

## HOW TO MAKE BEAD FLOWERS.



BEADS are now the great *furor* of the day, and sparkle in every kind of trimming. The bead outline or filling-up of a design is an easy matter, but the shaping of detached ornaments and flowers requires a little more ingenuity and dexterous handling. For this reason I have prepared a few specimens of different kinds, and after a little practice upon them the worker will find no difficulty in reproducing other sorts of flowers, butterflies, &c., provided, of course, that she has a good eye for form.

The materials required are few and inexpensive, comprising but a small assortment of beads and reel wire of different sizes, some sold as cheap as three yards for one penny. As to beads, everyone of you girls knows all about them; have they not been the delight of your childhood? and even since then, with a little sixpenny box of mixed beads have you not often made a baby girl as happy as a queen? The hours of peace and quietness for the house while she has been threading herself most wonderful rings, bracelets, and necklaces!

Nowadays beads offer a far richer choice both in shape and colour: there are the round, tubular, faceted, oval, pear-shaped, &c.; however, for our lesson this time the first two kinds are the only ones required. Regarding colour your field is unlimited—opaque tints of every description, transparent ones shot with a contrasting hue, phosphorescent, sunlight, and moonlight shades, besides a great variety of gold, silver, and steel. Necessarily the price varies very much, some beads being sold by the hank, and others by weight. Having some black-jetted lace rather the worse for wear I bought a twopenny ounce of what are called in the trade "repairing bugles," for which purpose they are mixed in different sizes, and amongst them are a few white ones. The methodical young lady will find an ounce of these, safely kept in a box, very handy for replacing at once any lost bugles on her fringe, lace, or bonnet ornaments. The seed beads, always in such requisition, are sixpence per ounce, and a larger kind, either opaque or glass, fourpence per ounce. Coloured bugles are, of course, much more expensive, being about one shilling and sixpence per ounce, and naturally an extra charge is made for delicate tints, ordered, for instance, to match the hue of a dress. Gold and steel beads can be bought by the hank, ranging from sixpence to tenpence, according to size, and the common kinds of rainbow and moonlight beads from a penny three-farthings to threepence three-farthings.

With these general hints on the materials let us at once set to work. The illustrations show the work so clearly that I feel almost inclined to give you no further description. There are, in fact, no stated rules for these trifles, and each of you may execute them in the way you find most convenient, provided you twist them firmly. I will therefore advise you to try at first to do the ornaments by yourselves, without looking at the directions. Select your wire to go with the beads you intend to thread on it; bugles, of course, will require a much coarser size than

the tiny seed beads. Have the beads themselves assorted in a box with small compartments, easily contrived by glueing in place various strips of cardboard. From this collection choose the sort just wanted at the moment, and shower them on a piece of white paper spread before you. From there you can easily pick them up, but perhaps the best and quickest way is to damp the side of the left hand, between the thumb and forefinger; then dab it down on the paper, when plenty of the beads will adhere to it; the partly-closed hand thus forms a kind of palette, whence the beads can conveniently be taken up.

Here is an easy thing to experiment upon (fig. 1).

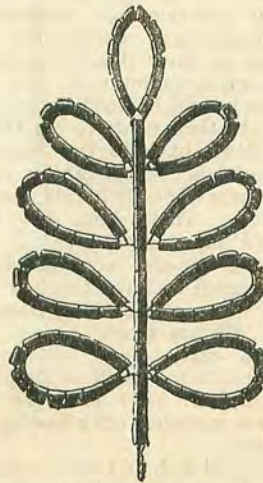


FIG. 1.—LABURNUM LEAF.

A branch of leaves, which most of you will at once compare to the laburnum, and those perhaps with a little knowledge of botany will proudly call it the pinnate leaf, from its pairs of leaflets branching from one stem. For this you require three-quarters of a yard of wire and small jet tubes. Thread twelve beads, slip them into the centre of the wire, which you double, and give the two wires one twist close up to the beads to set them in a loop; this will stand for the upright leaf at the top of the branch. Then pass, through the two ends of wire, two beads for the stalk, and, on one wire only, twelve beads for a side leaf, the same on the other wire for an opposite leaf. Now turn the work, and twist the wire of both petals at the back, close up to the stalk; then screw both wires firmly together in the centre, and continue the stem by threading four beads on the doubled wire. Repeat side petals of thirteen beads, next four for the stem, and, twice more, leaves of fourteen beads with three for the stalk. Finish off by twisting the wires, snipping the ends if need be, and passing the points upwards through the last bead.

For quick work a trade hand forms another kind of leaf, replacing the beaded stem by a covered stalk cut just the right length. On a bit of ordinary wire she threads a certain number of beads for the top leaf, makes them fast at one end, doubles them into a loop, and taking the prepared stalk in the left hand, twirls the hanging wire round it. The worker then threads the beads for the side leaf, and winds the wire once over the stalk; she repeats the same operation alternately on the right and left until near the end of the talk. Thus the leaves have been shaped by a single wire, and necessarily do not lie in regular pairs; besides, in this case, the twists are slightly visible at the back.

The forget-me-nots (fig. 2) are made separately and afterwards mounted on a stalk,

the unsightly wire being hidden by smoothly-wound cotton or silk. To execute the flower, thread five beads and draw them up into a round by passing the long end through the first two beads; secure the other one by twisting it over the ring between two of the beads. Next thread six beads, slip the wire through one on the ring, six more and pass through the following one, and so on until you have five loops or petals.

The ox-eyed daisy (fig. 3) can also be made



FIG. 2.—FORGET-ME-NOTS.

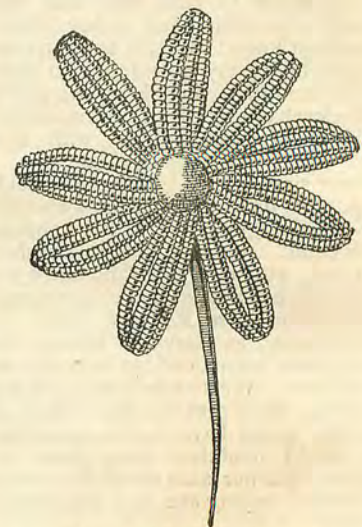


FIG. 3.—OX-EYED DAISY.

with a circle of double wire from which all the petals spring. These are shaped by bending two distinct loops, or by intermingling them at the point in this wise: thread on each wire half the number of beads necessary for the petal and join them together by slipping the left-hand wire through the last bead of the right-hand one, and *vice versa*.

Another mode is to shape each petal singly and afterwards entwine their nine stalks into one large one. In either way the junction or circle is concealed by a jet *cabochon* or stud, pierced underneath with holes to receive the thread or wire.

The marigold (fig. 4) starts with a ring of six beads, and an outer one of eight, festooned by eight scallops of six beads each. Then follow four rounds of petals overlapping each other and gradually increasing in length. For the first round, thread fifteen beads and loop them by slipping the wire through the second, the first being left free to stand for the new circle. Repeat this nine times, close the round, and at the same time connect it to one or two beads of the ring below. For the next three rounds proceed in the same way, adding more beads and more petals as judgment guides you till the last circle consists of seven-teen loops of from thirty-eight to forty beads.

So much for the quick way amongst the many for producing this flower; perhaps a more compact style consists in forming five rings enclosed within each other, and, starting with the largest, thread a series of loops taken into every other bead; in returning

make another layer of petals, supporting them on the alternate beads previously

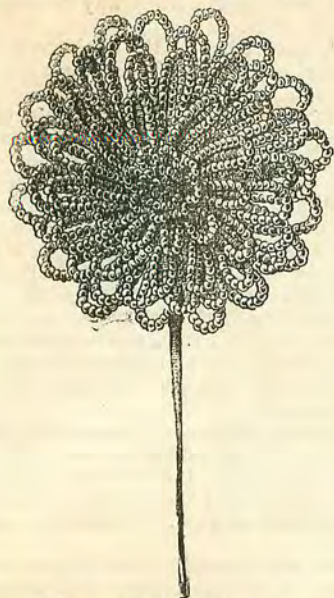


FIG. 4.—THE MARIGOLD.

missed. Work the fourth ring likewise with a double row of petals, on the third circle make a single one, while round the second secure the scallops. The first is left untouched as the heart of the blossom.

Each petal of the lily (fig. 5) is executed



FIG. 5.—THE LILY.

singly, the number of beads naturally depending on the length you wish to give to the petals, as well as on the size of the beads themselves. Commence with the midrib, and thread the required number on a double stalk, bending it up to secure it at the end. Once arrived at the tip of the petal, bend down the wires on either side to shape the outline, and thread the same number of beads, allowing two or three extra for the curve. Twirl the three ends of wire very tightly together, and bend the petal into shape, spreading it out at the top, and pressing the lower part firmly to form the cup. When the other petals are finished, join together the stems of all, and tie them strongly to a covered stalk.

For the jessamine flower (fig. 6) cut five short lengths of wire, and on three of them thread thirteen beads, uniting them into a loop by passing the wire through the first. On the two remaining lengths thread eleven beads, and, the five petals being thus ready, attach their double stalks for the cup thus:—With the left-hand wire of one petal and the right-hand one of the next take up four beads, do the same with the other four pairs of wires,

and, closing the five stalks into a compact cup, twist them tightly and cover with cotton or wool.

The trefoil looks particularly effective in the fashionable amber and fiery red beads. The darker part, though apparently raised and detached, is merely managed by the correct mingling of the colours while threading the beads. For the lower lobe thread two red beads and fourteen amber ones, pass the wire through the two red beads again to close the first or inner circle. Second circle—Three red beads, nineteen amber, two red; unite. Third circle—Four red, twenty-five amber, three red. Fourth circle—Six red, thirty-two amber, five red. Fifth circle—Seven red, forty amber, six red.



FIG. 6.—THE JESSAMINE.

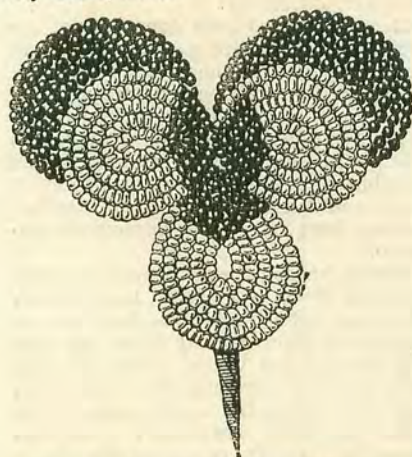


FIG. 7.—TREFOIL IN TWO COLOURS.

For the two side lobes proceed in a similar manner, attaching them at the last round to the lower one by slipping the wire through a bead or two near the point. Make the outside semi-circles with red beads. Carry the wire back almost to the centre of the lobe, thread seven or eight beads, and secure them to the previous ring, then work thus backwards and forwards four times, gradually increasing the number of beads at each semi-circle. The opposite leaf slightly differs, according to the taste of the worker.

The stalks of all these flowers are neatly bound, as for other artificial flowers, with tiny strips of tissue paper, coloured wool, or silk. Is it not almost idle to give young girls any hint as to the use of such sparkling trifles? Their busy brains will be sure to hit upon thousands of little nooks for them, either in their bonnets, muffs, coiffures, on the puffings of their tarlatan dresses, or even—in a larger size—to brighten up Christmas decorations. Butterflies and countless insects can be modelled on the same plan, and indeed, after a little practice with the several items shown in the illustrations, there is no telling what deft fingers will be able to produce with a piece of wire and some bright beads.

M. KARGER.

THE QUEEN O' THE MAY.

By ANNE BEALE.

CHAPTER XXII.

TWO ORDEALS.



THE following morning Mrs. and Miss Richards took May to Willis's Rooms, in Hanover-square, where they had appointed to meet a celebrated musician who was to try her voice. She was not

nervous in singing, naturally, but the rapid events of the previous day, and the prospect of meeting Mr. Minister and hearing of her father, made her nervous. She trembled, therefore, as she followed her kind patronesses into a large and lofty room, where a few gentlemen and ladies were seated. These were members of the Welsh Choir committee, who were friends of Mrs. Richards, and had been interested by her in May's voice and history. Mrs. Richards introduced her to them, and they were all, evidently, surprised at her appearance. They had expected a country damsel; they saw a delicate, refined-looking girl, who, though plainly dressed, looked a lady. She replied to their various questions shyly, but without awkwardness, and the sweetness of her voice in speaking gave earnest of what it would be in song. All were favourably impressed, and as she followed her friends to the orchestra at one end of the room many complimentary remarks were made. Some time elapsed before the great man came, during which Mrs. and Miss Richards encouraged May.

"You need not be afraid, for your small audience are all friends," said the latter.

"I do not think I am afraid, ma'am; but I do not think great-grandfather would like it," she replied.

"He could have no objection to your being heard, now the opportunity offers. He is old, May, and when he is gone you will be obliged to support yourself. With your voice you may not only do so respectably, but make a fortune to help your poorer relations."

Tears were in May's eyes, for she could never bear to hear of the probable end of her beloved grandfather's life. Mrs. Richards looked upon it with matured mind, as an event that May's other friends would be thankful that she should be provided for, instead of being burdensome to them. She, like numberless other country ladies, felt sure that her protégée had only to come to London, appear, and succeed. She little knew what was the competition, the anxiety, the strain, the years of preparatory labour, and continuous exertion when actual preparation ceases; the heart-