

crossing the others on its way. Thus each weaver should be, as it were, one spoke in advance of the one behind it.

For C, work in the same way but omitting the first row, as three weavers only are employed.

All the parts of a basket are now dealt with save the handles. Two forms of these are given at Fig. 6. A is simply three spoke canes twisted together; at B three spokes are interplaited.

Now to put the pieces of our baskets together. A group of finished specimens appear on page 385.

For the upright cover for a marmalade- or soup-jar, weave a circle three and a half inches across, work two rows triple twist, soak well, bend up the spokes to the shape for the sides, work: one row single twist *, one row rush, seven rows single weaving (with flat cane); repeat from * twice; one row rush, two of triple twist, open border C (Fig. 2) with the spokes pushed far down to form a close border.

Make the top like the bottom, finishing with the same border left more open. Make hinges, handle and fastening of weaving cane well soaked.

For the open oval basket weave a bottom four by five inches and one row four ply twist. Turn up the sides and work another row of twist. One inch of plain weaving with fine round cane; five rows double weaving with flat cane (see Fig. 5, A); three rows rush, five of double weaving, half an inch of plain weaving, finish with any open border. The handle is three spokes, twisted bound over with rush, the ends being pushed down (with the aid of the piercer) nearly to the bottom of the basket.

For the flower-pot holder, work on the wooden frame. Choose the circle of holes measuring two and a half inches across and through each space insert a spoke for eight

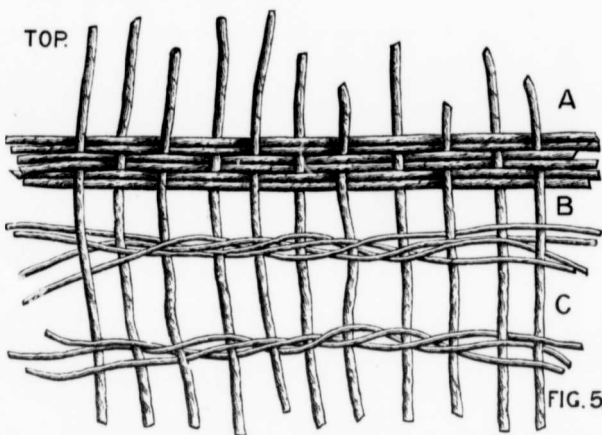


FIG. 5.

inches. Two rows triple twist, then five inches of plain weaving with flat cane. Bend the tops down for an open border (either) and make each loop double by inserting extra spokes pushed down to the bottom of the basket. It is well to work round a flower-pot to ensure shapeliness. The top finished, slip off the frame and soak the ends of the spokes. Bend them outwards into saucer shape, work two rows triple twist and finish with a double open border as above.

For the upright basket with handles, make a round base five inches across. Work one row treble twist. Soak and turn up the spokes. Work one row triple twist, three inches of plain weaving *, one row raffia, one row with any bright-coloured cane, repeat

four times from *, work three inches of single weaving; push the ends firmly down each beyond the third spoke to make a close border. Work the handles of twisted fine cane round two extra spokes each twenty-four inches long, inserted two inches from the rim of the basket and pushed well down.

Space forbids the enumeration of any more articles here, but readers should now be able to invent others for themselves. All the principal plaits have been mentioned, and the worker has only to combine these according to her desires.

All work needs moistening now and then to keep it pliable, and should be gradually moulded into shape when in process. It will then dry and harden firmly.

Basket-work can be singed, varnished, or

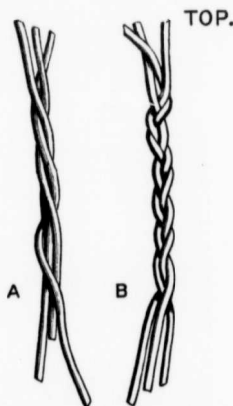
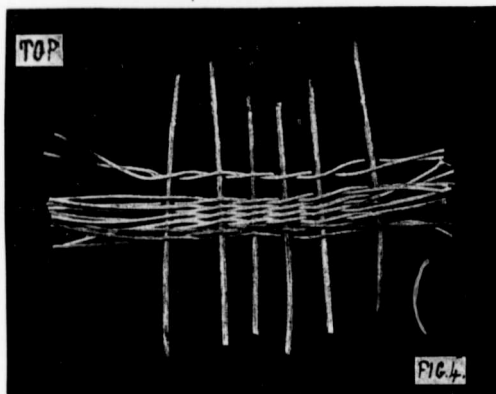


FIG. 6.

enamelled when finished, but this is not necessary.

If these hints prove insufficient or obscure to any reader, additional information can be forwarded to her if she will mention her difficulties.

LEIRION CLIFFORD.



VARIETIES.

THE RULING PASSION.

They had been drifting about in an open boat for seven days, and had almost given up hope, when the look-out cried wildly—

“A sail! a sail!”

The only woman passenger looked up anxiously, “Oh, is it a bargain sale?”

ON THE WAY TO PROSPERITY.—No gain is so certain as that which proceeds from the economical use of what you have.

NO LIMITATION TO GENIUS.

“How do you paint sunrises? you never saw one in your life.”

“That’s no drawback. I paint sunsets and turn them upside down.”

TRUTH.

“Seize upon Truth, where'er 'tis found, Among your friends, among your foes, On Christian or on heathen ground, The flower's divine, where'er it grows.”

THE HEROINE'S REPLY.

“I will follow you to the uttermost ends of the earth!” hissed the villain.

“No, you won't,” said the heroine calmly.

“Why won't I?” queried the villain, aghast at her coolness.

“Because I am not going there,” she replied.

WITHOUT RELIGION.—People without religion are like horses without bridles.