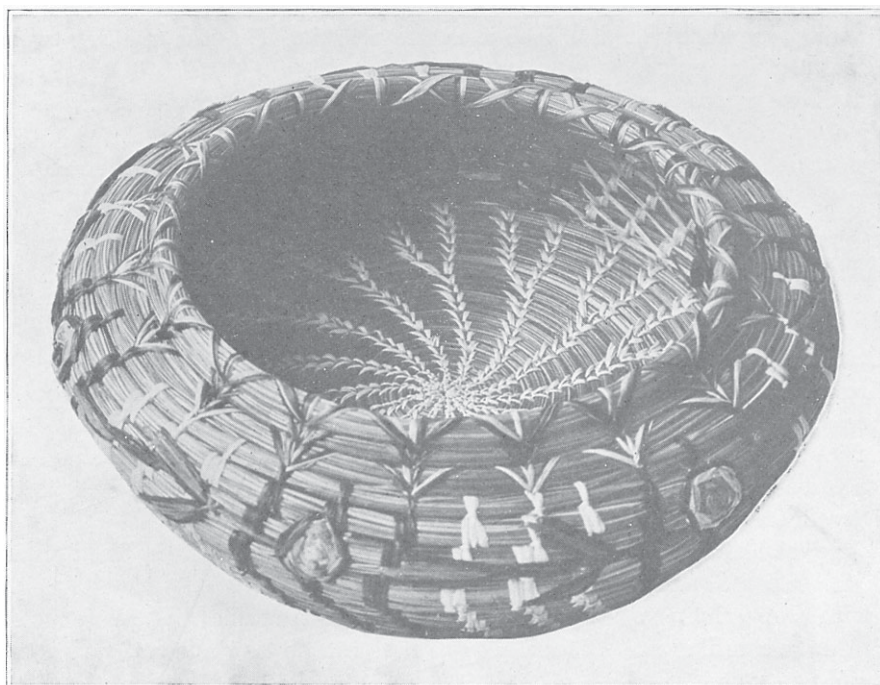
Start with a new coil of PINE NEEDLES, working in the *opposite* direction from that taken by the preceding rows. (This is done to bring the face of the work so it will show from the inside of the basket.)

Thread two needles, using black and natural raffia.

From the point of beginning, take three stitches, Ti stitch, black, three stitches, natural, alternating the colors thus around the circle, taking stitches *seven-eighths* of an inch apart, until thirty-six stitches have been made to the point of beginning again.

Next row: begin to shape the sides of the basket, turning this row down from the preceding row, away from the worker. Continue alternating the colors, three stitches black, three stitches natural, sloping each row outward slightly until six rows have been thus made. Each Ti stitch is made on these six rows by taking *both* stitches to the left of each knot, instead of one stitch on each side. This gives the slanting effect to the groups of stitches. This sixth row should be about one-half inch in thickness.

Next row: begin to draw the basket to a smaller shape, taking each Ti stitch to the *right* of the knot, continuing for two more rows.



Next row: thread same needle with light red and black, take a Fern stitch in every other stitch.

Next row: thread needle with light green and black, using Fern stitch.

Last row: thread needle with light red, light green and black, make a heavy roll effect standing up around the edge.

The depth of this basket, measured from the inside, is about three inches.

**EXTRA STITCHES:** The roses shown in the illustration are made, using dark red and light red raffia, alternating the arrangement of the colors in the six roses made. The long leaf forms are of dark green, the entire motif being outlined with black.

The roses are made by forming a small square in the center, overlapping corners, then forming a square again, working outward until the desired size. Two French knots form the centers. Each rose should be not over three-quarters of an inch in diameter.

The directions herewith given for making the three articles shown in the illustrations are for advanced workers, who have become skilled in taking all the stitches and in shaping.

The colors given have been tried and found very effective, but the worker may of course vary these according to her own taste and convenience.

### DIRECTIONS FOR MAKING HANGING BASKET

The basket on opposite page was made entirely of Wire Grass, about one pound being used.

Colors of raffia: black, yellow and dark orange.

Start with a ring about one half inch in diameter, using Ti stitch, making twenty-four stitches to point of beginning.

Make four more rows same stitch, sloping each row down, or away from the worker, and *slightly* outward.

Make four rows yellow, taking the spiral wheat stitch in every other stitch of the preceding row.

Make four rows black, same stitch, then four rows yellow, then three rows black. All these rows should have an outward slope.

Next row, black, and next two rows yellow, should be held straight down from the worker.

Next two rows yellow, slope outward again.

Next row, black, forms the handles. Take two Fern stitches, then form a handle, taking three stitches close together on the independent coil, fasten to the *second* stitch. Form four handles in this way. The center of the projecting handle should be directly in line with the omitted stitch.

Make five more rows black, drawing each row *in*.

These five rows and the remainder of the basket are made with the Fern stitch.

Finish this row off at the point of beginning.

Start with a new cluster of wire grass, using dark orange raffia. Work in the opposite direction. Make a rolling rim, of four heavy rows, but do not allow the rim to extend beyond the handles.

Cords for hanging are made by braiding strands of raffia using the three colors, black yellow and dark orange.

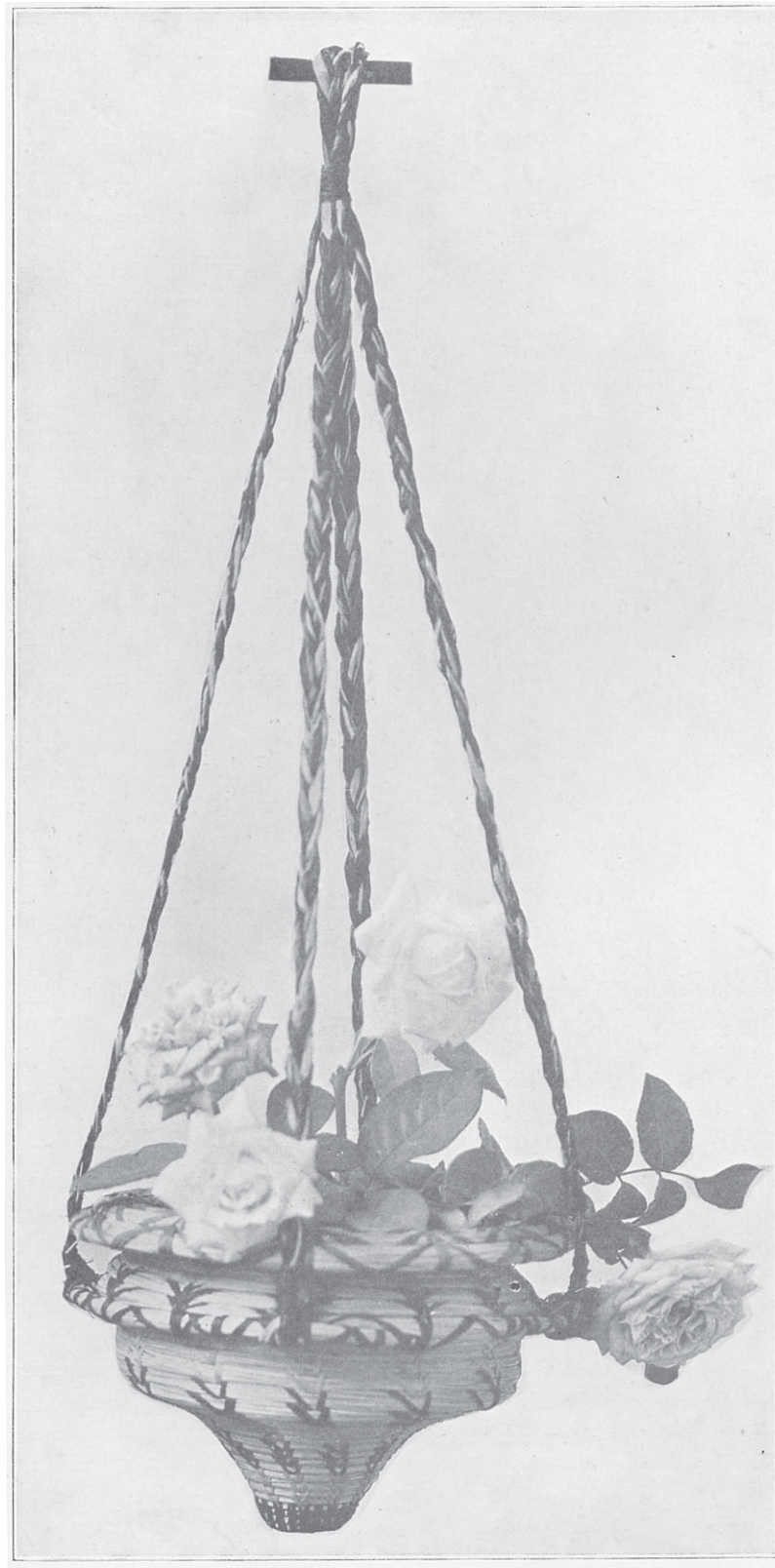
Braid two lengths, each measuring forty inches.

Fasten the ends of each braid to opposite handles.

Draw the four braids together about three inches from the top, fastening with black raffia.



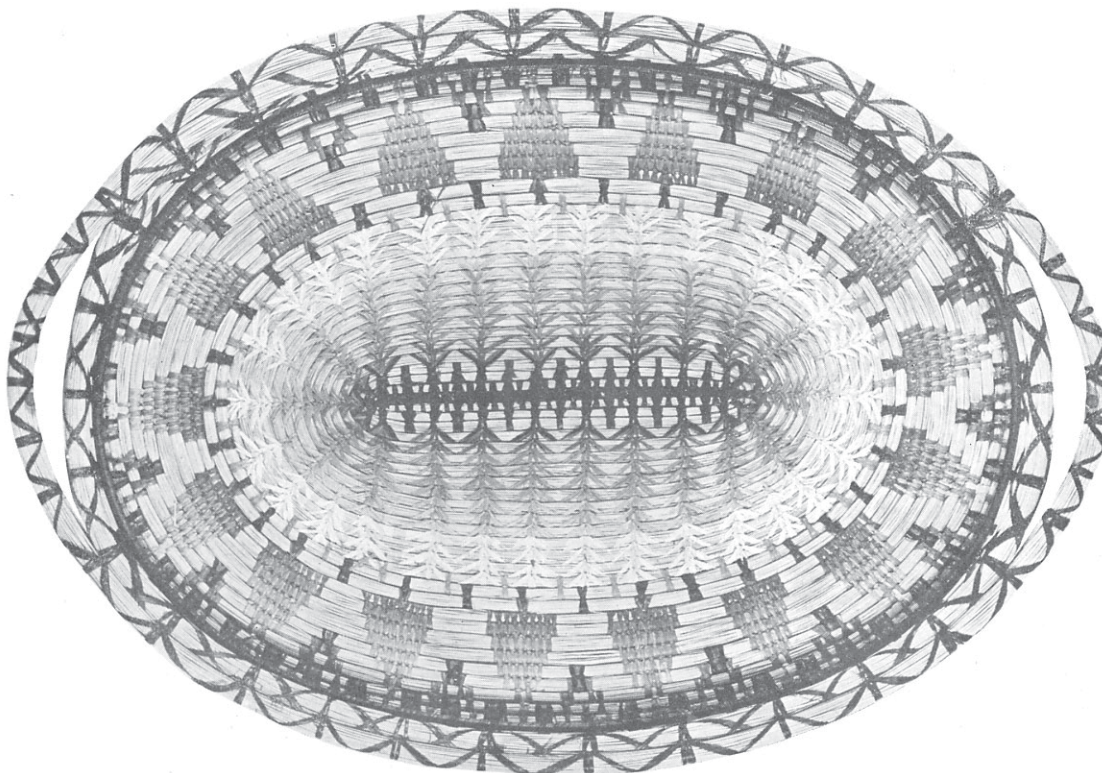
HANGING BASKET MADE FROM WIRE GRASS



### OVAL TRAY MADE FROM WIRE GRASS

Center measures six and one half inches. Use black raffia. Take twenty-nine stitches on center, following these same stitches for one row around the center.

Next row, omit every other stitch, making two rows thus. Thread needle with thin thread of both black and dark green raffia, and make Fern stitch, again omitting every other stitch. Next row, dark green raffia alone is used, then four rows light green raffia, one row gold, two rows tan, two rows natural and two rows bleached.



18½ inches long including handles 13½ inches wide.

The tray should now measure six and one-half inches by eleven inches.

Next row, take Ti stitch between each Fern stitch, spacing about three-quarters of an inch apart. (It will be found necessary to insert extra stitches on each end in order to make the spaces between stitches even.) This row is light green. Next row, black, between each stitch of the preceding row. Next row, dark brown on every other stitch. This stitch forms the trunk of the tree. Next row: take four stitches, dark green, to the right and *quite close* to the brown stitch previously made, one stitch directly over the brown stitch, then four more *close* to the left of the brown stitch. These stitches are made as close as possible together. Next row: using light green raffia, decrease the number of stitches, one on each side, then decrease again on the next two rows in the same manner. Next row, five stitches of gold are made, then half way between each motif, take one stitch of golden brown which is outlined in black after the work is completed. Next row: two stitches light green over the stitches of gold made in the preceding row, one stitch in brown on either side of previous

brown stitch made. Next row, one stitch bleached between two light green stitches, one stitch brown on either side of brown stitches. Next two and last rows before turning up are made with brown, taking stitches about one-half inch apart, then outlining every other stitch with black.

Turn up and make two rows Ti stitch in black, then on every other stitch make Fern stitch for two rows, the last row being almost double the thickness of the others. Part of this thickness, however, is made by inserting a No. 4 reed, which should follow the entire top row, being careful to conceal carefully in the coil of Wire Grass. The next row forms the handle and is shaped outward as shown in illustration carrying reed until opposite point of beginning is reached.



6-inch base,  $10\frac{1}{2}$  inches diameter at widest point,  $5\frac{3}{4}$  inches deep.

### JARDINIERE MADE FROM PINE NEEDLES

To make the work easier, this was started on a wooden base six inches diameter, following the holes made for the stitches.

Brown pine needles and golden brown raffia were chosen for this most attractive article. The size of the coil in the entire article is almost uniform, being about three-eighths of an inch in thickness.

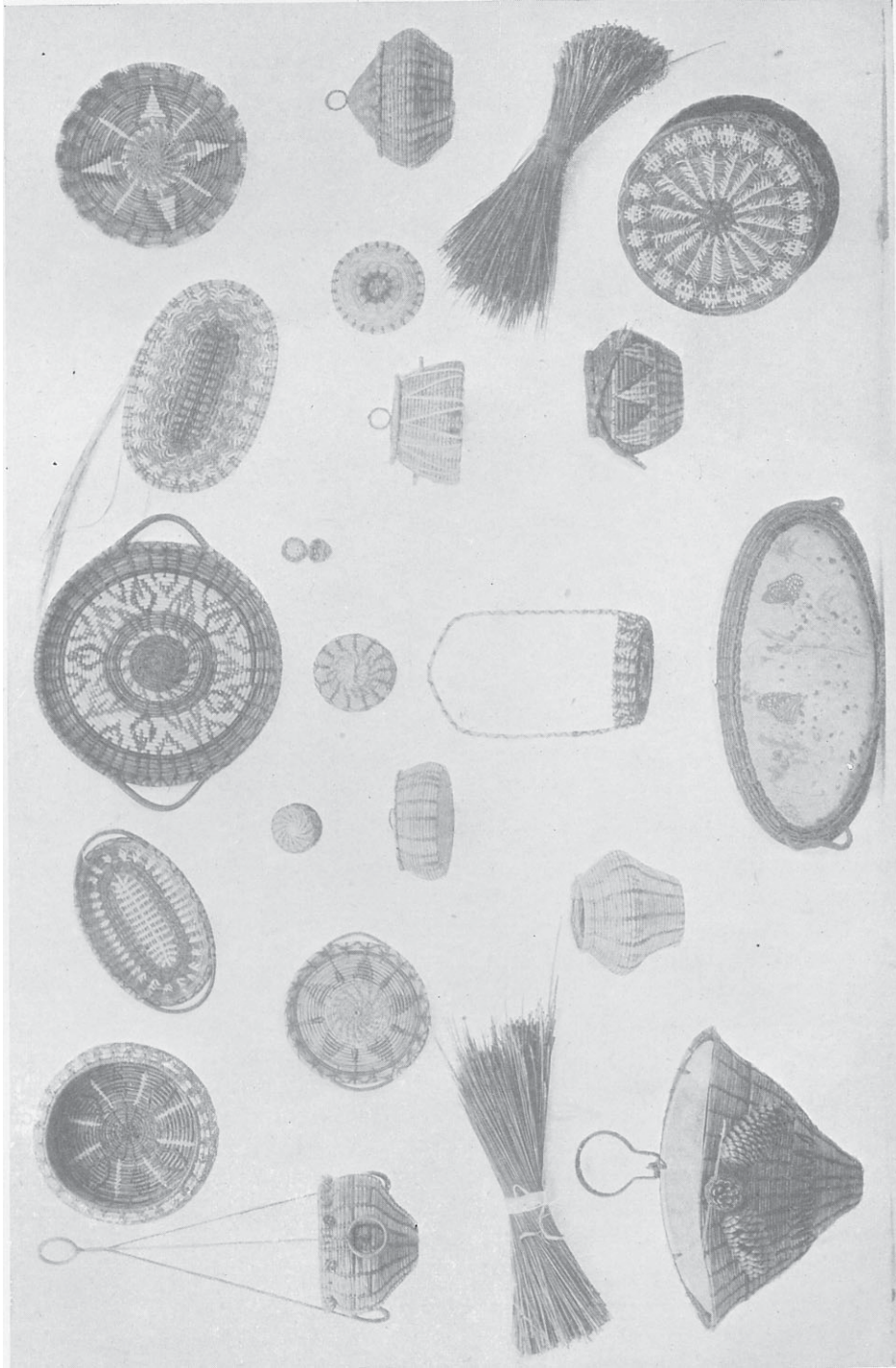
Each row slopes outward slightly. Make nineteen rows without inserting new stitches, then four rows, inserting new stitch between each old stitch. Next row, wrap coil of needles with same color for entire row, join to preceding row, using gold raffia over new line of stitches and golden brown over old stitches. The motif is formed on the stitch of gold raffia, taking one stitch to the right and one to the left of each stitch on preceding row, continuing brown stitch between each motif. On third row made thus, one stitch of green is taken in center of motif. Next two rows, gold on outside and green in center of motif.

Six rows form the motif, all being held in a perpendicular position.

Next row, again wrap solid coil, join to work with brown, drawing this row *in* slightly. Complete by making six rows, each one drawn *in*, to form a graceful top.

The stitches on these last six rows should be about three quarters of an inch apart.

After the article is completed, outline each motif first with dark brown, then with white, then outline the green center of each motif with dark brown. These outline threads should be quite thin and of uniform size.



BASKETS MADE FROM PINE NEEDLES AND WIRE GRASS

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