

“I Saw The Bear and He Knows I Made the Biscuits!”



Size: 6" wide x 11.5" long x 6" tall

Materials:

3/8" flat for spokes (cut 15 @ 20 & 7 @ 26) and 1 piece for rim row

1/4" flat or flat oval for weavers

3/16" flat oval for corner feet & rim lasher

1/2" flat oval for rims

Seagrass for rim filler

#2 or #3 round reed for accent band - 2 colors (this is optional) I used very dark brown and a lighter tan.

BASE:

Lay out the (7) 26" horizontal spokes with marked centers on wrong side. Weave first vertical (20") spoke under/over at the center marks of the horizontal spokes and weave 7 spokes on either side of this spoke. The spacing between spokes is about 1/4 to 3/8" (HINT: Using one of the rotary cutter mats with the 1 inch markings makes this a much easier task). The base should measure approximately 6" wide x 11.5" long. Twine one row around base to secure using #2 round reed or waxed linen.

SIDES:

Upstake sides and begin in a start and stop pattern of weaving over/under using 1/4" Flat Reed (may use Flat Oval if desired). NOTE: Always start your weaver on the outside of the basket in front of a spoke – that way, your starts and stops will be hidden by the overlapping of 4 spokes at the end of each row. Weave 14 rows trying to keep sides going straight up and corners well defined.

3 ROD WALE DESIGN: DO ONE ROW: Using the dark brown round reed.

With # 2 or #3 round reed weave one row of triple rod wale with a step up at the end. See Illustration #1. To weave the triple rod wale, place a piece of round reed behind any three spokes – pick up the piece that is the farthest to the left and go in front of two spokes and behind third spoke to the right. Repeat with next round reed that is now the furthest to the left and continue until you have three round reed weavers exiting the last three spaces of the row. To do a “Step-UP”, select the weaver that is the most Right and weave over two spokes and behind the third spoke. Next select the weaver that was the middle weaver, go in front of two spokes and behind the third. Weave the last weaver in the same manner of over two spokes and behind the third. All 3 weavers should now be on the inside of the basket. Trim off excess, but avoid cutting too short – leave a little long and you may trim closer once basket is finished.

ARROW DESIGN: Using the tan color round reed.

This is done with 4 pieces of #2 or #3 round reed. This is a simple twining that goes over TWO spokes and behind TWO spokes (this makes a longer arrow pattern. See Illustration # 2). Start by placing 2 weavers behind any spoke and the other two weavers behind the next spoke to the right. Each set of weavers is worked as a unit together for the twining. Pick up the 2 weavers that are most left and go in front of two spokes and behind two spokes and out. Repeat until your weavers are located in the last two spaces from the starting spoke – at this point you are going to reverse twine (see illustration # 3) by taking the left weavers and go UNDER the right weavers, over two spokes and behind the next two spokes and out. By going under the right set of weavers you will create the arrow effect. You will end by going into the appropriate spaces of the arrows to make a continuous effect.

3 ROD WALE DESIGN:

Repeat with dark brown round reed in same pattern as first row of 3 rod wale. See Illustration # 4.

UPPER SECTION OF BASKET: Use ¼” flat or flat oval.

Work 3 more rows of start and stop weaving as in the lower section of the basket.

RIM ROW AND RIMS: Use 3/8” flat for rim row and use ½” flat oval for rims. Soak flat oval and 3/8” flat until easy to manage. Using 3/8” flat, weave one row in start and stop pattern and overlapping four spokes to hide ends. Cut and Tuck Spokes (see illustration # 4). Measure around top of basket. Cut one rim at the exact measurement you obtained (this will be your inside rim). Next add 3 inches to your initial measurement and cut another rim to this length– this will be your outside rim. For example if your basket measures 35 inches around the top, cut one piece of the ½” flat oval at 35” (inner rim) and cut one at 38”(outer rim). THIS IS AN EXAMPLE – BE SURE TO MEASURE YOUR BASKET AND CUT ACCORDINGLY.

Scarf about 3” on each end of both inner and outer rims so they will form a smooth union – scarf one end on the oval or right side of the reed and the other end from the wrong side. Place the overlaps on the long side of the basket – I like to place the inner overlap slightly to the right of the outer overlap so that the overlaps won’t be in the exact same spot of the rim. Form the inner rim first and secure with clips or clothes pins – next place the outer rim. Before putting the seagrass in between the rims, go ahead and lock in your lasher making sure the grain of the reed will be aligned to pull through each wrap. Next place seagrass between the rims for filler – I leave a small overlap and trim to fit exactly when I finally lash it in place. The seagrass joining should be near the rim overlaps. I then use cable ties to secure both rims and seagrass in place.

LASHER: Use 3/16” flat oval to lash. START YOUR LASHER TO THE RIGHT OF YOUR RIM JOINS (that way any excess or ease will be able to work its way out at the end where the joins are located). When lashing, make sure you have a very long lasher – I try to have at least the 2 ½ or 3 times the diameter of the basket. It is always easier to have more than to have to patch in a new lasher. Make sure you will be pulling your lashing “with the grain” to prevent the lasher from becoming all splintered and whiskery.

BEAR PAWS: This is done with the 3/16” flat oval and is similar to a 3 sided God’s Eye done over the corners of the basket.

NOTE: The top of the bear paw can begin on the corner spokes on the long or short side of the basket – my photos show on the long side and on the short side, but the end result looks very similar. Either one is fine.

The flat oval lasher that forms the bear paws should be 3-4 feet long so that you won’t run out on each foot. Again, it is important that the direction you are pulling the lasher around spokes is “with the grain” otherwise you will have lots of splinters and hairs and a poor appearance. To locate the initial placement of the lasher, look at the long and short sides of the basket. Either corner spoke on the short or long side of the basket will be the top of the pyramid or bear paw. Run your lasher behind this spoke a few rows down from the arrow border (you can make the bear paws short or tall depending on where you want the top of the paw to be - see illustration 5). Take the shorter end of the lasher and pull the lasher from left to right over the corner of the basket and secured on the bottom row of the long side of the basket – see illustration 5 – the tail can be hidden along the bottom of the basket behind a spoke. The long lasher will travel at an angle from left to right to the bottom row of weaving on the short side of the basket and enter from the **bottom up** of the row so that it can then overlap itself and go diagonally across the bottom of the basket to the same position on the other long side of the basket – see illustration 6. This time it will enter from the top down so that the overlap will send the lasher back to the top. All the lashing overlaps will now be done behind each previous row of lashing instead of around the spokes. Make sure you pull the lasher under the “X” (Illustration # 7) formed by the previous lashing and hold things snug until you make you next turning, otherwise, the weaving will collapse upon itself. Continue on until you meet at the corner point and hide last loop inside the lashings. Repeat on three remaining corners.

Let Basket Dry and Stain as desired. Fill with a colorful liner and pile in a double batch of biscuits and look out for the bear!

Happy Weaving,
Pat Walden
Ozark Mountain Basket Weavers

Note: There is no copy right on this pattern – you may copy.



Illustration # 1 Three Rod Wale
(over 2 spokes/behind 1 spoke)

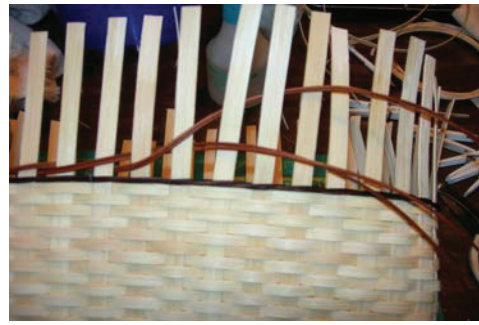


Illustration # 2 First part of arrow pattern
(over 2 spokes/behind 2 spokes)

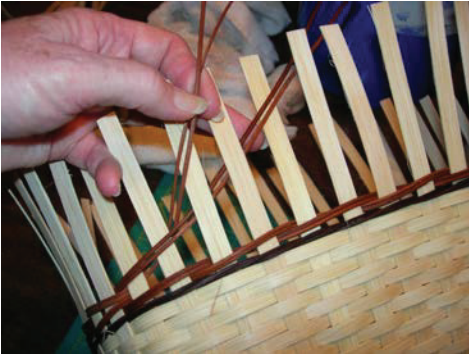


Illustration # 3 Reverse Twill
(over 2/under other weaver and behind two spokes)

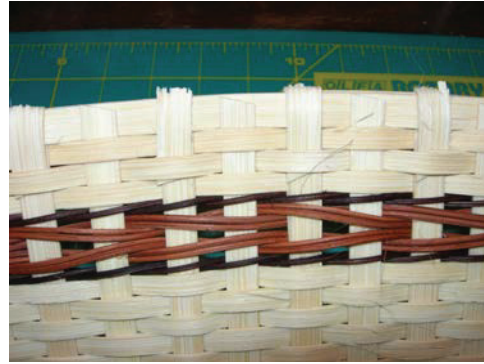


Illustration # 4 Finished Arrow Pattern



Illustration # 5 Beginning Bear Paws lashing on long side of basket – you can also start on corner spoke of short side of basket, if you desire.



Illustration # 6 Bear Paws Continued



Illustration # 7 Next lash under the previous lashing "X" instead of behind the spokes. Note: this paw was started on the corner spoke on the short side of the basket.



Illustration # 8 Finished Bear Paw

Note: "Bear Paw" technique adopted from a pattern by Jim Rutherford.

The Story behind “I Saw the Bear and He knows I made the Biscuits”

I was visiting my brother in Colorado who has a home high in the mountains near Colorado Springs. I promised to make my famous biscuits for breakfast one morning, only to discover the only flour he had was a gluten free version. I figured it would work just like regular flour so I whipped up a batch and put them in the oven - also forgetting we were at a high altitude. Well, the biscuits came out beautiful, but were hard as rocks and tasted awful. We ended up flinging them off the deck so the birds might enjoy them.

My brother then proceeds to tell me that there had been a friendly bear in the area and he had figured out how to open doors on some homes. That night I didn't sleep at all waiting for the bear to come up to the house to eat the biscuits we had thrown out and then enter into the house. When I finally dozed off, I dreamed the bear was looking at me because he knew I had made the awful biscuits. I was a wreck by the time the sun came up and I ran to the deck and looked out, only to discover the biscuits were untouched by anything - they really were horrible.

At our next guild meeting, we were learning the Jim Rutherford's footed technique and the feet reminded me of bear claws, so that's how I named the pattern.

I enjoy this basket and love telling the story.

Pat Walden