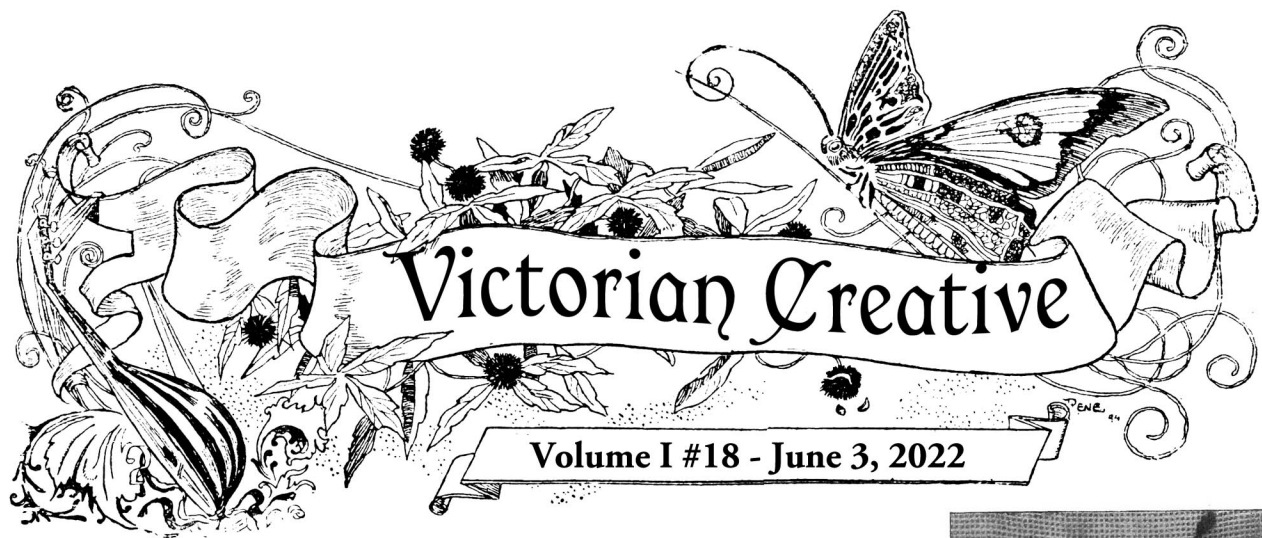


# Victorian Creative

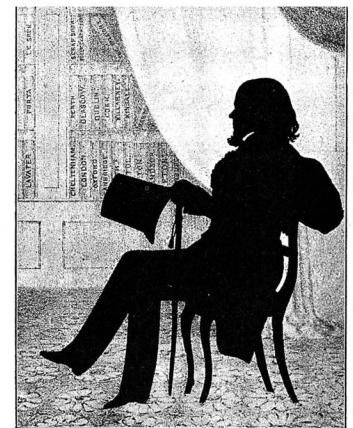
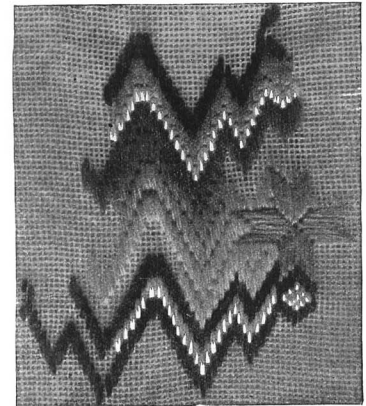
Tips & Tools for Victorian-Inspired  
Arts, Crafts & Decor



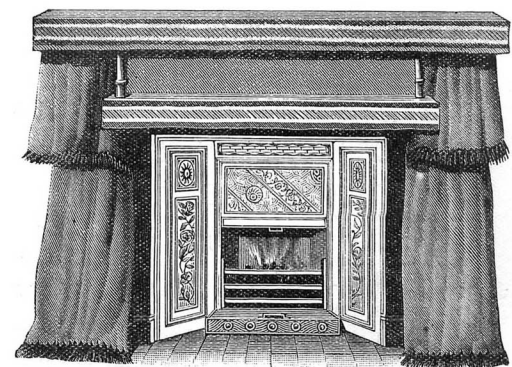
Volume I #18 - June 3, 2022



- 2 **Editorial: Shadows of the Past**, by Moira Allen
- 3 **Flower Decorations for June**, by Constance Jacob  
*(Girl's Own Paper, 1892)*
- 5 **Point de Hongroie**, by Leirion Clifford *(Girl's Own Paper, 1897)*
- 6 **Some Austrian Recipes** *(Girl's Own Paper, 1896)*
- 7 **The Art of Illumination, Part I**, by Lida and M.J. Clarkson  
*(Ingalls' Home Magazine, 1889)*
- 9 **Poem: "The First Needle,"** by Lucretia P. Hale *(Century, 1884)*
- 11 **The Art of Silhouetting**, by Andrew W. Tuer  
*(English Illustrated Magazine, 1890)*
- 17 **Patterns: Silhouette Card Patterns** *(from a Victorian Scrap Album)*
- 19 **Basket-Making, Part II** *(Girl's Own Paper, 1892)*
- 21 **Some Home-Made [Furniture] Effects** *(Girl's Own Paper, 1895)*
- 22 **Fancy Work** *(Demorest, 1880)*
- 21 **Victorian Coloring Page: Sunflower Fan Mandala**  
*(from A Victorian Floral Fantasy, by Moira Allen)*



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**ABOUT OUR COVER:** This glowing ode to summer comes from a print from *The Girl's Own Paper*, published in 1902. The original painting is "Harvest Home," by Helena Maguire, an artist who was particularly known for her wonderful depictions of cats! The painting was exhibited at the Royal Institute.

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## SHADOWS OF THE PAST

**T**his issue brings you a note not just from the editor but also from a devoted reader. Thanks to her note, I decided to include the article on silhouettes, which is more historical than how-to. As for the how-to part, Chantal Bellehumeur (she's an author, so please look her up!) sends this tip:

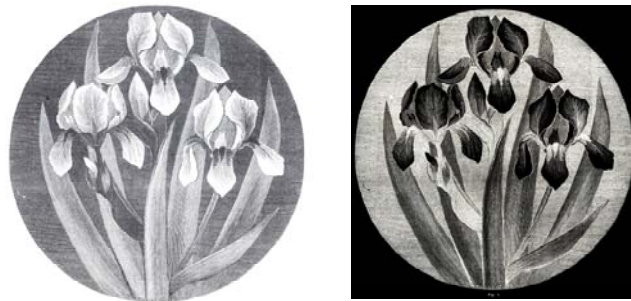
My husband and I made Victorian silhouettes of each other during the pandemic so I thought I would share in case you are interested for the magazine. It's quite easy to do. Here are the simple steps:

- Tape a large piece of paper on a wall.
- Light the wall and paper.
- Stand sideways in front of the paper to create a shadow of your profile.
- Ask somebody to outline your profile's shadow on the paper with a pencil.
- Take the piece of paper off the wall and make adjustments to the outline if necessary.
- Paint the inside of the profile with black acrylic paint.
- For a Victorian look, place the dry silhouette inside an oval frame, or paint an oval around the artwork.

This took me back to my grammar school days. In second grade, our teacher set us up one at a time in the cloakroom (yeah, they had cloakrooms back then) and used a floodlamp to cast our shadow on a piece of black paper taped to the wall. She then traced around the silhouette in pencil, cut out the image, and pasted it onto a white background. These charming silhouettes were, of course, sent home, and I know we had mine for many years.

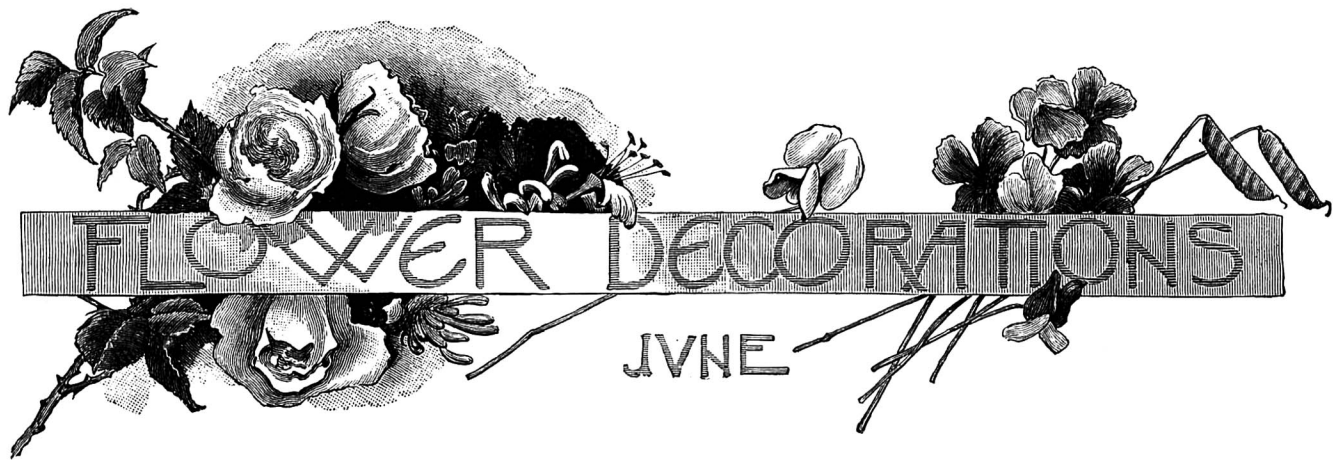
Silhouettes were very popular in Victorian art. Magazine articles, particularly in children's magazines, were often illustrated with silhouettes. I have a charming set of postcards in my collection, which I'm including as our patterns for this issue (two pages instead of one!). Today, you're more likely to see this type of delicate silhouetting done in cut-paper work or "Scherenschnitte" rather than ink. I say "today" because cut-paper work is more common now than silhouetting, but the German art of Scherenschnitte actually dates back to the 16<sup>th</sup> century!

A great many Victorian images can be converted into silhouettes with a little work in Photoshop. One quick and dirty way to make a pseudo-silhouette is to take an image and simply "invert" it in Photoshop. Here's an example:



While real-world silhouettes require the subject to hold absolutely still, art-silhouettes depict a world of movement and activity, frozen in time. They seem to offer a glimpse of life as through a window, veiled as if by curtains—a magical view of a world going on just past one's reach. Give it a try!

—Moirra Allen  
editors@victorianvoices.net



By CONSTANCE JACOB.



**N**OT even the poorest City "artist in flowers" can complain this month of scarcity of material; the variety is only too confusing, and in our purchases the danger lies in buying too much rather than too little.

In gardens there are roses, pinks, peonies, iris, sweet peas, lupins, syringa, honeysuckle, larkspurs, snapdragons, Canterbury bells, sweet-williams, alpine poppies, gladioli, geraniums, many varieties of annuals, marigolds, pansies, mignonette, columbines, ixias, and a few late species of narcissus. On the hedges and in the fields are dog-roses, honeysuckle, elder-flower, iris, meadow-sweet, clover, campions, moon-daisies, sorrel, poppies, cornflowers, bryony, woodruff, buttercups; while many trees are now in bloom, such as the lime and sycamore.

The name of June brings before us a vision of roses—roses everywhere, in lanes, in gardens, in streets, and in shops; and few flowers are so easy to deal with, and need so little accompaniment. With the garden varieties, the great point is to avoid doubtful harmonies in colour; the innumerable shades of pink and crimson including many which refuse to blend with certain others. The old-fashioned cabbage rose, for instance, is quite vulgarised by the neighbourhood of La France or Baroness Rothschild, while with some shades of dark red and pale yellow it makes a delightful contrast. Other flowers which are particularly suited for rose decorations are—mignonette, sweet peas, syringa, honeysuckle, and white pinks, mainly because they sink naturally into the secondary place, and heighten the dignity of their queen by their own lightness.

In gardens where many roses are grown, it is always good for the trees to have every blossom cut off before it is quite full-blown, leaving the buds to mature; and as this means contenting oneself with very short stalks, flat arrangements of the flowers are almost a necessity. Here old china plates and dishes and silver decanter-stands are invaluable. For longer stalks, specimen-glasses, small jugs or vases, and bowls may be used. No foliage goes quite so well with garden-grown roses as those rich, brown young shoots which are a peculiarity of some of the tea-scented kinds; and one of my friends keeps a large bush in

his garden on purpose for a supply of these shoots, the cutting of which, of course, prevents the tree from blooming.

The Japanese single roses, which are now coming into fashion, should be cut each with a large bud and leaf, and placed by themselves in vases of Oriental china, if possible; but as the fruit is the most characteristic part of the plant, it is not often that the flowers are cut at all.

The wild dog-rose requires much more discrimination in placing, but well repays it if small sprays are chosen with the buds just about to open, as the full-blown flowers fall in an hour or two. They look best in upright glasses or small bowls, and may be mixed very lightly with meadow-sweet, or trails of woodbine, bryony, woodruff, or the three last all together, provided that the roses predominate. This last arrangement was very much admired at a country dinner-party, the roses and honeysuckle being in five tall specimen-glasses down the centre of the table, and in a row of small globes about six inches on either side of them, while the trails of bryony and cloudy woodruff fell from the globes and wound in and out upon the tablecloth. In each folded napkin was placed a spray of rose or honeysuckle alternately, and when dessert came on, a tiny piece of woodruff floated in each finger-glass. This cost nothing but the trouble of gathering the flowers from a hedge-row near the house, and was pleasing to more senses than one, for the combined odours made a sort of *pot-pourri* fragrance too delicate to interfere with the guests' enjoyment of the wine and sweets, as I have known heavily-scented flowers sometimes do.

Another rustic table decoration of which the beauty must be seen to be thoroughly appreciated, is composed entirely of that white clover the tiny florets of whose heads are tipped with pink. They should fill a glass or white china bowl rather closely in the centre, but plentifully mixed with foliage, with some long sprays hanging over the edges, on to a table-mat, if possible, of pale greenish-blue; at the edge of that should be put more flowers and plenty of foliage in glass troughs, or small globes, or white china vases, and to each guest place a specially fine spray in a specimen-glass. If only large, tenderly-tinted flower-heads be selected, and the foliage sprays of as bright a green as possible, I am sure the effect will be both original and graceful.

The red sorrel of the fields is now out in full splendour, and looks very beautiful com-

bined with moon-daisies, buttercups, and grass in large jars for the corners of the drawing-room, or in small glasses for the table.

Wild flowers are nearly always spoilt by travelling, so that these suggestions will be of little use to town dwellers.

In London at this season I have bought for 6d. a large bunch of Iceland poppies, which, mingled with flowering grass in old champagne glasses on a dark green table-mat, or in blue-and-white china on a square of white damask embroidered in blue, made a brilliant centre-piece for a small dinner-table.

Sweet peas are very effective scattered over a table in slender glasses, and we can either keep to one colour—pale rose-pink, for example, or mix the pink, purple, and white together. The so-called "scarlet" is not a very pleasant shade, and blends well only with white.

It is generally difficult to obtain sufficient green for these flowers, and, for my part, having a plant of the everlasting kind, whose blossoms are not particularly pretty, I use the young green shoots of that to accompany the flowers of the beautiful annual varieties now to be bought everywhere.

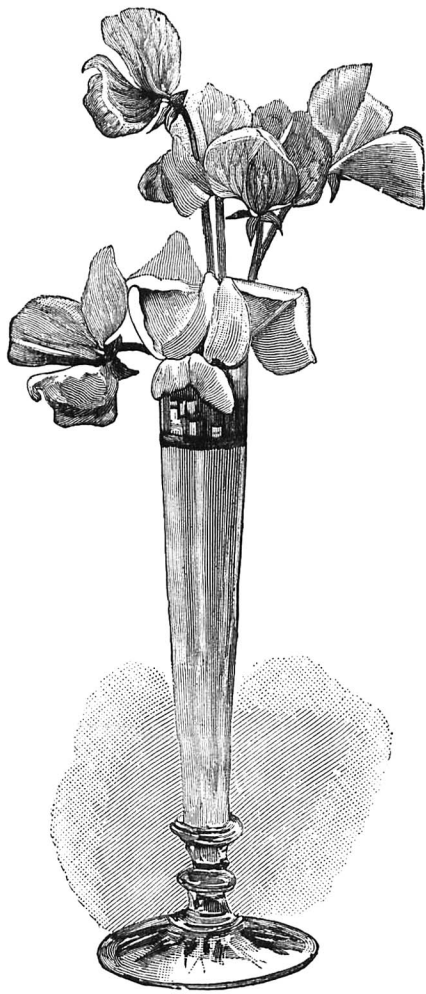
The foliage of the white jasmin will also answer the same purpose.

Two or three tall glasses full of white sweet peas look very well surrounded by trails of mauvish-grey ivy geranium, in low vessels, or the pink shades of both flowers may be combined in this way.

In a nicely-shaped vase of neutral colouring two or three sprays of purple sweet peas contrast agreeably with a Gloire de Dijon rose. White and pink peas will also give lightness to a bowl of peonies. Small posies for sitting-rooms may be made of columbines, which are now to be obtained in so many exquisite tints, and for the dinner-table these may be treated in the same way as sweet peas.

Ixias, and their relations—sparaxis, trionias, and Watsonias—are generally plentiful this month, and look very well in specimen-glasses mixed with fine grass. The green flowers of *Ixia Viridiflora* need no foliage, and can be arranged in light bunches with the handsome double white narcissus, as long as these are to be had.

Such annuals as nemophila, candytuft, Virginia stock, scabious, and flax, which bloom this month, are chiefly valuable as light accessories to more important-looking flowers; but if used alone, should be in large masses, in order to obtain the full effect of their colouring.



under contribution for decorating the grate, and I am not sure but what the effect is better in hot weather than when flowers are used. However, if branches are put on the hearth, small posies of woodland flowers may appear, with a happy suggestiveness, on the mantel-shelf.

For entirely covering the opening of the fireplace, the bamboo frames now made are useful; they require a great many flowers to fill them, but are particularly suitable for rustic mixtures. Several long trails of dog-roses, in a large jug of water, can be supported by one of these frames, and thus form a natural screen of great beauty, which may be completed by some sprays of honeysuckle placed in the little clefts of the bamboos, which are purposely cut out to hold water.

A frequent source of embarrassment at this time of the year is that multicoloured posy which good-natured country friends bestow on their town guests at parting, and which from its very variety is almost impossible as a decoration in a tasteful London room. How is one to disperse and rearrange successfully a medley of cabbage roses, geraniums, marigolds, sweet-williams, iris, larkspurs, lupins, pinks, and pansies, set in a ring of fern leaves, laurel, and

southernwood? How often have I mingled with my gratitude for such a sweet-smelling gift the wish that the donor had exercised more discrimination in her generosity! However, one must try one's best, and something like beauty may result from isolating the different kinds of flowers as much as possible, and putting the roses in a bowl along with the pinks, if these should happen fortunately to be all white; the iris and ferns in tall vases set round with the marigolds on a slightly lower level, and softened, if possible, by feathery grasses; while the prim heads of the sweet-williams, placed in flat glasses, may make an effective base for the larkspurs and lupins in taller vases, accompanied by the neutral-tinted southernwood. Geraniums generally refuse to agree with any cottage garden flowers, and look best alone with their brilliant tints thrown up by dark glossy leaves like those of the laurel; but it is hardly necessary to say that bright scarlet, salmon, and rose-pink wrangle horribly if they are too near neighbours. In this month of vague forms and brilliant colouring, many flowers like some of the last-mentioned are not in themselves decorative, but they may be made so by judicious treatment and by carefully contrasting them with others.

Lupins and Canterbury bells—blue, pink, and white—larkspurs and snapdragons, are all handsome flowers, less suited for table decorations than for putting in tall vases on fairly high shelves or cabinets, where their colours should be carefully adapted to that of the wall-paper or other background. There is no reason why all these different species should not be mixed together in large bunches, provided that the colours do not jangle; and some ribbon-grass looks as well with them as anything besides their own green leaves, those of the larkspur, by the way, being particularly decorative.

For large groups to ornament the fireplace or to stand on the floor, branches of the elder in flower are very effective; but many people object to the sickness of the perfume. The early-flowering gladioli answer the same purpose in tall jars, and, like the iris, may be mixed with some good-sized fern leaves. A large bunch of syringa, or a small branch of lime in bloom, will fill a room with sweet scent, and give a cool bowery effect without interfering with flowers of brighter colouring. Other trees, such as the larch, when it is bearing its purple raspberry-like flowers, and the sycamore, in bloom or seed, may be laid



## POINT DE HONGROIE.

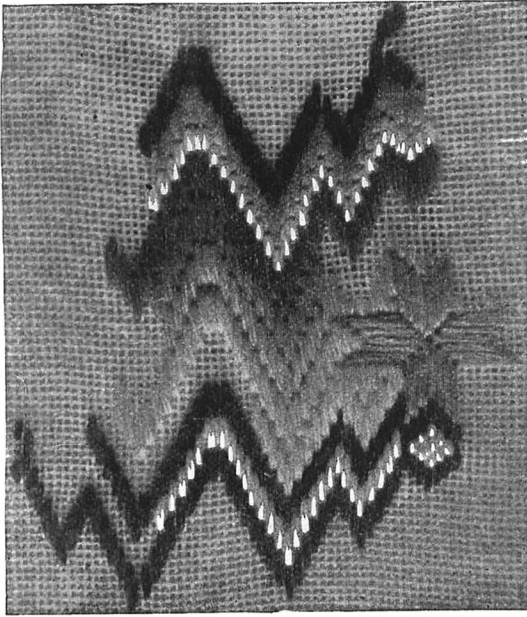


FIG. 2.

THE easy yet most effective kind of embroidery known as point de Hongroie, or punto Ungaro, is now again very popular, and the modern forms of it show but little variation from those early examples whose origin is lost in antiquity and legends.

Point de Hongroie may be roughly divided into two varieties, the one executed with wool upon coarse congress canvas being adapted for large pieces of work, such as cushion-covers; the other upon fine canvas and with silks, being sufficiently dainty to serve for book-covers, and similar small pieces of work.

may be arranged, these must always be kept in zigzag up-and-down lines of the most "thunder and lightning" description. In the cosy cover before us, the pattern it will be observed is a repeat one, and by no means so informal as it at first sight might appear to be. For the more complete comprehension of it, reference should be made to Fig. 2. Here is to be seen one of the large silk stars, which should be worked first at equal distances apart, to serve as guides ensuring the exactitude of the woollen stitches. Three strands of *filoselle* silk are taken together to work these stars,

As an example of the coarse style of this kind of embroidery, we give a design for one side of a tea-cosy (see Fig. 1). This is worked with tapestry-wools and *filoselle* silk upon congress canvas. Although the fact may not be very plainly obvious from the illustration, it must be borne in mind that the chief feature of the work is the amount of shading introduced into it. The piece now under consideration is worked in only three colours of wool, but of each colour there are five shades, carefully graduating and merging one into the other. At the top is a band, shaded from brown to cream, through yellows; in the centre, one from sap to willow-green, and at the bottom the zig-zags are in reds, ranging from crimson to the palest pink. In addition to this, the outlines are traced out with a double line of black, enclosing one of white. White also occurs as a dividing band above the darkest shade of every colour wool that is used.

each stitch of which extends over eight strands of the canvas; in the model they were bright-blue, to form an effective contrast to the colours of the background.

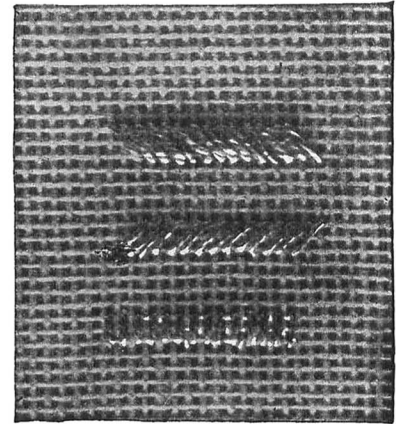


FIG. 3.

The stars completed, the black and white guide-lines should next be sewn; these are shown in the Figure, wherein, as will be seen, the position for the next star above and at the side of the one worked is indicated. Just below the upper line of black stitchery is one of *filoselle* silk; this must be green, red, or yellow, according to the colour of the wool-work below it, and in tone midway between the darkest and palest used in the wool.

The stitches used in punto Ungaro are exceedingly simple; they are shown at Fig. 3, where one row is upright, and the other two slanting in directions opposite to each other. In some patterns horizontal stitches, such as are seen in the side rays of the blue stars, are

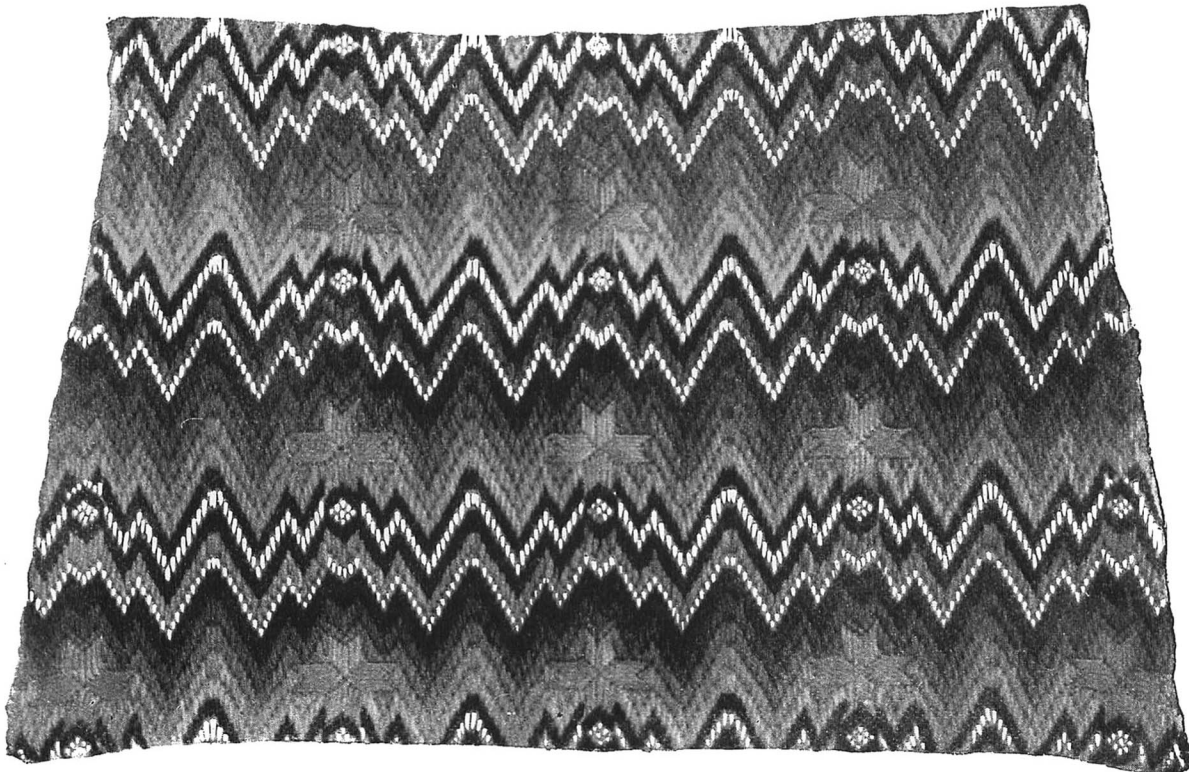


FIG. 1.

used; these are too simple to need further explanation.

*Petit point*, an important feature in point de Hongroie, need not be illustrated. It is a stitch exactly similar to those already described, and owes its name to the fact that in working it the wool is carried over exactly half the number of strands of the canvas as were covered by the full-sized stitches. The greater part of every pattern is worked with stitches carried over four, six, or eight strands of the canvas, according to the coarseness of that fabric and to that of the wool used upon it. Consequently *petit point* covers two, three, or four strands.

From the cosy thus elaborately described, the embroideress will see how many patterns are open to her, when once the few and easy rules of the work are well understood. For those who cannot thus arrange designs for themselves, many varied ones can now be purchased from the leading fancy-shops, and some few favoured persons may have in their possession patterns or actual specimens of the work, done of old by their forerunners.

A word or two about this thick kind of punto Ungaro, before speaking of the more delicate variety of it. When executed wholly or chiefly with wool—tapestry, crewel, Andalusian, or single Berlin wool, according to the canvas and the stores, taste, and purse of the worker—it is as cosy and soft as a luxurious carpet. The uses, therefore, to which it can be put are many. Among the articles which may be ornamented may be mentioned cushions, hassocks, kneelers, chair-backs, bracket- and basket-drapes, foot-warmers, and ottoman tops. There are, doubtless, many others, but these are the first which come to mind.

Fig. 4 is a fair sample of point de Hongroie, executed entirely in silks and on a fine background. The pattern is a most typical one, consisting as it does of up and down lines, no two of which are of the same height or depth. When working it, care should be taken to get one row of the stitchery quite correct before

working another. This because, though irregularity is the rule, it must not verge into eccentricity or be wholly without reason, as (for instance) would be the case if one upward slant were so sharp and long as not to come down again within a reasonable space.

The little key- or bonbon-bag here shown is worked in crewel-silk, blue, red, and green,

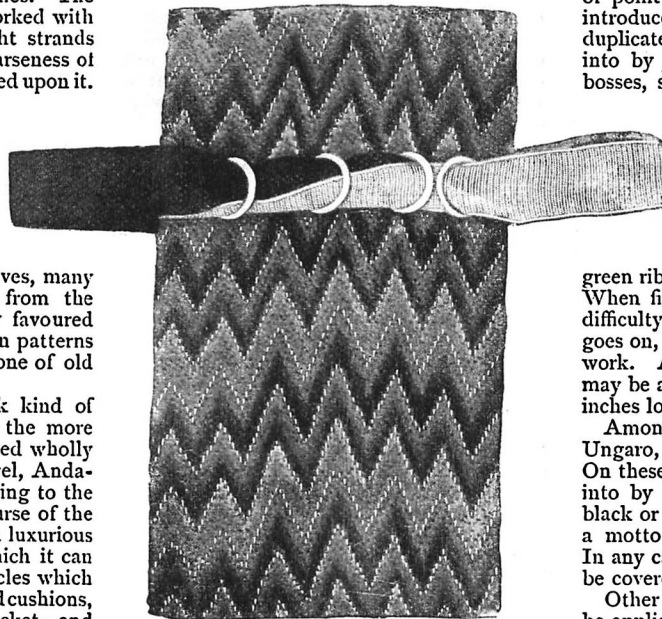


FIG. 4.

three shades of each colour repeated in the above sequence from the top to the bottom of the bag. Instead of the black, which in the larger specimens separates the bands of colour, fine gold Japanese tinsel is here used, threaded through a large-eyed needle (in short needle-fuls) and arranged to form *petit point*, or half-stitch as some call it.

The silk stitches are in this example carried over four strands of the canvas, the shorter ones, therefore, over two only. In this pattern every row is an exact copy of the first one made; this greatly simplifies the work, as but little counting is required, and the least error is at once detected by the manner in which the stripes are thrown out by it. In specimens of point de Hongroie where more variety is introduced into the pattern, there are fewer duplicate rows, and these are often broken into by *petit point* of different kinds, and by bosses, stars, crosses, and other powderings, worked either in wool or silk. The tea-cosy is an example of a design so treated.

To return to the little bag. When the canvas is covered with stitchery it is to be made up into shape, lined with green silk, and drawn up with a crimson and a green ribbon run through outside bone rings. When first new it will close with some little difficulty, but more and more easily as time goes on, as is proved by old specimens of the work. As a slight guide to the worker, it may be added that this model measured seven inches long by four inches wide.

Among dainty trifles made with fine punto Ungaro, book-covers take a foremost place. On these the set-pattern is sometimes broken into by a shield-shaped space, outlined with black or with tinsel, and displaying within it a motto or monogram on a white ground. In any case, every thread of the canvas must be covered with stitches.

Other small articles to which the work can be applied include trinket-trays, wall-pockets, reticules of various sizes, tidys, screens, blotters, and mats.

The silk, which can be afforded for this miniature kind of the embroidery, gives to it a rich appearance, which is enhanced by the tinsel. So in the larger articles does the wool give warmth and softness, while the sharp black and white outlines add character and effect to the pattern.

LEIRION CLIFFORD.



## SOME AUSTRIAN RECIPES.

**Vanilla Sugar**—Vanilla sugar so often finds a place in Austrian cookery that a recipe for it must preface the following directions for making some very delicious dishes often enjoyed in that country. The pod of vanilla bean can be had at most grocers, and the flavouring it gives is most delicate and preferable to any of the liquid essences. Take a piece of this vanilla bean and some sifted sugar and pound the two together until quite fine. You must judge of the quantity of both vanilla and sugar by adding the latter gradually until on tasting it, it is well-flavoured with vanilla. Pass this through a sieve and keep it in a tin. When required for use add it to other fine sugar according to taste.

**Vanilla Crescents**.—Ingredients: Eight ounces of best flour, six ounces of fresh butter, three ounces of peeled almonds chopped very finely indeed, and two yolks of egg. Mix all this up with a knife on your pastry board, and then roll it out with a rolling pin. Cut the paste thus formed into small pieces and form them into little crescents about two or three inches long and as thick as your thumb—if you have a small hand. Bake in a very moderate oven, and remember that they must

not brown. Cover with finest vanilla sugar powdered thickly over them. These biscuits, if properly made, should be very light and extremely brittle. They keep good and fresh if placed in an air-tight tin.

**Lemon Soufflé**.—The Austrian recipe for the above is as follows:—

Ingredients: Five tablespoonfuls of sifted sugar, five yolks of egg, the flavour of one rind of a lemon, and the juice of one lemon. This should all be stirred for half an hour, and then a hard snow-like mixture should be added, made of the five whites of egg whipped until quite consistent. Bake about fifteen minutes in a brisk oven, in an ordinary pie-dish in which the mixture has been heaped up. Serve immediately it is done.

**Apricot Soufflé**.—Take five tablespoonfuls of apricot jam, passed through a sieve. Two spoonfuls of fine sifted sugar. Stir this up well for half an hour. Make a stiff snow of five whites of egg, and add very lightly to the above. Heap this up lightly in any pie or soufflé-dish, and ornament with some sliced almonds on the top. Bake from fifteen to twenty minutes in a brisk oven. Serve immediately it is cooked.

**Chestnut Cream**.—Boil some large chestnuts, peel them and pass them through a sieve. Mix with a little cream and vanilla sugar to taste. Heap part of this paste in the middle of a dish. With a fancy forcing bag make part of it into balls the size of a chestnut, and glaze these balls with sugar. Surround the centre heap with whipped cream, flavoured with vanilla sugar, on which the glazed chestnuts are to be laid.

**Chocolate Pudding**.—Dissolve three ounces of the best chocolate in half a pint of single cream which is on the fire. Let this get cold and then gradually mix it with two spoonfuls of flour and two ounces of white sugar. This should be done while the mixture is on the fire until it is of the consistence of a thick batter. Let this cool in one basin, and in another stir well two ounces of fresh butter with five yolks of egg; then add the cold batter and mix it up well. Next beat up five whites of egg until they are in a stiff froth, and add slowly but lightly to the aforementioned mixture. Bake this in a soufflé dish for about twenty to twenty-five minutes. The same mixture can be made with essence of coffee instead of the chocolate.

# Easy Lessons in Drawing and Painting.

CONDUCTED BY LIDA AND M. J. CLARKSON.

BY special and urgent request from a number of readers, we make a departure this month from our usual Drawing Exercises, in order to give a few lessons upon

## The Art of Illumination.

Now that so many are desirous of putting their Art work into the shape of gift books, *souvenirs*, cards or other favors, it is not surprising that this request is made, and we shall take pleasure in granting it. It is not our purpose, however, to enter into this subject further than to give some plain, practical hints. If you are desirous of learning more of illumination, which is a most beautiful and interesting art, we would refer you to the numerous published works upon the subject, but there are few who would care to enter so deeply into such research. To those few we would recommend the study of the rise and progress of mediæval art as applied to illumination, as well as other topics upon this subject, as it is a most excellent way of acquiring a pure and correct taste. Especially do those who aspire to the designing of their own subjects require such study, for seldom do we see in modern illumination the marvelous beauty to be found in some of the ancient and mediæval MSS. It is recorded that two monks who lived in the fourteenth century, Florentino and Silvestro by name, attained to such eminence in the art, that their two right hands were preserved as relics in honor of their skill. However this may be, we can be sure that it is only by patient and persevering work that one can hope to become at all proficient in this branch of art, and that the better the art of caligraphy is understood, the greater the certainty of success.

By caligraphy, which is the first step in the study of illumination, we mean just what the word implies, fair and elegant penmanship. It is hardly to be expected that one who writes in a careless and slovenly manner will ever attain to any real excellence in illuminating. We notice with considerable

pleasure and interest that not one of the correspondents who have written to us upon this subject, but show a hand writing beyond the average as regards neatness and finish; in fact, we are charmed with the caligraphy of many letters received from correspondents. It is deserving of very great credit and praise. We can proudly say of Americans, that in no land on the face of the globe is there so much attention paid to good penmanship as in ours, nor so many who wield the pen in so creditable a manner.

Although the people of ancient or mediæval times did such beautiful work, they labored under disadvantages quite unknown to us. Then the illuminator had to prepare all his own materials, colors and tools. "Not," observes a writer upon this subject, "that this was any hardship, for in our opinion we believe this to have been one secret of his beautiful coloring. He knew by experience the value and property of every color before using it."

This shows the importance of good color; how very unwise is it to use poor and untrustworthy color in any method of work. In our day we have no difficulty whatever, in procuring all the requisite material ready at hand, and the pursuit of this knowledge, instead of being under difficulties, is one of comparative ease and facility.

The outfit for illuminating is more expensive than that of other branches of work, but the diligent student will not begrudge the amount spent thus if he is really in earnest, as the beauty and fascination of the work will more than repay for the outlay attending it. There are several kinds of materials used, the first being the parchment or paper upon which the work is to be executed. Vellum, because of its high finish, durability and beauty of texture, stands preëminently first for purposes of illumination. All the best examples of the art to be seen are executed upon vellum. The beginner, however, will not for one moment think of making use of so costly a material for first experi-



ments, a fine sheet of vellum of good size being valued at from five to seven dollars. There is parchment, it is true, which may be had at less cost, but for all ordinary purposes Whatman's thick hot pressed paper will be found the best thing to use until the student can venture upon finished work. The Imperial H. P., at fifteen cents per sheet, will answer nicely for early practice. The next requisite is a good drawing board, one which allows of the paper being set in place, and stretched at the same time, will be found the most satisfactory.

Besides these articles, the following will be needed: — A T-square and set square, set of curves, tracing point, foot rule, bow pen and pencil, drawing pen, pair of compasses with pen, pencil and lengthening bar, and a selection of pens and pencils. These articles should be of good quality, the instruments being well finished, or they will cut into the paper, causing the ink to spread.

Of course, very good work can be done with an ordinary goose quill and fine sable brushes, but we give you the complete outfit for systematic work. The most useful pen for illuminating is a quill, because, after a little practice in cutting, you can get it to any degree of fineness or breadth. Those, however, unfamiliar with this pen, or who experience difficulty with it, can use the lithographic crowquill, Nos. 659, 312 and 291, and it is advisable to have also a good assortment of Gillott's steel pens. The ladies' pen, No. 12, is especially useful. The drawing pen is for ruling lines in ink. Never trust to the hand alone when using it, but always use the curves or square for guidance, while inking in lines. Hold the pen quite perpendicularly to the paper, and feed with a brush kept specially for the purpose, instead of dipping into the ink. The drawing pen must be properly cared for to do good work; that is, it should be cleaned after using, and its spring eased by loosening the screw. Compasses should be held by the head, the fingers not being allowed to touch or in any way interfere with the sides, which will alter the distance or radius. Never use a parallel ruler for drawing parallel lines, as its action is generally at fault. Use the T-square and a set square. A regular box of drawing instruments generally supplies all these tools.

A set square is a triangular piece of wood.

There are several kinds, but a right-angled one [45°] will answer your purpose best. The T-square, so called from its resemblance to the letter of that name, consists of two pieces of wood placed at right angles in the form of a letter T, the top of the T being called "the stock," and the upright leg "the blade."

To begin work stretch your paper tightly in your drawing board if you have one, if not, fasten by thumb tacks firmly upon any small board. A good preliminary exercise is that which brings into use the T and set squares. One very simple one is to place the T-square flat on your paper, the stock resting against the left edge. The blade being at right angles to the stock, all lines drawn along it must be horizontal. Move it up or down, keeping the stock close to the edge of the paper, and draw lines which will be horizontal and parallel to one another. Now take the set square, and place it with one edge against the lowest horizontal, draw a line, which will be vertical. Draw parallel lines thus by moving the square to the left or right, and the lines will all be vertical to those first drawn with the T square.

The following will also prove useful: With your T-square and set square fixed, draw a horizontal line from left to right, then moving the set square gently along the blade of the T-square, draw an oblique line in the same direction; now reverse your set square and draw lines in the opposite direction, crossing the first set, by this means if these are equally spaced, you will obtain a true diaper pattern. These crossed patterns or diapers have been used from the earliest times, even as far back as the antiquities of Nineveh, and are to be seen yet in relics of Egyptian art. The diamonds formed by the crossed lines are in illuminated work generally filled in with quarries, dots, circles, trefoils, squares, etc., and in colors are very beautiful. Use the T square on one edge of your paper only, whichever edge you begin with, continue using until your drawing is completed. In selecting your curves, choose those which contain the most complicated forms. Particular care should be taken not to use too hard or too soft a lead in drawing your designs, an H medium hard, and an HHH very hard will be sufficient, while an HB medium soft is handy for sketching

some passing fancy on a separate paper, in order to get a better idea of something you wish to introduce into your design.

Lettering is doubtless the first thing you will wish to try, and for decorative purposes at the Christmas or New Year's season nothing could be found more useful. It is a fine thing to be able not only to paint your Christmas cards and favors by hand, but to letter and illuminate them handsomely adds ten fold to their value. With this in view, we advise you to procure a set of alphabets, either Gothic, Roman or Old English. These are published in book form by Marcus Ward, Prang & Co., and others, and contain many beautiful specimens. Almost any art dealer can furnish these books, or will procure them upon application. Take one of the alphabets, rule parallel lines across it from left to right, taking the width of each letter between the spaces, then rule perpendicular lines from top to bottom, thus leaving each letter in a square space. Now rule similar lines on the stretched paper on your board, placing the T square with the stock at the left edge, and drawing the lines as already described. This being done, sketch in the alphabet with an H pencil, then with a fine pen carefully draw in the outline of each letter, correcting any irregularity in their formation on your pencil sketch. Never use the rubber eraser if you can possibly avoid it. Bread a day or two old is better for removing any mistakes in your penciling, or for cleaning your paper. Having completed your alphabet in outline to your satisfaction, take a brush with some India ink and neatly fill in each letter. This ink can be had either in cake or in liquid form; you will find the last named article the most convenient. For the small letters of the alphabet, rule double lines across your paper, parallel to each other at the height of the letters *a, c, e*, etc., then rule a third line at the height of such letters as *d, k, l*. Faint perpendicular lines should also be ruled as a help to making all letters perfectly upright. A hair's breadth inclination or slant will ruin all in a text.

Copy these letters many times, until you can do them with the utmost precision, which we think will be sufficient for a first lesson, in fact it may require weeks or months of practice before you are ready for more ornamental work.

### The First Needle.

"HAVE you heard the new invention, my dears, That a man has invented?" said she.

"It's a stick with an eye  
Through which you can tie  
A thread so long, it acts like a thong,  
And the men have such fun,  
To see the thing run!  
A firm strong thread, through that eye at the head,  
Is pulled over the edges most craftily,  
And makes a beautiful seam to see!"

"What, instead of those wearisome thorns, my dear, Those wearisome thorns?" cried they.

"The seam we pin  
Driving them in,  
But where are they by the end of the day,  
With dancing, and jumping, and leaps by the sea?  
For wintry weather  
They wont hold together,  
Seal-skins and bear-skins all dropping round  
Off from our shoulders down to the ground.  
The thorns, the tiresome thorns, will prick,  
But none of them ever consented to stick!  
Oh, wont the men let us this new thing use?  
If we mend their clothes they can't refuse.  
Ah, to sew up a seam for them to see—  
What a treat, a delightful treat, 'twill be!"

"Yes, a nice thing, too, for the babies, my dears,—  
But alas, there is but one!" cried she.

"I saw them passing it round, and then  
They said it was fit for only men!  
What woman would know  
How to make the thing go?  
There was not a man so foolish to dream  
That any woman could sew up a seam!"

Oh, then there was babbling and scrabbling, my dears!

"At least they might let us do that!" cried they.  
"Let them shout and fight  
And kill bears all night;  
We'll leave them their spears and hatchets of stone  
If they'll give us this thing for our very own.  
It will be like a joy above all we could scheme,  
To sit up all night and sew such a seam."

"Beware! take care!" cried an aged old crone,  
"Take care what you promise," said she.

"At first 'twill be fun,  
But, in the long run,  
You'll wish you had let the thing be.  
Through this stick with an eye  
I look and espy  
That for ages and ages you'll sit and you'll sew,  
And longer and longer the seams will grow,  
And you'll wish you never had asked to sew.  
But naught that I say  
Can keep back the day,  
For the men will return to their hunting and rowing,  
And leave to the women forever the sewing."

Ah, what are the words of an aged crone?  
For all have left her muttering alone;  
And the needle and thread that they got with such  
pains  
They forever must keep as dagger and chains.

*Lucretia P. Hale.*

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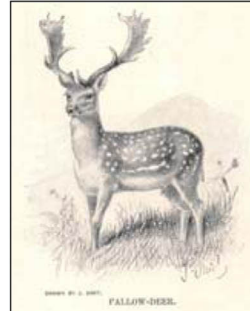
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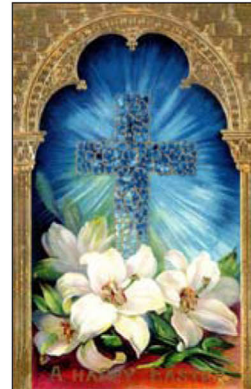
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Farm Life



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Winter & Christmas



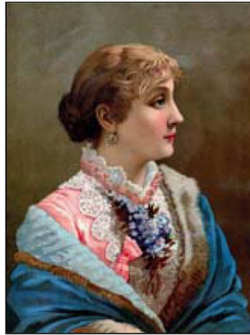
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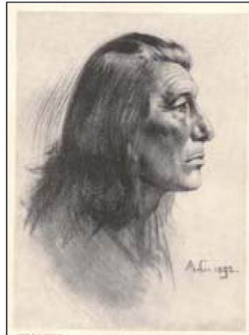
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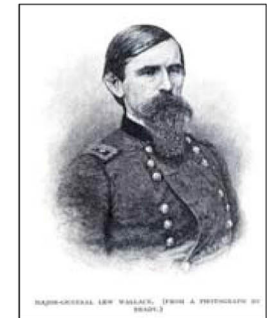
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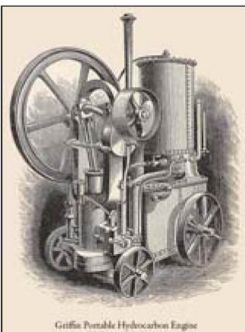
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Eminent Victorians



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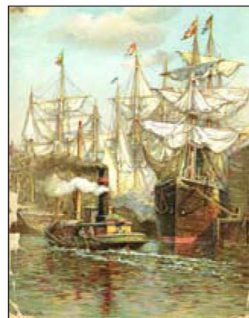
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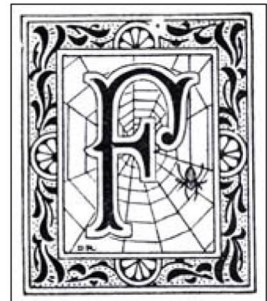
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## THE ART OF SILHOUETTING.

By ANDREW W. TUER.



ALL the day ever come when the Iron Duke will be popularly remembered by the Wellington boot, or the great Sir Robert Peel by the double-barrelled nicknames he contributed to his country's police? Certain it is that M. Etienne de Silhouette, the great financial minister of France, has his immortality altogether away from money bags, and is familiar by name only because that name was affixed to the shadow portraits which had their heyday in the days of his decline.

It happened this way. M. de Silhouette may have been a heaven-born minister, but in that case he was a bit before his date. The date was 1709. Destined for public life, he visited England to study her polity; and in this he succeeded so well that, when by his merit and the power of Madame Pompadour he was made Comptroller General, in 1757, he began to reform French finance on English models. Whether it was the reform or the Anglicism matters not, but for one or the other reason M. de Silhouette became the favourite butt of French public life. All that was shabby, mean, and perhaps a little ridiculous, began to be spoken of as *à la Silhouette*. Amongst these things was the bare outline likeness, which began about then to be produced both in France and England, and to which the name was attached.



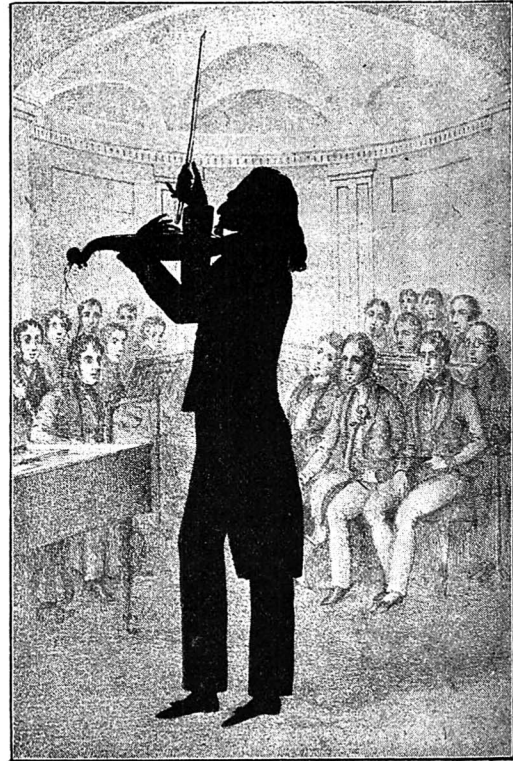
*Auguste Edouart*

Not that silhouetting was a discovery of the eighteenth century; in fact, and naturally, it was older than the Christian era. Portraiture is, after all, an art to which love is under long obligation; and it is fitting that this first rudimentary portraiture was, according to tradition, achieved by an Etrurian maiden, the daughter of a potter, who traced on the wall the shadow of her swain. That was 776 B.C. The first artists in monochrome—Crates of Sicyon, Philocles of Egypt, and Cleanthes of Corinth—the Doultons, and Mortlocks, and Walter Cranes of their day—practised the art which then went by the name of skiagraphy.

Germany, no less than France and England, shared in the modern revival of silhouetting. In 1780 a German follower of Lavater wrote a volume in which he claimed the shadow portrait as a specimen of true art when compared with the "daub

of the day" (the day of Reynolds, of Romney, and of Raeburn!). "This art," he says, "is older than any other. In Arcadie itself silhouettes were drawn. The shepherds of that golden age, in their happy simplicity, traced shadows of their beloved on the sand—to worship in absence. From silhouettes came contours, then monochrome, and finally, painting. The more perfect in the order of things displaces the less perfect. But now again, since this new culture of physiognomy, silhouettes are asked for, since these give a truer physiognomical idea than the daubs of the ignorant. The taste of man has revolted against affectation and returned to the simple."

Nearly all that is to be said for the silhouette is said here; and its reappearance in the train of Lavater gives it that touch of seriousness which makes it kin to science and to art. Much has happened since then. The "apothecary artist," as Mr. Ruskin calls the photographer, has arrived, and has focussed the silhouettist out of existence. In theory, his art is as defensible now as it was in the days of the German enthusiast in physiognomy; and on the score of simplicity, where ten applauded it a century ago, a thousand would applaud it now. Yet it must be owned that in even so simple a thing as the catching of a shadow Nature may herself be violated. A shadow is nothing if not shadowy. A form so vague and flitting cannot be interpreted by black paper pasted upon white. Precision is foreign to it, and so is permanence; though, on that latter score, he need not throw stones who admires the marble muslin frills of modern Italian sculpture in all the



*Nicholas Paganini*

NICHOLAS PAGANINI.

glass-houses of Europe. Man however is said to be never happy unless he is catching something—an element of sport which perhaps gives a zest to the catcher of shadows. Silhouettes became household possessions even where possessions were few. The sempstress who had



CHECKMATE.

"A wall so blank—my shadow I thank  
For sometimes falling there,"

could make her gratitude lifelong by calling in a poor old professor of the art from the nearest garret; while my lady, in the intervals of sitting to Gainsborough, did not

disdain to lend her lovely outline to the "black art."

In course of time machinery usurped the functions of the human hand. The pantograph traced in reduced size the outline of a shadow picture thrown by a candle on to a sheet of white paper. A simpler machine was in the form of a long metal

rod, one end of which passed over the profile; while the other, terminating in a point fixed to a universal joint, accurately reproduced it on a small scale. Sometimes the point was replaced by a knife, which traced and cut out the likeness at the same time.

Every town, and almost every village, was periodically visited by the caravan-housed professor, who for sixpence would supply a likeness by the royal patent machine and throw in a frame. For an increased fee he would cut papa, mamma, and the whole tribe of little ones, whose likenesses would be stuck on to a sheet of white cardboard in a mathematically straight row, the sizes gradually diminishing until the vanishing point was reached by baby, or perhaps a little dog. Cats when cut had a knack of coming out uncommonly like goats or donkeys, and for this reason were tabooed in family groups. Single portraits generally stopped short at the waist. Hands, when attempted by the unskilful, could not fail to resemble glove-stretchers, and for this reason were kept discreetly out of sight.

The silhouettists worth talking about dispensed with any such extraneous aid. They exercised, while cutting out the profile with a pair of scissors from direct observation of the sitter, and without any reference to his shadow, some of the qualities of an artist sketching with brush or pencil.

One of the first and best silhouettists who practised in this country was Augustin



“OH! HOW DO YOU DO?”

Amant Constance Fidèle Edouart, who was born at Dunkerque in 1788, and found his way to London as a refugee in 1815. A soldier in his earlier years, Edouart had served under Napoleon, and was decorated. By his marriage, in 1816, with Emilie Laurence Vital, he had two sons and two daughters, the elder of the sons, the Rev. Augustin Gaspard Edouart, being now Vicar of Leominster.

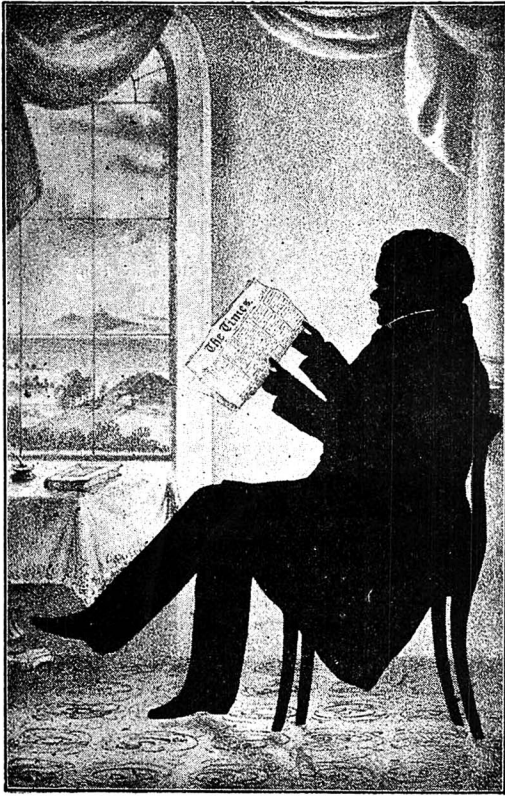
It was in 1825 that Edouart took to silhouette cutting as a profession. Spending an evening with some friends, he was shown profile likenesses of some of the family taken with a machine. These Edouart condemned; but the daughters pronounced them perfect. Challenged to do something better, Edouart seized upon a pair of scissors and the cover of a letter, and putting the father in position, “in an instant I produced a likeness.” The paper being white, the snuffers were resorted to for blacking it over: natural skill triumphed over inexperience and difficulty. The mother’s likeness was taken with equal facility and exactness; and Edouart’s career as a silhouettist had begun. Dr. Magendie, the portly Bishop of Bangor, was the first patron, and of his portrait forty copies were ordered. Edouart’s charge of five shillings for each silhouette



JOHN’S FUNNY STORY TO MARY THE COOK.

compared extravagantly with the nimble shilling which was the recognized fee of silhouettists of the baser sort.

Edouart became something of an authority on the art and wrote a book about it, now very scarce. It is entitled *A Treatise on Silhouette Likenesses*, by Monsieur Edouart, Silhouettist to the French Royal Family, and patronised by His Royal Highness the late Duke of Gloucester, and the principal nobility of England, Scotland and Ireland; London: Longmans & Co., 1835. The text, relating to himself and his doings, is enlivened by illustrations, some of which are here reproduced. The likenesses may fairly be regarded as the best ever produced by means of a pair of scissors and a piece of paper. His nimbleness was such that he even made many satisfactory portraits from description. A silhouette would be pointed out in his rooms as somewhat resembling the person whose likeness was required, and from a few hints as to the nose being too long, the chin too pointed, or what not, he would in a very few minutes produce a profile that was smilingly paid for—not a bad test of success.



*Daniel O'Connell*  
DANIEL O'CONNELL.

he loved to take, and succeeded in almost retaining the charm of the flower-like profile. Edouart held severely to the limitations of his art. He foreswore the ways of those who added brush work to scissor work, whether a few gold hairs, or a white cravat and frill. His portraits he determined should depend for their effect on the outline only, with no extraneous aid beyond that of an accessory background.

The artist, no less than the sitter, had little vanities of his own. Doubtless Edouart felt himself better than his class. What was, as a rule, a mere means of livelihood to a mountebank, was to him the serious exercise of a talent. His sensitiveness to social slights finds a record in his pages. Once he had a letter of introduction to a well-known public character, who received him among many friends with open arms. Presently his host slipped out of his coat and said that he was quite ready for "a little diversion." Edouart was puzzled, and, seeing that something was wrong, asked that the letter of introduction might be read. It opened—"My dear friend, I take this opportunity to recommend to your notice Monsieur Edouart, the celebrated pugilist." When it was explained that profilist was the word every one, says the chagrined artist, turned his back. Another time—and there were a great many of these invidious other times—a stately proprietress would not "bemean" herself by letting lodgings to "a man who does them common black shades."

As a set off however Edouart was presented in 1830 to Charles X., ex-King of France, at Holyrood Palace, whose likeness in a paper of four thicknesses he cut in the presence of the Royal family and suite. The little Prince, the Duc de Bordeaux, took one, his sister another, the Duchesse de Berri a third, and the fourth was handed to the Duchesse d'Angoulême. All declared that

Even the sitters of the silhouettist had their little vanities. Edouart grows irritable with a man who modified his projecting lower lip by sucking it in, destroying at the same time all chance of a striking likeness. The corpulent man made desperate efforts to be thin—for when does the figure appear to such disadvantage as in the uncompromising blot of black? Children in their innocence



PATENT SCREW FOR  
FIVE SHILLINGS.

the likeness was perfect, his Majesty being represented "in his usual mood of thoughtfulness in walking about the room."

It cannot be said that the shadow portraits always pleased his sitters. Edouart tells us of a lady who came to him with her husband, of whom she was anxious to have a likeness. When the portrait was finished she said she did not know it, and so

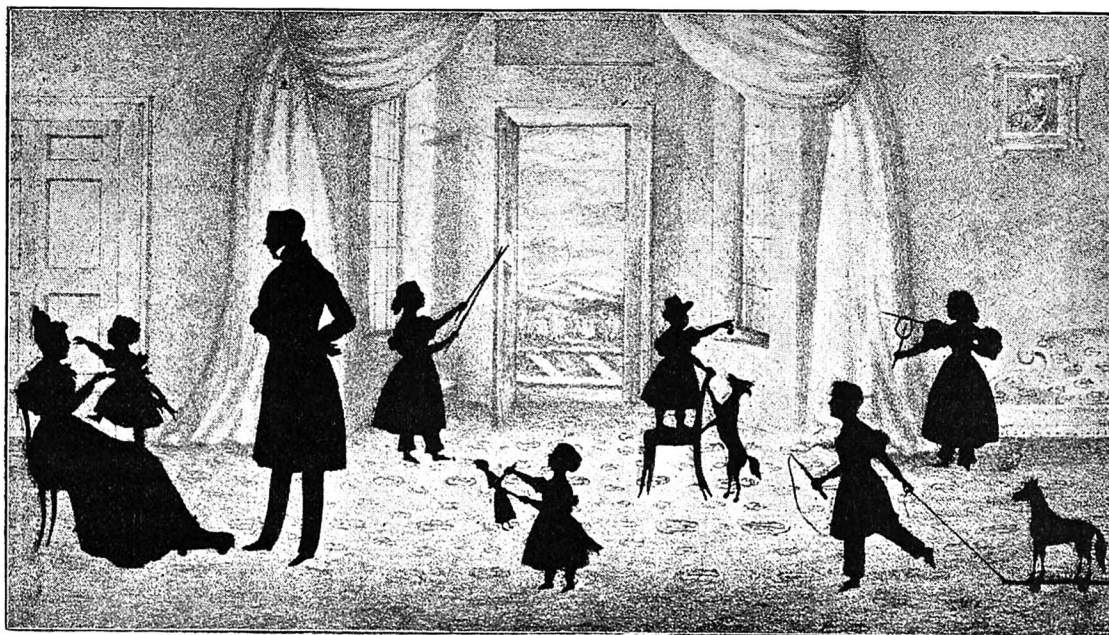


*Papa. Mamma. Miss. Tom. Kate. Maggie. Lucy. Dick. Bobby. Nanny. Bjou.*

*Copied from an Original*

FAMILY IN A ROW.

another was taken, and another, and yet another, till at last twenty had been separately cut out. Edouart lost his temper and refused to take any more or to receive payment for what he had done. The wife besought him to try once more, and his reply was to place the twenty profiles one on top of another, "which showed at once they were all exactly alike." She went home very much disappointed, and later in the day the



FAMILY GROUP.

husband returned saying that he had no peace at home and another trial *must* be made. Edouart told him to go away and come back at a quarter before seven, and appointed seven for his wife to meet him. The sitter was punctual. Edouart fastened a white cloth across the room, putting him behind in a sitting posture, a light being placed so as to cast the shadow of his profile on the cloth. The wife appeared a few minutes later and asked for her husband. The lamp in front was put out and her husband's profile was distinctly seen on the cloth. Edouart asked her if she knew that living



silhouette, but she stared without any sign of recognition. She looked and looked but could not tell whose it was, when Edouart pushed aside the cloth and showed her her husband in the flesh. The story winds up, as such a story should, by the wife admitting her want of perception and paying for the portraits.

When Edouart first began to cut out paper likenesses it was on the understanding that if they were not approved others would be taken. Some of his clients returned in a day or so saying they were dissatisfied with the old one and they would destroy it at home. When Edouart afterwards insisted upon these old likenesses being returned and destroyed before a new one was begun, complaints decreased. A young gentleman highly approved of his likeness, but on a friend pointing out that he

would look better in a dress coat (he was taken in a frock) another was somewhat rudely demanded. This was refused, and the sitter ultimately declined to pay for the first and only likeness; so Edouart in revenge cut the body of the silhouette from the waist downwards into a screw, made an alteration in the top of the hat and wrote underneath—"Patent screw for five shillings." In this altered condition the silhouette was exhibited in Edouart's window, where it was recognized by amused friends, and it was not long before satisfactory terms were made with the artist.

Edouart was an early riser, and indefatigable in his work. To preserve a steady hand he was obliged to be most particular in his diet, and could not venture on strong tea, coffee or spirits. He had a variety of ingeniously arranged ready-prepared backgrounds lithographed in a light neutral tint, of which that behind the excellent portrait of Daniel O'Connell is a good example; and in the drawing of special backgrounds he employed skilled assistants. The fingers, hidden by the *Times* forming part of the background, are cut short off in the original silhouette and meet the edge of the newspaper, the deception being perfect. O'Connell was seen by Edouart but once—in the Chamber of Commerce at Dublin. He returned home and cut



WELL MATCHED.

out the portrait from memory, a feat performed, as will be seen, with singular success. In his compositions he did his best to steer clear of the gradually diminishing family group of the day—papa, mamma, miss, Tom, Kate, Maggie, Lucy, Dick, Bobby, Nanny, and four-footed, curly-tailed Bijou. He asks us to compare with this his own family group, which he tells us renders the effect of the perspective "at once elegant and natural." *Autres temps, autres mœurs*, and we must not be too hard on a really gifted man whose work in its own kind was high above that of his contemporaries.

If silhouetting be allowed to possess an artistic side at all, Edouart may be credited with being its best exponent. Perhaps those who will not recognize art in the mere outlining of the human profile have been unfortunate in the silhouettes they have seen—spiritless specimens still lingering on the walls of wayside farmhouse parlours. The vexed question may be summed up in a sentence when it is said that in principle this art of outline is pure, but in practice and material, unpleasant. What Edouart made of it as a means of presenting expression and the habit and attitude of the personality he studied, should convince the most reluctant how entirely the faculty of watchfully and intelligently apprehending character makes itself felt by any medium it may use. The very grotesqueness of these black-patch pictures is turned to purpose by the hand of the master who finds it framed for the purpose of caricature, and even for that whole art of minor portraiture to which caricature is so dangerously allied.



Silhouette Patterns: Greeting Cards from a Victorian Scrap Album



Silhouette Patterns: Greeting Cards from a Victorian Scrap Album



NOTE: Full-size versions of these silhouette patterns can be found at  
<https://www.victorianvoices.net/creative/issues/Vol1/Silhouettes.zip>

## BASKET-MAKING.

### PART II.



left our garden-basket with a "wail" waiting for its border, and as the border is the most difficult part of the basket, we will put the simplest border to this first basket. The "four-border" is the easiest, and is the

border commonly seen round the tops of hampers or any baskets which don't require elaborate finishing.

Soak your basket well for an hour or two before you attempt the border; then when it is thoroughly wet, and the rods are not likely to kink, you can begin your border. You work with the uprights, and unless you break some of them, you won't require any fresh rods; but it is as well to have a few soaked in readiness, for accidents will happen even to the best basket-makers.

Now lay down three uprights towards the front of your basket, pull them down firmly, and don't let them kink; work from left to right; call the first upright you lay down *a*, and the second—the one to your right—*b*, the third *c*, and so on.

Take a fourth upright, to be called *d*, and put it *behind* the two next uprights; pull it out in front of the basket; now take *a* and pass it in front of *e* and *f* and behind *g*, bringing it into the front again, between *g* and *h*. You will be glad to hear *a* is now finished with altogether; he is out of the game, and would puzzle the tyro less if he could be cut off at once, instead of leaving him to the end of the border, as basket-makers do. But as this must not be done, push the tip of *a* through the basket anywhere, just to show you he is done with.

Now take *d*, pass him in front of *h* and *i*

—forgive the bad grammar—and pass him behind *j*, bringing him out between *j* and *k*.

Lay down *e*, this time towards the back of the basket, pass it behind *f* and *g*, and in front of *h*.

Take *b*, pass it along in front of the basket past the two next uprights *f* and *g*, and behind *h*, push the tip through the basket to show you have now finished with *b*, and take *e*, pass it behind *i* and *j* and in front of *k*.

Then lay down *f*, pass it behind *g* and *h* and in front of *i*; go back for *c*, pass it along in front of *g* and *h* and behind *i*, bring it to the front between *i* and *j*, and push the tip into the wicker-work—for *c* is now finished with.

Every time you lay down a fresh upright, you leave off working with another upright; you never work with more than four at a time in a "four-border;" when you lay down *e*, *a* falls out, when you lay down *f*, *b* falls out, and so on all round the border.

You continue working in the above way all round the basket; you will probably have "caught the stroke," as basket-makers say, before you have finished, and then it will not seem so puzzling.

The finishing-off is simple; when you lay down your last upright, you cut off the tip, leaving about three or four inches, and slice this off and push it down between the stakes; do this to the other three you are working with, pushing them down between the stakes; it does not much matter where, so long as you don't put them all together, and you finish off neatly.

You then go round the basket with your knife, cutting off quite close to the border all the rods you have left waiting to be cut off. You must leave them to the end, puzzling as they are, or the border would not be firm; but if you push them into the basket, as suggested above, they won't trouble you much; if you leave them loose, you are puzzled to know which to use next.

The "seven-border" is worked in the same way as the four, only you lay down six uprights at the beginning instead of three; it would look very puzzling described on paper, but it is not really much more difficult than the "four-border;" it is better, though, to get into the way of doing the simplest border first, before attempting the more complicated.

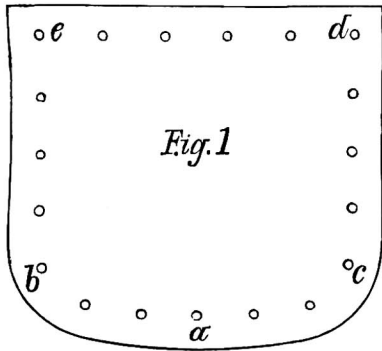
For fancy borders, it would be a good plan to take a lesson of a basket-maker, as it is easy to show how to do a fancy-border, but exceedingly difficult to make it clear on paper.

The garden-basket now wants a handle, and for this you must use the bodkin; for the handles of amateur basket-makers are apt to come out. Choose three moderately stout rods, soak them well, slice off the butts, and with the bodkin push them well down, nearly to the bottom of the basket, through the border and between the stakes; then plait them together in the ordinary three plait, till your handle is the length you wish; cut off the tips leaving a good three inches to push into the basket with the bodkin on the opposite side of our round and rather flat garden-basket. This basket might be made an oval shape instead of round if the bottom were oval, but it is prettier in the round shape, and can be used for fruit or flowers.

The French *hotte*, such as is worn on the back by the Swiss peasants to carry wood, etc., is a very pretty, useful basket, not at all difficult to make; in fact, it is much easier than English baskets, because it does not require any tying the slat, as the bottom is of wood.

Any carpenter could cut out the wooden bottom shown at Fig. 1; a flat piece of wood about four inches square rounded off into this shape is all that is required for the bottom of a *hotte*.

It must have 19 holes perforated in it as in the diagram, to hold the uprights. Now take 19 good-sized rods, slice off the butts, and push one through each hole till you have set



up the 19. You will find this a very easy process, much less upsetting than the other upset. Let the slipped end come well through the bottom; after the basket is finished, these slipped bits must be cut off, or the basket will not stand firm.

A drop of glue into each hole would make the basket stronger; for the weak part of a *hotte* is the bottom, which is apt to come off if a heavy weight is put into the basket; and in England these *hottes* are generally used to hold logs of wood for the fire. The logs should never be carried in the basket; it is not strong enough to carry them; it should stand by the side of the fireplace—where it is a pretty-looking object—and the wood be placed inside it.

When the uprights are firmly fitted, make a "wail" round the bottom with rods as you did in the garden-basket; then use skeins for the weaving, taking care they are well soaked. Do about 18 rows of plain weaving, in and out; when you finish one skein, take another and piece it on, always using the end of the old skein and the beginning of the new together for one or two strokes. Throw the skein in with your left thumb, and bring it out with the index and middle finger of your right hand.

When the 18 rows are finished, take two extra rods, slip the butts, and push one in on each side of the rod which springs from the hole marked *a* in the diagram; go on skeining till you come round the basket to the hole marked *b*, then take two more rods and insert them one on each side of the upright in this hole; weave on till you come to the opposite corner *c*, here insert two more rods, and go on weaving till you get to *d*; put in two here; weave on to *e* and insert two more there.

The object of this is to form the shape of the basket; and for the rest of the time you are working the skeins you must constantly keep pulling the rods well and evenly apart—trying to get a pretty shape.

The back of the basket, which is the straight side of the wooden bottom, should be kept quite flat, the front part pulled well forward towards you as you work.

This is the profile view of the shape to be aimed at; to get it you must keep the rods well apart, more and more so the nearer you get to the top of the *hotte*.

Fig. 3 shows the way the inserted rods *b* and *c* are to be put in at the places indicated above. It will easily be seen that the desired shape can be given by pulling these rods apart.

Much of the elegance of the *hotte* depends on the way the rods are managed; it is the only difficulty in the *hotte*; and it really is not at all difficult—it only wants a little nicety. Care should be taken to keep the rods even and at equal distances from each other, only let those distances be wider as you advance to the top.

About 60 rows of skeining after you have inserted your rods will be enough to bring you to the top of the basket. Then do a "wail" all round and finish off with Fig. 4 border.

For the handle, take a very supple and very wet rod, and twist it round and round and round, holding it in your left hand and twisting with your right till it is reduced to about half its length; push one end through the basket just below the "wail," pull nearly half through, twist the two ends loosely together to form a loose cord for the handle, pull the longer end through the basket about six inches from where you put in the first end, and twist this end back over the handle, cutting it off if too long when it gets to the end of the twisted handle.

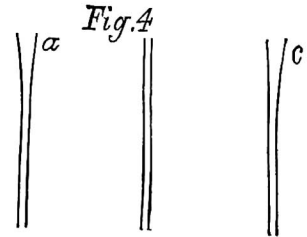
The *hotte* here described is a very useful size for holding wood; if made much smaller, these baskets may be painted with Aspinall's paints, and hung on the wall to hold grasses; or they can be stained with oak-stain, or used just as they are; if required for flowers, a small jar can easily be put inside them to hold the water.

They would sell well at bazaars, for they cannot be bought in this country, and their pretty shape and foreign appearance make them saleable.

For baskets requiring an oval bottom, there is an easy method of avoiding the beginner's bugbear, "tying the slart." The bottom can be made without tying in the following way:—

Take six rather stout rods, and cut them off about an inch wider than you want the widest part of the bottom of the basket to be. Place these on the ground in pairs, about two inches apart—thus (Fig. 4); call them the stakes. Then take four whole rods, to be called the horizontals; place the first horizontal across the stakes, putting it over *a*, under *b*, over *c*; place the second horizontal close to it in the same position, only put this rod under *a* and *c* and over *b*; do the same with the third horizontal, placing that over *a* and *c* and under *b*; the fourth horizontal must go under *a* and *c* and over *b*. Now take a piece of rod about 6 inches long, put it just above the first horizontal, with the two ends under *a* and *c* and the centre over *b*.

By the way, the six stakes should be slipped off in the middle to about half their thickness before they are laid down, so as to get the bottom flat. The stakes and horizontals should now be in this position (Fig. 5).



Now take a fresh rod; put it in under the horizontals at *x*, leaving the butt even with the ends of *a* at *y*, bring it up tight and hard over *a*, under *b*, over *c*, push it down sharply under the horizontals at *z* and bring it up at *o*, bend it over *c*, under *b*, and over *a*; leave it loose to your left at *x*.

Take another rod and go round a second time, beginning at *x*, going over where you went under before, and *vice versa*; thus you will go over the four horizontals and *b* this time, under *a* and *c*; do the same with two more rods, putting the third, like the first, under the horizontals and *b*, and the fourth like the second, over the horizontals and *b*.

You will find your stakes and horizontals are now bound together, and will get tighter and tighter as you go on adding row after row.

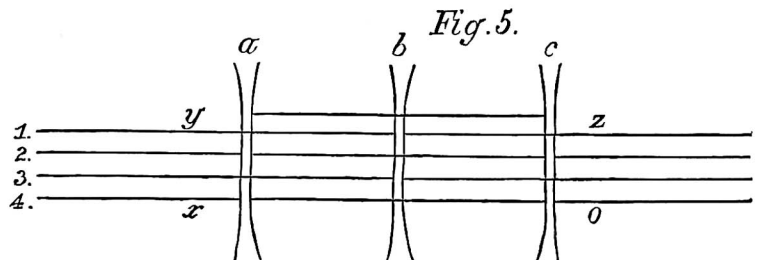
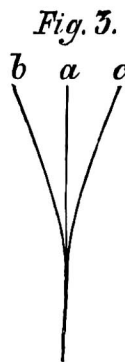
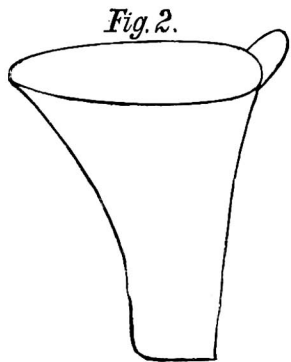
Now take the first rod you left sticking out at *x*, put it over 4 and 3, put the second sticking-out rod under 4 and 3, cross them over each other between 3 and 2 bringing the second rod up over 2 and 1, and leaving the first under them. This is the ordinary basket stroke described in Part I.; go on round the basket with it, dividing the stakes *a*, *b*, and *c*, and the horizontals between 2 and 3.

Then go round with the other sticking-out rods, this time dividing the horizontals at 3 and 4, and at 1 and 2.

When your rods are used up, piece in fresh ones, and continue working round and round, using the same stroke you did after tying the slart in the round bottom, until the stakes are quite filled up. You then fix in your stakes for the sides as before, working a "wail" before you begin to weave.

The woven wicker bottoms are much more troublesome to do than using a wooden bottom, as in the *hotte*, but they are stronger, and not so liable to come away from the basket; in fact, this is almost impossible with a wicker bottom. The *hotte* would be much stronger with a wicker bottom if it were possible to get the shape; but it is not possible except with a wooden bottom, the size of which must of course vary with the size of the basket.

When once the "strokes" and the "upset," the borders and the bottoms, are mastered, you can copy almost any basket, or make one according to your own taste, of any shape you like. It is nicer work in summer than in winter, because the rods must be used wet; and the basket must be constantly soaked, or the osiers will break and kink. In fact, they should always be soaked for two hours before using.



## SOME HOME-MADE EFFECTS.

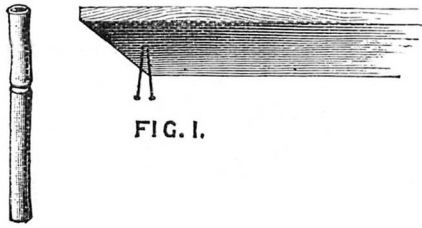


FIG. 1.

"YOU ought to do something to that ugly black mantelpiece," said Celia.

I said, "Yes, I ought," because I was too lazy to discuss the matter or point out how very well the mantelpiece could wait.

"Japanese Lhaga mats would do nicely to cover it with, and go well with the rest of your room."

"They would be just the thing," I acquiesced placidly.

"They are quite cheap, too, only 1s. 6½d., and nearly three yards long."

"Are they really as cheap as that?" I asked with polite interest.

"And you should get a broad board and lay on the mantelshelf; it is too narrow as it is."

"That would be a great improvement," I agreed.

"I will come Tuesday morning and help you to do it," said Celia, decidedly.

So I was in for it; my very laziness had been the means of forcing me to action. I undertook to have all the materials ready in time. Celia took her departure, leaving me rather glad that, being of a naturally lazy and procrastinatory temperament, I have friends of taste and good nature who keep me up to the mark; my ugly black mantelpiece had long been a discredit to me and an irritation to my friends, an untidy blemish in an otherwise pleasant room.

I thought the business over. The mantelshelf was fifty-four inches long and eight broad. The chimney projection much wider, being seven feet across. The mantelshelf was rather low, and therefore would not look well if it were made wide. The best thing would be to keep the small shelf as it was, and run a wide shelf right across the projection some eighteen inches above it.

Accordingly I ordered from a carpenter a piece of board seven feet long at twopence half-penny a foot—this came to 1s. 5½d. Then after careful search I found the right place to buy Lhaga mats. I say careful

search, because at the two shops I visited first, though they had the mats, they were short, narrow, ugly, and twopence dearer than those I had seen in Celia's house. Those I bought finally were the full length, four yards, and the width from twenty-three to twenty-six inches. The best Lhaga mats are very beautifully toned in soft, clear natural colours, browns, yellows and terra-cottas, with a little blue-grey, grey-green and white, just the colours of an autumn landscape seen through a mist.

Celia arrived punctually on Tuesday and we set to work just covering the black mantelshelf, using the middle out of one of the mats. About nine inches was left to fall over the edge, then the top covered and the rest of the width carried up the wall. The next business was to fix up the wide shelf.

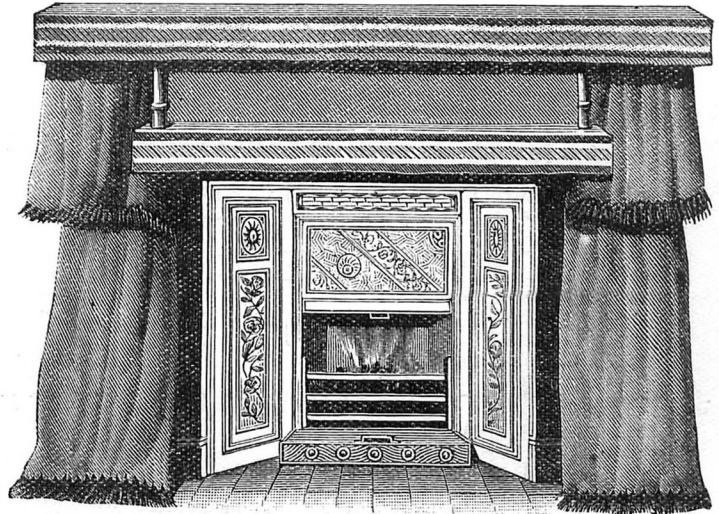
This was to be done with bamboo uprights, as iron brackets would have been out of place among the Japanese mats; but bamboo is hollow and could not be nailed to the board, nor could anything at all be nailed to the stone mantelpiece. Our first idea was to burn holes in the board with a poker and fit the bamboo into them; but presently Celia hit on a better plan. This was to drive large nails into the board side-ways, the points close together and the heads about three-quarters of an inch apart (as in sketch 1). These pressed together and thrust into the hollow of the bamboo would spring apart of themselves and hold the bamboo's support so firmly that a row of nails above and below the edge of the board were all that was needed to make the shelf perfectly firm.

The upper shelf was then covered, a valance falling over the edge. This shelf being so long, only two ends of twenty-four inches in length

The cost had been—two Lhaga mats at 1s. 6½d. each, 3s. 1d.; seven foot of plank at 2½d., 1s. 5½d. Total, 4s. 6½d. The bamboo uprights do not count, as they were pieces left over from another piece of work I had just finished. The result, simple as it is in effect, is very pretty indeed, and has been much admired.

The other piece of work of which I have just spoken was a bamboo grill to hold the curtains (sketch 3). This is a very simple thing to make, and costs just 1s. 3½d. The materials are—three bamboo rods about six feet long and averaging an inch in diameter at 5d. each, a little glue, and a few yards of invisible black wire (it is for these two

FIG. 2.



last items I have allowed the extra half-penny).

Saw the bamboo into the required lengths, and then where the rods cross saw half through each of them (sketch 4). This is a little troublesome as the bamboo is apt to split. Then patiently chip the sawn pieces out with a sharp knife. Fit the rods together where the piece has been sawn out, using a little glue, and binding them round crossways with the invisible wire; it needs Japanese skill to rivet bamboo successfully, but the glue and wire will serve. Fix the short uprights between the two long rods. Fill the hollow centres of them with wadding, shredded-out wool from old stockings, torn strips of old art muslin or any rubbish you have by you. Soak in a good deal of weak glue and water, so that the rags or wadding will stick to the inside of the bamboo; leave a little of the wadding projecting. This when soaked in glue will fit itself to the shape of the bamboo rod it has to join (sketch 5), and the glue drying will take exactly the same colour, so that the junction will scarcely be noticed. Bind the two long rods together with stout string, tightening the bands by pushing in nails between them and the rods after you have tied the string. This will hold the uprights in place till the glue dries. Lay the grill on the floor between newspapers. If the ends show any tendency to slope one way or the other, force them into place with flat-irons or heavy weights of some kind, and leave the grills to dry. When it is dried you can cut off the strings and put it in its place by means of nails driven into the walls or the window-frame.

V.

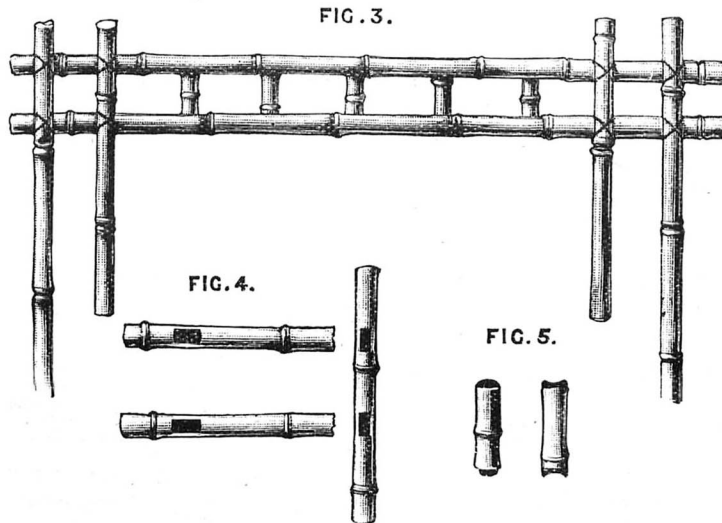
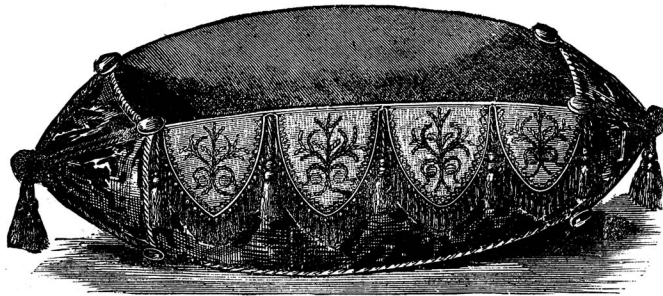


FIG. 3.

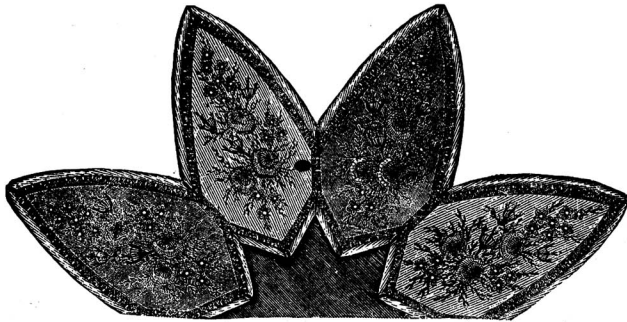
FIG. 4.

FIG. 5.



Photograph Basket.

Cut four pieces of No. 1 (the sides), two of No. 2 (the bottom), and four No. 3 (the ends on top). Cover two of No. 1, one of No. 2, and two of No. 3, with blue satin, the same numbers cover with black velvet. Overhand a velvet and satin piece of each together; then join them to form the basket, having the velvet outside. Make the lambrequin of blue satin painted in water colors. Finish the edges of lambrequin and top of basket with chenille cord, and a tassel of the same between each point.



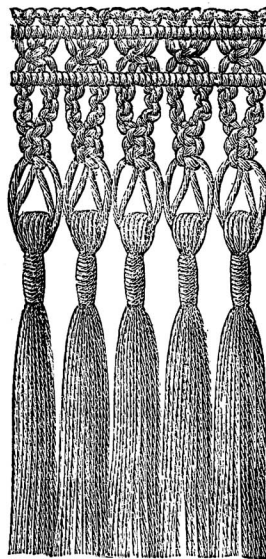
Lamp Mat or Tidy.

Cut eight pieces of silk the shape of pattern, four light and four dark, embroider or paint them in water colors, line them with silk, cord the edges, and sew the sections together. Around the edges, sew a narrow black velvet and dot it with steel beads; the center is simply a round piece of black velvet large enough to fill the space. The pattern is pretty made of silver paper and fancy pictures glued on, finishing the edges with a chenille cord and tassel on each point.



Narrow Edging.

(CROCHET).—Crochet 10 chain, 1 treble in 1st stitch,\* turn the work, 7 chain, 1 treble in the last chain stitch but 3 before the preceding treble, 4 chain, join to the stitch where the last treble was crocheted, turn the work, 8 double in the 4 chain, 1 double in last treble, 7 chain, 1 treble in center of preceding 7 treble, repeat from\*. 2d row: Going back along the former row.\* 1 double in center of 9 double, 7 chain, 1 treble in three chain, repeat from\*. 3d row: Along theotherside of the work, 4 double in 3 chain, repeat.



Knotted Fringe.

FRINGE knotted with black purse silk. Along a double foundation thread, tie the requisite number of strands folded in half and measuring about 16 inches long. 1st row: Over a foundation thread

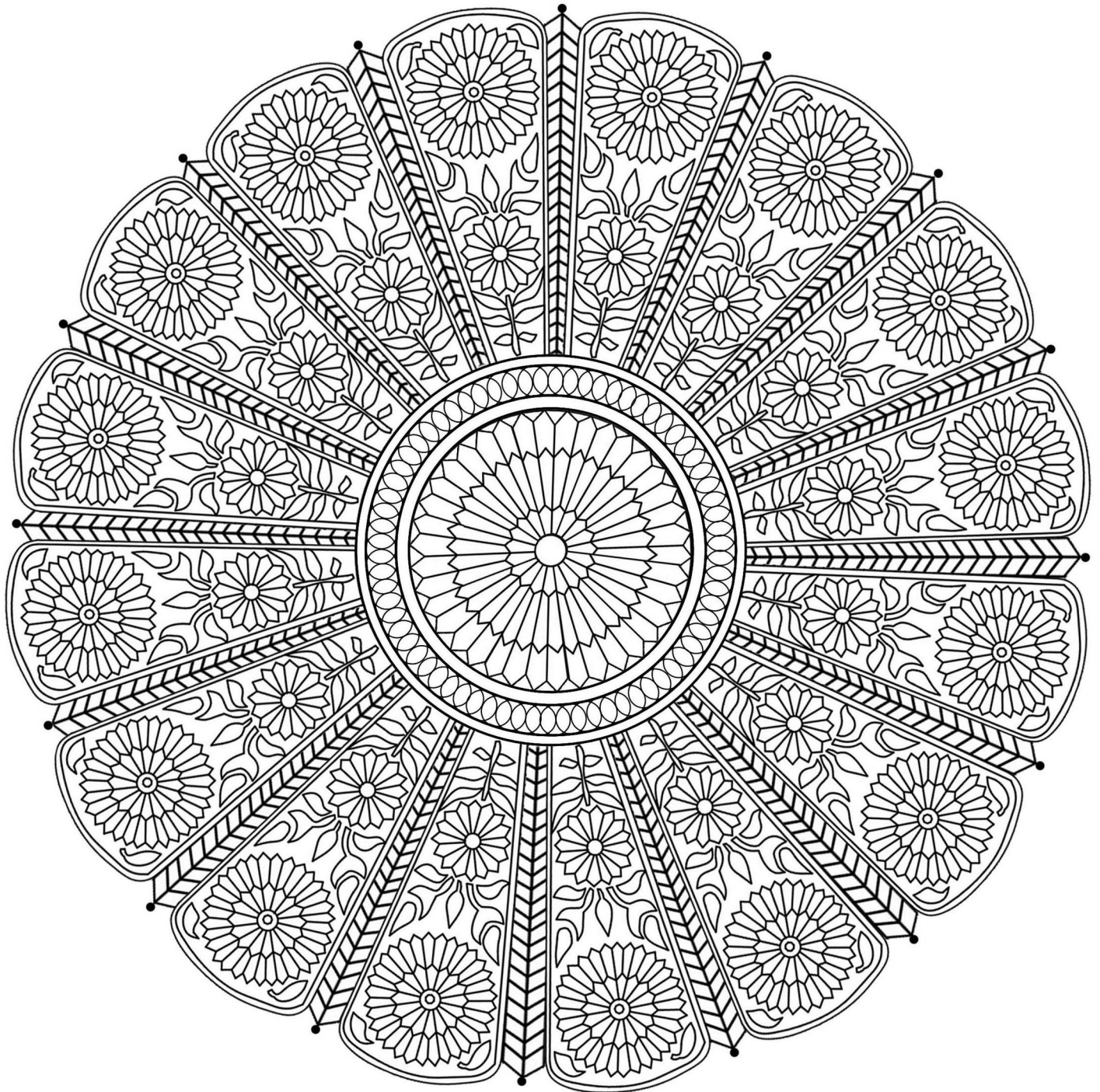
laid across the strands, 2 buttonhole stitches with every strand. 2d row: 1 double knot with every 4 strands. 3d row: Like the 1st row. 4th row: 2 double buttonhole knots with every two ends, that is, 1 buttonhole knot with the first over the 2d strand, and then 1 with the 2d over the 1st, drawing the thread tight. 5th row: 2 double knots with every 4 strands; then tie together every 2 strands into a loop for the tassel, bind the latter evenly with the same kind of silk, and cut the ends of equal length.



Tulip Whisk Broom Holder.

Cut six pieces of cardboard the shape of pattern, cover them on each side with silk, and finish the edges all round with a cord. Paint design on the silk in water colors, or glue on fancy pictures, or, if desired to represent the tulip, cover the sections of silk the colors of the flower. Fasten the pieces together by laying one a trifle over the other, excepting the ones at the sides, for there it cannot be done, and have the case hang flat against the wall. Leave the flower open wide enough at the bottom to allow the brush to be drawn through. Hang it by a cord and tassel and full bows of ribbon.





Sunflower Mandala based on a turn-of-the-century fan pattern  
from *A Victorian Floral Fantasy*  
by Moira Allen



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