

Chapter 1 : Just Patterns Magazine

This collection of basketry techniques is the result of many months of research; never before have so many varieties of the craft from so many parts of the world been covered in a single volume.

Sources Materials used in basketry vary, depending upon the type of basket being made, its intended function, the tastes of the maker and the materials available. A basket used for heavy loads would use stiff, sturdy material such as cedar withe or cedar root. A container made to fold flat requires flexible material such as spruce root. A basket made for sale and not intended for actual use can use especially fine, thin or delicate materials in its construction. Some of the more common materials used in basketry include cedar bark, cedar root, spruce root, cattail leaves and tule. Elements used for decoration include maidenhair fern stems, horsetail root, red cherry bark and a variety of grasses. These materials vary widely in color and appearance. Some have a matte surface, while others, such as red cherry bark, appear shiny.

Gathering and Processing the Materials

Most raw materials used in weaving are harvested or gathered at specific times of the year. This ensures that the materials are collected when they are best suited for weaving. Weavers understand the growing cycles of the natural materials they use and recognize when a tree or plant is ready for harvesting. Often, special prayers are said or songs are sung by the weaver while she gathers and processes her materials. Most materials are collected in the spring or early summer. This includes grasses, which must be picked at just the right time. If it is too early in the season, certain grasses are too soft or narrow for weaving. Other kinds, such as reed canary grass, need to be harvested before the plant blooms. Catherine Pascal, a Mount Salish weaver, describes the process of collecting and preparing this grass: We pick it along the highway up the valley before it blooms. Then we steam it or put it in boiling water and leave it on the line for a whole week. Then we cut it up all in bundles and put it away till we use it.

Steltzer

The bark of both red and yellow cedar is gathered when the tree sap is running, normally between April and July. The sap allows the bark to be pulled off easily from the tree. To obtain a long, even length of bark, the weaver makes a horizontal cut into the tree several feet from the ground, then pulls the bark away from the tree. As the strip travels up the trunk, the weaver backs away from the tree. The strip, usually a few inches wide, is removed from the tree with a twisting motion. As long as only one or two strips are taken from the same tree, the removal of the bark will not harm the tree. Once removed, the outer cedar bark is removed from the inner bark by folding and peeling the bark by hand. Stubborn spots on the bark may require the use of a knife. It is the inner bark which is used for basketry. The inner bark is washed, dried and gathered into bundles. It can now be stored for later weaving projects. Spruce or cedar root can be gathered at any time of the year, although cedar root is often collected in the spring, at the same time when the bark is harvested. Roots growing along a beach or sandy river bank are easiest to collect. The most preferable roots are long, straight and even. Roots are carefully pulled from the ground by hand or with the help of a digging implement. This task requires patience and physical strength. In order not to harm the trees, usually only one root is removed from each tree. After they are gathered, the roots are bundled and heated over a fire. After heating, the roots are unbundled and pulled through a split wooden stick which removes the outer bark. The roots are then split one or more times, rebundled and stored until needed. If properly prepared and stored, materials can be kept for years before use. Although stored dry, materials are soaked in water before they are used in weaving. This makes them pliable and easier to use. While the basket maker is working, the weaving materials and the object being made are constantly moistened to keep them flexible.

Dyeing Materials

Grasses as well as roots, bark and stems are sometimes dyed before they are used in weaving. There are a number of natural dye sources which provide a wide palette of colors. Red can be obtained from wild cranberries, nettle, hemlock bark, alder bark, alder wood and sea-urchin juice. Lichen, wolf moss and Oregon grape root provide yellow. Salal berries are a source for dark blue color, while copper oxides provide a green-blue pigment. Willow bark supplies brown tints. Charcoal and sulfur-spring mud are two sources of black pigment. Soaking material such as hemlock bark or cherry bark in water with iron material such as iron nails also produces a black color. The material might be soaked for up to a full year to achieve the desired color. Aniline dyes, introduced by European traders in the late s, provided brighter colors and a wider color

range than most natural dyes. Many weavers switched to commercial pigments when they became available, producing baskets with vibrantly colored designs. Today, some weavers choose to use commercial pigments for dyeing weaving materials, while many others prefer to use natural sources for dyes. The Decline of Natural Materials One problem facing many contemporary weavers is the decline of certain raw materials used in basketry making. This scarcity is due in large part to the destruction of natural habitat where raw materials are found. Clear-cut logging removes old growth cedars which supply the best tree roots. Wetland areas, a rich source for many weaving materials, have been subject to pollutants and draining which kill off or reduce the plant life. The introduction of invasive, exotic plant species has also negatively affected many indigenous plants. Additionally, some of the best gathering places for basketry materials have restrictions on their use. Weavers may be unable to collect or harvest the materials they need in such places.

Chapter 2 : Basket weaving - Wikipedia

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Basketry, art and craft of making interwoven objects, usually containers, from flexible vegetable fibres, such as twigs, grasses, osiers, bamboo, and rushes, or from plastic or other synthetic materials. The containers made by this method are called baskets. He created dust and spread it on the hurdle. Many other creation myths place basketry among the first of the arts given to humans. The Dogon of West Africa tell how their first ancestor received a square-bottomed basket with a round mouth like those still used there in the 20th century. This basket, upended, served him as a model on which to erect a world system with a circular base representing the sun and a square terrace representing the sky. Like the decorative motifs of any other art form, the geometric, stylized shapes may represent natural or supernatural objects, such as the snakes and pigeon eyes of Borneo, and the kachina deified ancestral spirit, clouds, and rainbows of the Hopi Indians of Arizona. The fact that these motifs are given a name, however, does not always mean that they have symbolic significance or express religious ideas. Sometimes symbolism is associated with the basket itself. Among the Guayaki Indians of eastern Paraguay, for example, it is identified with the female. The men are hunters, the women are bearers as they wander through the forest; when a woman dies, her last burden basket is ritually burned and thus dies with her. Though it would appear that basketry might best be defined as the art or craft of making baskets, the fact is that the name is one of those the limits of which seem increasingly imprecise the more one tries to grasp it. The category basket may include receptacles made of interwoven, rather rigid material, but it may also include pliant sacks made of a mesh indistinguishable from netting or garments or pieces of furniture made of the same materials and using the same processes as classical basketmaking. In fact, neither function nor appearance nor material nor mode of construction are of themselves sufficient to delimit the field of what common sense nevertheless recognizes as basketry. In this discussion the word is taken to mean a handmade assemblage of vegetable fibres that is relatively large and rigid, so as to make a continuous surface, usually but not exclusively a receptacle. The consistency of the materials used distinguishes basketry, which is handmade, from weaving, in which the flexibility of the threads requires the use of an apparatus to put tension on the warp, the lengthwise threads. What basketry has in common with weaving is that both are means of assembling separate fibres by twisting them together in various ways. Materials and techniques There is no region in the world, except in the northernmost and southernmost parts, where people do not have at their disposal materials such as twigs, roots, canes, and grasses that lend themselves to the construction of baskets. The variety and quality of materials available in a particular region bears on the relative importance of basketry in a culture and on the types of basketry produced by the culture. Rainy, tropical zones, for example, have palms and large leaves that require plaiting techniques different from those required for the grass stalks that predominate in the dry, subtropical savanna regions or for the roots and stalks found in cold temperate zones. The interrelationship between materials and methods of construction might in part explain why the principal types of basketry are distributed in large areas that perhaps correspond to climatic zones as much as to cultural groups: There is also a connection between the materials used and the function of the basket, which determines whether rigid or soft materials either as found in nature or specially prepared are used. In East Asia, for example, twined basketry fashioned out of thin, narrow strips called laths of bamboo is effective for such objects as cages and fish traps that require solid partitions with openings at regular intervals. Soft and rigid fibres are often used together: Finally, materials are chosen with a view toward achieving certain aesthetic goals; conversely, these aesthetic goals are limited by the materials available to the basket maker. The effects most commonly sought in a finished product are delicacy and regularity of the threads; a smooth, glossy surface or a dull, rough surface; and colour, whether natural or dyed. Striking effects can be achieved from the contrast between threads that are light and dark, broad and narrow, dull and shiny contrasts that complement either the regularity or the decorative motifs obtained by

the intricate work of plaiting. Despite an appearance of almost infinite variety, the techniques of basketry can be grouped into several general types according to how the elements making up the foundation the standards, which are analogous to the warp of cloth are arranged and how the moving element the thread holds the standards by intertwining among them.

Coiled construction The distinctive feature of this type of basketry is its foundation, which is made up of a single element, or standard, that is wound in a continuous spiral around itself. The coils are kept in place by the thread, the work being done stitch by stitch and coil by coil. Variations within this type are defined by the method of sewing, as well as by the nature of the coil, which largely determines the type of stitch.

Spiral coiling The most common form is spiral coiling, in which the nature of the standard introduces two main subvariations: Many other variations of spiral coiling are possible. Distribution of this type of basketry construction extends in a band across northern Eurasia and into northwest North America; it is also found in the southern Pacific region China and Melanesia and, infrequently, in Africa Rhodesia.

Sewed coiling Sewed coiling has a foundation of multiple elements—a bundle of fine fibres. Sewing is done with a needle or an awl, which binds each coil to the preceding one by piercing it through with the thread. The appearance varies according to whether the thread conceals the foundation or not bee-skep variety or goes through the centre of the corresponding stitch on the preceding coil split stitch, or furcate. This sewed type of coiled ware has a very wide distribution: A variety of sewed coiling, made from a long braid sewed in a spiral, has been found throughout North Africa since ancient Egyptian times.

Half-hitch and knotted coiling In half-hitch coiling, the thread forms half hitches simple knots holding the coils in place, the standard serving only as a support. There is a relationship between half-hitch coiling and the half-hitch net without a foundation, the distribution of which is much more extensive. In knotted coiling, the thread forms knots around two successive rows of standards; many varieties can be noted in the Congo, in Indonesia, and among the Basket Makers, an ancient culture of the plateau area of southwestern United States, centred in parts of Arizona, New Mexico, Colorado, and Utah. The half-hitch and knotted-coiling types of basketry each have a single element variety in which there is no foundation, the thread forming a spiral by itself analogous to the movement of the foundation in the usual type. An openwork variety of the single element half hitch called cycloid coiling comes from the Malay area; and knotted single-element basketry, from Tierra del Fuego and New Guinea.

Noncoiled construction Compared to the coiled techniques, all other types of basketry have a certain unity of construction: Nevertheless, if one considers the part played by the standards and the threads, respectively, most noncoiled basketry can be divided into three main groups.

Wattle construction A single layer of rigid, passive, parallel standards is held together by flexible threads in one of three ways, each representing a different subtype. The twining may be close or openwork or may combine tight standards and spaced threads. Close twining mainly occurs in three zones: Central Africa, Australia, and western North America, where there are a number of variations such as twilled and braided twining and zigzag or honeycomb twining. The openwork subtype is found almost universally because it provides a perfect solution to the problem of maintaining rigid standards with even spacing for fish traps and hurdles portable panels used for enclosing land or livestock. Using spaced threads, this subtype is also used for flexible basketry among the Ainu of northern Japan and the Kuril Islands and sporadically throughout the northern Pacific. Double-thick wattle-woven tray, from the former Ruanda-Urundi, Africa. Courtesy of the Cambridge University Museum of Archaeology and Anthropology

Lattice construction In lattice construction a frame made of two or three layers of passive standards is bound together by wrapping the intersections with a thread. The ways of intertwining hardly vary at all and the commonest is also the simplest: This method is widely used throughout the world in making strong, fairly rigid objects for daily use: The same method, moreover, can be adapted for decorative purposes, with threads—often of different colours—to form a variety of motifs similar to embroidery. This kind of lattice construction appears mainly among the Makah Indians of the U. Pacific Northwest and in Central and East Africa.

Matting or plaited construction Standards and threads are indistinguishable in matting or plaited construction; they are either parallel and perpendicular to the edge straight basketry or oblique diagonal basketry. Such basketry is closest to textile weaving. The materials used are almost always woven, using the whole gamut of weaving techniques check, twill, satin, and innumerable decorative combinations. Depending on the material and on the technique used, this type of construction lends itself to a wide variety of

forms, in particular to the finest tiny boxes and to the most artistic large plane surfaces. It is widely distributed but seems particularly well adapted to the natural resources and to the kind of life found in intertropical areas. The regions where it is most common are different from, and complementary with, those specializing in coiled and twined ware; that is, eastern and southeastern Asia from Japan to Malaysia and Indonesia, tropical America, and the island of Madagascar off the east coast of Africa. The intermediate type with two layered elements, one woven is known as hexagonal openwork and is the technique most common in openwork basketry using flat elements. It has a very wide distribution: A closely woven fabric in three layers, forming a six-pointed star design, is found on a small scale in Indonesia and Malaysia. These, combined with the possible contrasts of colour and texture, would seem to provide extensive decorative possibilities. Each particular type of basketry, however, imposes certain limitations, which may lead to convergent effects: Each type, also, allows a certain range of freedom in the decoration within the basic restrictions imposed by the rigidity of the interlaced threads, which tends to impose geometric designs or at least to geometrize the motifs. In general, the two main types of basketry—plaited and coiled—lend themselves to two different kinds of decoration. Coiled basketry lends itself to radiating designs, generally star- or flower-shaped compositions or whirling designs sweeping from the centre to the outer edge. Plaited basketry, whether diagonal or straight, lends itself to over-all compositions of horizontal stripes and, in the detail, to intertwined shapes that result from the way two series of threads, usually in contrasting colours, appear alternately on the surface of the basket. Because of their intrinsic decorative value—and not because the medium dictates it—these shapes and motifs have been reproduced in such materials as wood, metal, and clay. Some notable examples are the interlacing decorations carved on wood in the Central African Congo; basketry motifs engraved into metalwork and set off with inlaid silver by Frankish artisans in the Merovingian period 6th to 8th century; and osier patterns molded basketwork designs developed in 18th-century Europe to decorate porcelain. Household basketry objects consist primarily of receptacles for preparing and serving food and vary widely in dimension, shape, and watertightness. Baskets are used the world over for serving dry food, such as fruit and bread, and they are also used as plates and bowls. Sometimes—if made waterproof by a special coating or by particularly close plaiting—they are used as containers for liquids. By dropping hot stones into the liquid, the Hupa Indians of northwestern California even boil water or food in baskets. Openwork, which is permeable and can be made with mesh of various sizes, is used for such utensils as sieves, strainers, and filters. Such basketry objects are used in the most primitive cultures as well as in the most modern the tea strainers used in Japan, for example. The flexibility of work done on the diagonal is put to particularly ingenious use by the Africans in beer making and, above all, by Amazonian Indians in extracting the toxic juices from manioc pulp a long basketwork cylinder is pulled down at the bottom by ballasting and, as it gets longer, compresses the pulp with which it had previously been filled. Finally, basketry plays an important part as storage containers. For personal possessions, there are baskets, boxes, and cases of all kinds—nested boxes from Madagascar, for example, which are made in a graduated series so that they fit snugly one within another, or caskets with multiple compartments from Indonesia. For provisions, there are baskets in various sizes that can be hung up out of the reach of predators, and there are baskets so large that they are used as granaries. In Sudan in Africa, as in southern Europe, these are usually raised off the ground on a platform and sheltered by a large roof or stored in the house, particularly in Mediterranean regions; for preserving cereals they are sometimes caulked with clay. Some of these granaries are not far from being houses. Basketry used in house construction, however, usually consists of separately made elements that are later assembled; partitions of varying degrees of rigidity used as walls or to fence in an enclosure; roofs made of great basketry cones in Chad, for example; and, above all, mats, which have numerous uses in the actual construction as well as in the equipping of a house. Probably the oldest evidence of basketry is the mud impressions of woven mats that covered the floors of houses in the Neolithic c. Mats were used in ancient Egypt to cover floors and walls and were also rolled up and unrolled in front of doorways, as is shown by stone replicas decorating the doorways of tombs dating from the Old Kingdom, c. It is known from paintings that they were made of palm leaves and were decorated with polychrome multicoloured stripes, much like the mats found in Africa and the Near East. Two notable examples of modern mats are the pliant ones, made of pandanus leaves, found in southern Asia and Oceania

and the tatami, which provide the unit of measurement of the surface area of Japanese dwellings. Just as basketry has been used for making containers and mats, so from ancient times to modern it has been used for making such pieces of furniture as cradles, beds, tables, and various kinds of seats and cabinets. In addition to the use of basketry for skirts and loincloths particularly common in Oceania, supple diagonal plaiting has even been used to make dresses Madagascar. Plaited raincoats exist throughout eastern Asia as well as Portugal. Basketry most frequently is used for shoes particularly sandals, some of which come close to covering the foot and are plaited in various materials, and, of course, for hats—the conical hat particularly common in eastern Asia, for example, and the skullcaps and brimmed hats found in Africa, the Americas, and much of Europe. In addition to clothes themselves, there are numerous basketry accessories: In West Africa there are even chains made of fine links and pendants plaited in a beautiful, bright yellow straw in imitation of gold jewelry.

Never before have so many varieties of basketry techniques from so many parts of the world been covered in a single volume. The traditional methods-coiling, twining, wickerwork, splintwork, and plaiting-are described in detail, and special attention is given to the specific materials, beginnings.

They can be used for food gathering, processing hides, cooking, water containers, sifting seeds, processing clay, drying meats and fruits, shelter, clothing and much more! Have you ever thought about how our clothing is just a well-made basket with tiny, tiny weaves? Native American Basket Weaving: Plaiting This is perhaps the most classic technique which most people picture when they think of as Native American basket weaving. These baskets can be beautiful but also very rugged and sturdy. They are often made out of flat slats of material such as oak or ash splints, river cane, and cedar. Plaiting is very simple. Start with the base and weave the slats together in an over-under pattern. Each following slat should go over where the previous slat went under. At some point you will fold the slats upwards and start on the sides. To finish the rim you can fold the slats back down and tuck them under a previous slat. There are infinite variations, beautifying additions, and more advanced techniques. Twining Twining is a very common technique in traditional Native American basket weaving. It is also used to make blankets, sandals, mats, nets, sacks, capes and shirts. As you can see in the diagram, it works by threading two or more horizontal strands the weft between the verticals the warp. Of course there are many variations on this technique as well. This same technique can be used with round, slightly stiff material like willow to make quick and practical survival baskets. Use long, straight, flexible twigs that are seasoned but soaked in water for several days so that they can bend without breaking. Coiling Coiling is another method that is very common in traditional basket making. It was often done using grass stems for the central piece, wrapped with split rootlets from plants such as sedge, fern, or conifer trees. The central piece could also be thin willow branches, or pine needles. This method can be used to make simple pine needle baskets or it can be used to make some of the most beautiful complex baskets even ones that are waterproof! Other Simple Containers There are many other simple methods for containers that primitive people have employed for thousands of years similar to Native American basket weaving. Flat pieces of bark or hide can be folded and used to make a countless variety of useful containers such as bowls, buckets, quivers, shelter, mats, etc. Other options are a folded leaf, a hole in the ground lined with hide, an animal stomach, gourds, sea shells, turtle shells, coal burned logs, or simply a boulder with a depression in it that holds water. Learn More A simple and quick way to make a useful and versatile container is to take a wet piece of rawhide, fill it with pebbles, bunch it together and tie it shut. When it is dry it will be a ready to contain practically anything you can fit in it! There is something about the aesthetics of baskets that everybody loves. It is a fun and satisfying craft project and can connect us to the land as we search for and gather materials. It can connect us to our ancestors who, no matter where in the world we are from, made and used baskets. Finally, it is an art form that when mastered is simply awe inspiring, like this coiled Apache basket from the J. I hope this article has given you some insight into the basics of basketry and inspires you to experiment with your local materials to make something useful and beautiful!

Chapter 4 : How to Understand Basic Basket Weaving Techniques: 5 Steps

Basketry: Basketry, art and craft of making interwoven objects, usually containers, from flexible vegetable fibres, such as twigs, grasses, osiers, bamboo, and rushes, or from plastic or other synthetic materials.

Materials used in basketry[edit] Bending vines for basket construction in Pohnpei Weaving with rattan core also known as reed is one of the more popular techniques being practiced, because it is easily available. Also, while traditional materials like oak, hickory , and willow might be hard to come by, reed is plentiful and can be cut into any size or shape that might be needed for a pattern. This includes flat reed, which is used for most square baskets; oval reed, which is used for many round baskets; and round reed, which is used to twine; another advantage is that reed can also be dyed easily to look like oak or hickory. The type of baskets that reed is used for are most often referred to as "wicker" baskets, though another popular type of weaving known as "twining" is also a technique used in most wicker baskets. Wicker baskets are often used to store grain. Many types of plants can be used to create baskets: Willow was used for its flexibility and the ease with which it could be grown and harvested. Willow baskets were commonly referred to as wickerwork in England. For example, a group in Ibadan led by Achenyo Idachaba have been creating handicrafts in Nigeria. A basket may also have a lid, handle, or embellishments. Most baskets begin with a base. The base can either be woven with reed or wooden. A wooden base can come in many shapes to make a wide variety of shapes of baskets. The "static" pieces of the work are laid down first. In a round basket, they are referred to as "spokes"; in other shapes, they are called "stakes" or "staves". Then the "weavers" are used to fill in the sides of a basket. A wide variety of patterns can be made by changing the size, colour, or placement of a certain style of weave. To achieve a multi-coloured effect, aboriginal artists first dye the twine and then weave the twines together in elaborate patterns. History[edit] While basket weaving is one of the widest spread crafts in the history of any human civilization , it is hard to say just how old the craft is, because natural materials like wood, grass, and animal remains decay naturally and constantly. So without proper preservation, much of the history of basket making has been lost and is simply speculated upon. The oldest known baskets have been carbon dated to between 10, and 12, years old, earlier than any established dates for archaeological finds of pottery , and were discovered in Faiyum in upper Egypt. However, baskets seldom survive, as they are made from perishable materials. The most common evidence of a knowledge of basketry is an imprint of the weave on fragments of clay pots, formed by packing clay on the walls of the basket and firing. During the Industrial Revolution , baskets were used in factories and for packing and deliveries. Wicker furniture became fashionable in Victorian society. During the World Wars, thousands of baskets were used for transporting messenger pigeons. There were also observational balloon baskets, baskets for shell cases and airborne pannier baskets used for dropping supplies of ammunition and food to the troops. Natural vine basketry[edit] Because vines have always been readily accessible and plentiful for weavers, they have been a common choice for basketry purposes. Pliable materials like kudzu vine to more rigid, woody vines like bittersweet, grapevine, honeysuckle, wisteria and smokevine are good basket weaving materials. Although many vines are not uniform in shape and size, they can be manipulated and prepared in a way that makes them easily used in traditional and contemporary basketry. Most vines can be split and dried to store until use. Once vines are ready to be used, they can be soaked or boiled to increase pliability. The extremely well-preserved Early Neolithic ritual cave site of Nahal Hemar yielded thousands of intact perishable artefacts, including basketry containers, fabrics, and various types of cordage. Since palms are found in the south, basket weaving with this material has a long tradition in Tamil Nadu and surrounding states. East Asian basketry[edit] Basket making in Hainan , China. The material is bamboo strips. Chinese bamboo weaving , Taiwanese bamboo weaving , Japanese bamboo weaving and Korean bamboo weaving go back centuries. Bamboo is the prime material for making all sorts of baskets, since it is the main material that is available and suitable for basketry. Other materials that may be used are ratan and hemp palm. Pacific basketry[edit] Basketry is a traditional practice across the Pacific islands of Polynesia. It uses natural materials like pandanus , coconut fibre , hibiscus fibre , and New Zealand flax according to local custom. Baskets are used for food and general storage, carrying

personal goods, and fishing. Arctic and Subarctic[edit] Arctic and Subarctic tribes use sea grasses for basketry. At the dawn of the 20th century, Inupiaq men began weaving baskets from baleen , a substance derived from whale jaws, and incorporating walrus ivory and whale bone in basketry. The wood is peeled off a felled log in strips, following the growth rings of the tree. Maine and Great Lakes tribes use black ash splints. They also weave baskets from sweet grass , as do Canadian tribes. Birchbark baskets are often embellished with dyed porcupine quills. Some of the more notable styles are Nantucket Baskets and Williamsburg Baskets. Nantucket Baskets are large and bulky,[citation needed] while Williamsburg Baskets can be any size, so long as the two sides of the basket bow out slightly and get larger as it is woven up. Southeastern[edit] Southeastern tribes, such as the Atakapa , Cherokee , Choctaw , and Chitimacha , traditionally use split river cane for basketry. A particularly difficult technique for which these tribes are known is double-weave or double-wall basketry, in which each basketry is formed by an interior and exterior wall seamlessly woven together. Doubleweave, although rare, is still practiced today, for instance by Mike Dart Cherokee Nation.

Chapter 5 : The techniques of basketry (edition) | Open Library

Basketry is made from a variety of fibrous or pliable materials—anything that will bend and form a shape. Examples include pine straw, stems, animal hair, hide, grasses, thread, and wood, wheat straw, banana leaves, olive tree, palm tree leaves, etc.

Types of Woven Baskets Source Basket weaving is an ancient craft that uses naturally grown materials and a few very simple tools. Basket weaving is a great hobby that can add charm to your house and your own personal touch when you use the baskets you make as a gift. Outlined below are some of the basic things you need to know to get started. Tools of the Trade Only a few simple tools are necessary in basket weaving. Good strong scissors and a sharp knife are needed for cutting and pointing the osiers. Side cutters work great for chipping off ends. A pair of round-nosed pliers are valuable for kinking the stakes before bending them, particularly when the angle has to be sharp. A bodkin is a pointed metal tool in a wooden handle. It is very helpful, both for making a space between woven work and for pushing a rod in position after the gap has been made. But, if necessary, you could use a good strong knitting needle instead of a bodkin. Other useful items while working include a measuring tape, protective waterproof cloth to work on and clothes pins work great to hold your work if you get interrupted. If you decide to go on to more advanced basket weaving, a rapping iron for pushing down the weaving rows would make a welcome addition. There are also specially made work boards to hold your baskets at a convenient angle to work on. What are the Basics? The principles of basket weaving are the same whether you work with willow or cane so that there is very little difference in the two techniques. Young willow shoots are called osiers and are cut into rods of various colors and sizes to be used for basket making. They are prepared in a surprising number of different ways, some are cut when very thin, some allowed to grow thicker; some are stripped of their bark, some dried, some boiled, some steeped in water, some split. The result is that there are many weights available, suitable for both light and heavy work. There is also an attractive range of natural colors too - from a gleaming white, to a more golden tan to a rich dark brown. Of course, though many people prefer to keep the natural country look, there is nothing to stop you from painting your baskets in bright colors. Discover what types of basket weaving material your craft store stocks. Remember that for many articles you can, if necessary, substitute cane for willow and the results will be perfectly satisfactory. In general, willow osiers are somewhat heavier and thicker than most cane, so be careful to check that you have the right weight for the work that you intend to do. For example, it would be pointless to try to make a substantial pet basket in a light cane because it would have none of the necessary body and firmness for such a shape. You would have to use much heavier material. On the other hand a small decorative table basket could be made in a lighter willow or cane without ill effects. Most craft stores these days carry synthetic cane and this is a useful substitute for natural materials for some smaller items. Also, unlike willow and cane it does not have to be soaked and kept damp to make it flexible. A heavy, thick osier or cane is used for the stakes, which form the skeleton and structure of the basket or container. In one piece of work you may use more than one thickness of stake, heavy for the bottom of a basket and slightly lighter for the sides, for example. But both of these will be thicker and stronger than the rods that will be used for the actual weaving. If the material you buy is graded by a number, then the difference between the stakes and the weaving rods is usually at least two sizes. After soaking for half an hour or so take the rods out of the water and wrap them up in a damp cloth for another short period of time. Osiers that you intend to use for stakes should be kept straight during this process but weavers can be soaked in coils of about 3 yards long and only straightened out before you use them. You will find that, as you work on your basket making, the osiers may dry out too much, so have a damp cloth or sponge and bowl of water handy to remedy this. It will also be necessary at some stages in the work to soak a half-finished piece. This would commonly be necessary when you have made a basket base and have inserted extra stakes known as bye-stakes into it and are then going to bend them up at right angles to form the skeleton for the basket sides. It is obvious that the bottom of these stakes will have to be very malleable and damp so that they can be kinked with pliers and bent up without breaking. Extra dampening may similarly be necessary when you are about to bend down the ends of the

stakes to make a final top border to your work. Source Basketry Bases Really traditional basket weaving is made with willow or cane throughout, including the base. There are various ways of starting a base depending firstly on whether the shape is going to be oval, round or squared off. Another consideration is whether the item needs to be dense and close for hard wear, or it is intended to be more decorative than sturdy, in which case it can be more open. The thickness of the rods to be used will also affect whether the design is intricate or simple. But in practice almost all versions start with stakes being arranged in some form of cross formation. One set may be inserted into another set that has been split open for a few inches to hold it. Or the cross can be bound and woven with rods to keep it in place. The difference between oval and round bases is established at this very early stage by the number and arrangement of stakes in the cross. Figure 1 shows a selection of different woven bases. Figure 1A is circular and shows how the bound method is worked. Figure 1B is an oval bound version. Figure 1C is oval and uses the slit and slot technique. Figure 1D is a more complicated round openwork center that uses lighter weight rods. If you study these diagrams, you will see that after the first step, when the centerpiece is made and secure, the stakes are then fanned out into evenly spaced spokes for the weaving to be worked on. It is also necessary sometimes to add extra spokes to prevent the spaces from getting too big.

Chapter 6 : English Basketry Willows | Bonnie Gale | Books - Techniques of Willow Basketry

Basket weaving (also basketry or basket making) is the process of weaving or sewing pliable materials into two- or three dimensional artefacts, such as mats or containers. Craftspeople and artists specialised in making baskets are usually referred to as basket makers and basket weavers.

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Chapter 7 : Native American Basket Weaving

Basketry: The Art of Willow Craft. Book review by Lise Bech In Peter Juriga, a Slovak graphic designer and basketmaker published the book 'Kosikarstvo', - the culmination of many years of learning, practicing and writing about basketry.

Basket Weaving Terms and Techniques Tools You will need a pan or pail for water, pinch clothespins, a yardstick, pencil, clippers or heavy scissors, an awl or small flat screwdriver, and a surform shaver. Soaking Commercial reed needs to be soaked in warm water for about ten minutes. Ash, cherry and walnut need less soaking time. Measure the base for width and length, making sure spacing is even. Halve the measurements and measure from the center for more accuracy. Unless specified, bases are generally laid out rough side up with the center of the spokes marked on the rough side. Twining Twining is a weave normally using round reed. Use a long piece of the size specified or use 2 pieces and find the center. Give it a twist between your fingers or crimp it with a needlenose pliers and fold it in half. Hook it over a spoke and bring both ends out to the front. Have the long ends going towards the right if you are right-handed, reverse for left. Take the top or front piece and put it behind the next spoke and back out to the front. Repeat until the correct number of rows is completed. Cut off ends on the inside. Triple Twining Triple twining is twining with three pieces of round reed instead of two pieces. Use three pieces of reed starting: Take the piece farthest to the left and put it behind and out to the front again the fourth spoke. Take the piece now farthest to the left and put it behind the fifth spoke. Continue taking the weaver farthest to the left and weaving it behind the "next available spoke" - the one with nothing behind it yet. This twining is actually "over two, behind one. This just makes the upward weaving easier. Weave with the good side of the reed smooth, less splintery side towards the outside of the basket. Place the end of the reed on the outside of a spoke. The more clothespins you use, the better shaped basket you will get. To finish a row, overlap your piece of reed by four spokes and cut it off. If woven correctly, both ends will be hidden. The end of the weaver will slip into weaving at the beginning of that same row. Also be sure to pack down the rows as you weave so that there are no spaces showing between the rows of weaving. Fold and Tuck Unless specified, you will fold and tuck the outside spokes. Fold from the outside, the end of a spoke and tuck it into a row or rows of weaving on the inside of the basket. It is best to fold it over, cut off any excess, and then tuck it in to get a clean finish. The inside spokes can be cut off with the top of the last row of weaving. Wrap the Rim To wrap the rim means to take two pieces of reed and wrap one around the inside and one around the outside of the rim, with a two to three inch overlap. Have the inside rim overlap on the opposite side that the outside ends do - and try to avoid overlapping rims at the handle. The rim covers the top row of weaving. Rim filler is usually seagrass or round reed and lays between the two rim pieces to make a nice, clean finish to the rim. Bury the ends by going under the inside rim and down the inside of your basket, under the weavers. Lash a "stitch" over the rim, coming out in between the rim and your second row of weaving. Remember - your rim is covering the top row of weaving. You will want to make an "X" at the handle. Wrapping the Handle If you are using reed for the handle, you will want to wrap the handle with reed for a finished look. An "X" lashing can also be used: Then turn around and come back across the handle, making an "X" each time. Lay the end of the dyed piece under a few rows to secure it, then go over and under it to create a pattern as you wrap the handle.

Chapter 8 : THE TECHNIQUES OF BASKETRY VIRGINIA I. HARVEY | eBay

Basket weaving techniques Four basic weaving techniques are used to construct baskets: wicker, plaiting, twining, and coiling. Wicker, plaiting, and twining all interlace wefts (horizontal elements) and warps (vertical elements), but each technique brings to basketry subtleties of design, color, and form.

Wicker, plaiting, and twining all interlace wefts horizontal elements and warps vertical elements , but each technique brings to basketry subtleties of design, color, and form. Coiling is more like sewing. Each of the basic weaves has numerous variations, and weavers sometimes use several variations on a technique in a single basket, or combine two or more techniques. Plaiting In plaiting, or checkerwork, two elements are woven over and under each other at right angles. Twilled weave is much the same, except that the weft horizontal materials are woven over two or more warps verticals. In the Southwest, winnowing baskets, known as yucca-ring baskets, are often plaited. Southeastern basket-makers have made twill-plaited cane basketry for thousands of years. Wicker In wicker, the basket-maker weaves the weft material over and under a stiff foundation or warp of rods or bundles of fiber. In the American Southwest, wicker is used to make serving baskets and trays. Hundreds of wicker plaques are made each year at Hopi to be used in katsina and basket dances and give-aways. Wicker is found less frequently in other parts of North America. Twining Twined work begins with a foundation of rigid elements, or warp rodsâ€™very often whole plant shootsâ€™around which two, and sometimes three or four, weft elements are woven. The wefts are separated, brought around a stationary warp rod, brought together again, and twisted. The action is repeated again and again, building the basket. Subtle and elegant patterns are made by changing the number of wefts as in braiding and overlay , or the number of warps the wefts pass over as in diagonal weaves. A weaver may use any number of twining variations in a single basket. False embroidery, a technique in which a decorative element is wrapped around the wefts, on the outside face of the weave, is often seen on plain twining. Coiling Coiling begins at the center of a basket and grows upon itself in spiral rounds, each attached to the round before. Weaving coiled baskets is a sewing technique, as the basket-maker uses an awl to punch holes in the foundation through which she draws sewing strands. These strands are single pieces of plant fiber that have been trimmed to a uniform size. The foundation is made up of one, two, three, or sometimes more slender plant shoots, bundles of grass or shredded plant fibers, or a combination of grass and sticks. In coiling, designs are not made by changing the weave, but rather by using a different color sewing thread. Imbrication, a decorative technique unique to coiled baskets made by Salishan peoples of the Pacific Northwest, involves folding a strip of grass, bark, or other fiber under each sewing stitch on the outer surface of the basket.

Chapter 9 : Basic Beginner's Guide to Basket Weaving | FeltMagnet

"Willow Work" by Mary Butcher | \$ 64 pages, softbound This revised edition of one of the finest English technique books, gives step-by-step instructions for the making of 13 baskets, each building on previous skills and introducing new ones.

Basketry can be classified into four types: Twining actually refers to a weaving technique where two or more flexible weaving elements "weavers" cross each other as they weave through the stiffer radial spokes. Examples include pine straw, stems, animal hair, hide, grasses, thread, and wood, wheat straw, banana leaves, olive tree, palm tree leaves, etc Products usually made include baskets, mats, coasters, bags, and home accessories. The basket weaving process: The parts of a basket are the base, the side walls, and the rim. A basket may also have a lid, handle, or embellishments. Most baskets begin with a base. The base can either be woven with reed or wooden. A wooden base can come in many shapes to make a wide variety of shapes of baskets. A wide variety of patterns can be made by changing the size, color, or by placement of a certain style of weave. To achieve a multi-coloured effect, aboriginal artists first dye the twine and then weave the twines together in elaborate fashions. Steps to make a basket 1. Start by understanding some basic terms: Weaver - these are the basket strands that weave through the spokes; they are lighter, thinner and more flexible than the spokes, to enable them to be woven in and out; Spoke - these are the strands that stand upright and form the side supports of the basket; they are much stiffer than the weavers and are strong. Be familiar with under-and-over-weaving. This is the most commonly used technique. It is also the simplest. The illustration indicates its form. Note that double weaving is the same form but two weavers are used at once. This is an effective weave on large surfaces, and in bands or patterns of the same or a contrasting colour on plain rattan baskets. Note that pairing may be used with an odd or even number of spokes. Two weavers are started behind two succeeding spokes, and crossed between them, so that what was the under weaver becomes the upper weaver each time. Identify the triple twist. Here, three weavers are placed behind three consecutive spokes, starting with the back one, over two and under one spoke, each on its way to the back of the third spoke being laid over the other two weavers. In turning up the sides of large baskets where separate spokes or additional spokes have been inserted, or as a strong top for scrap baskets, this weave is invaluable.