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[PRICE ONE PENNY.

NEW SEQUIN EMBROIDERY.

UNDER the name of sequins our old friends spangles have been re-introduced, and are used on so many articles and so abundantly that a few hints and designs may be acceptable.

To begin with, sequins can now be had in many varieties of shape and colour; the round ones are on the whole the most generally useful, and seven sizes of these in gilt metal are shown in Fig. 1. For sewing spangles to the foundation, from one to four stitches of silk are needed; the colour should accord with that of the rest of the work; the make known as horse-tail is both fine and strong.

Sequins are most effective when massed, and one of the prettiest ways of doing this is by overlapping them. The little knot of ribbon shown in Fig. 1 is adapted from an old French design, and is a good example of a single line of overlapping sequins. It should be noted that certain loops of the bow pass under others, and that the centre is formed by a moderately large sequin, in the middle of which is a small one, and a gilt bead on top of all.

To work this, or any similar design, stretch the material in a frame and lightly mark the desired outline. Bring a needleful of silk from the wrong to the right side of the work, lay a spangle with one edge touching the place where the needle came up, push the needle through the central hole of the sequin and thus to the wrong side of the work, * bring it up again half a sequin's length from the lower edge of the former sequin, lay another spangle close above the thread and push needle again back through the centre hole to the wrong side of the work. Repeat from * all along the outline.

The bow in the illustration was worked on white satin and with the tiniest gilt sequins procurable.

Fig. 2 is also deserving of study as showing some of the many kinds of sequins and ways of sewing them

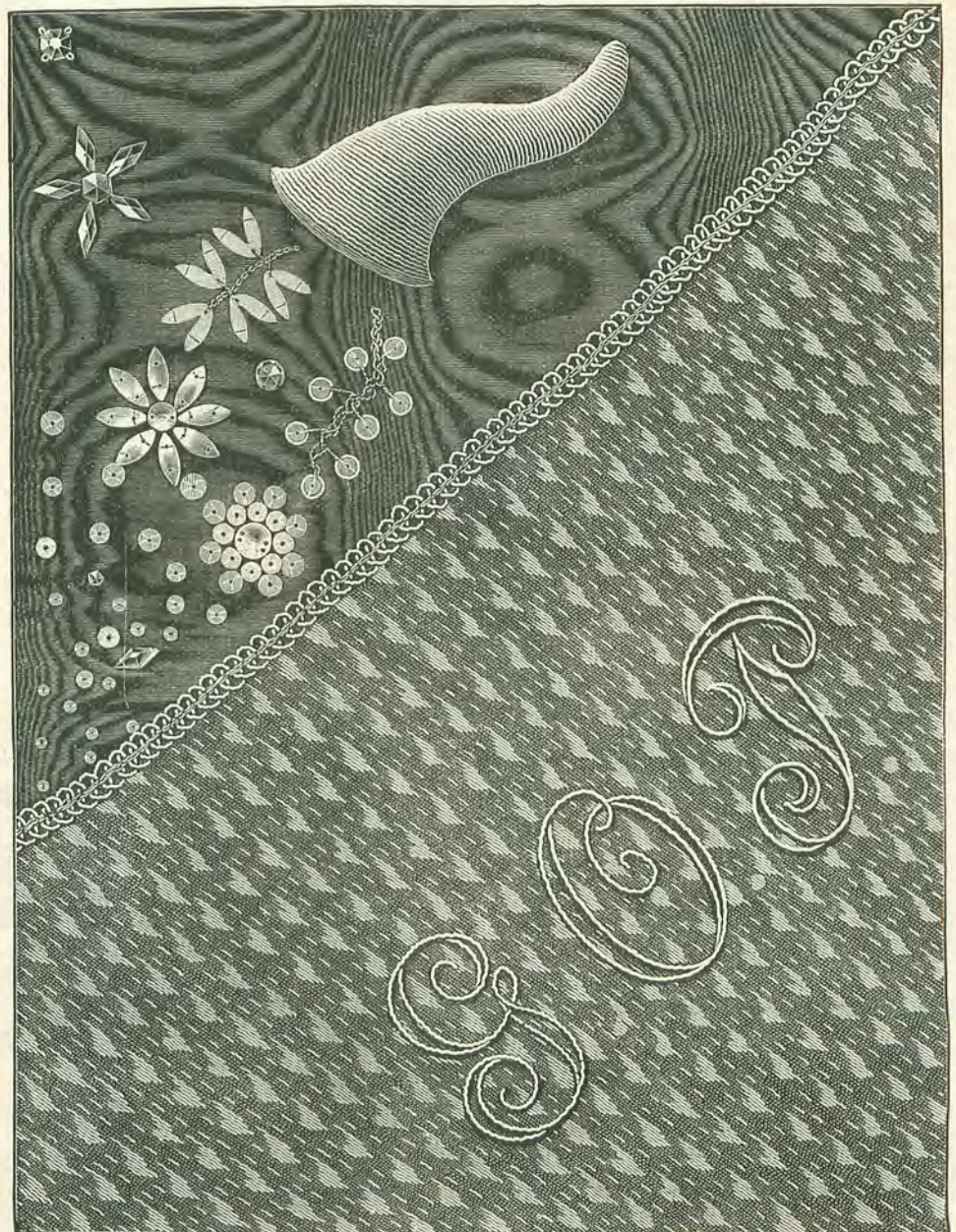


FIG. 6.—DESIGN FOR READING-CASE IN SEQUIN EMBROIDERY.

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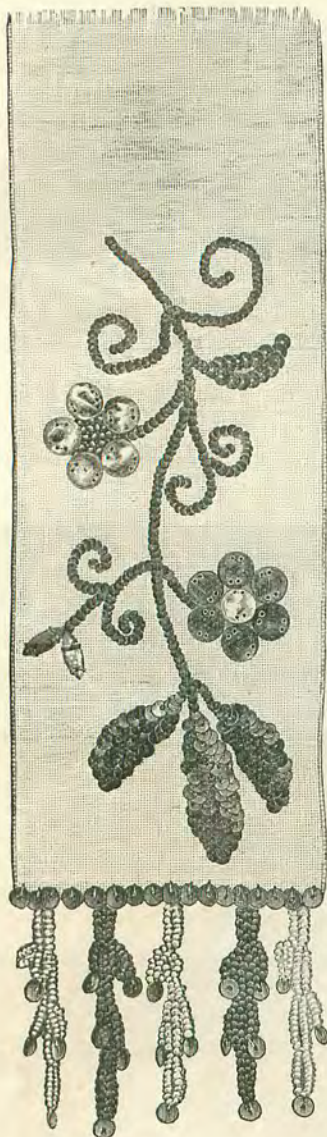


FIG. 3.—SASH-END IN SEQUIN EMBROIDERY.

down and mixing them with gems and similar bright trifles.

Notice first the centre of this *bonbonnière* lid. It is a "sapphire" surrounded with blue metal beads, and beyond are pearl beads divided by lines of gold pearl.

Further out still are gilt sequins overlapping, but not fully, since each is sewn down with a gold bead. The circle round this and the four arms (each ending in a ring round a pearl bead) are of Japanese tinsel. Blue sequins caught down with blue silk are scattered about, and at intervals is a line of three gilt star-shaped spangles and one round one, each secured with a gilt bead.

Sequin embroidery applied to dress trimmings offers a large field to the ingenious worker. A popular way of embroidering sash-ends is illustrated in Fig. 3, where is seen a white satin ribbon on which the design was first lightly traced in pencil. The stems are covered with the smallest gold sequins closely overlapping. The uppermost leaf is formed of pale bronze sequins and the bottom leaves are of green (the centre one), and (the two side ones) of iridescent sequins put on thus:—Stretch some white book-muslin in a frame, trace the desired shape upon it and cover with overlapping spangles; cut the leaf out with an ample margin of muslin, put under it a small piece

of cotton-wool and sew down the muslin edges over this, thus padding the shape slightly; put the sash-end in a frame to prevent puckering, and sew on the leaf.

The flowers are formed by groups of round cabuchons; one has a centre of closely-set iridescent beads. In one corner are two mother-of-pearl *paillettes* issuing, as it were, from the end of a stem. The sash-end is finished off with tassels of beads and sequins headed by a line of gilt spangles.

The peacock in Fig. 4 is made of iridescent spangles sewn on in rows verging from the centre and ending, at the outer edge, with silver fish-tail *paillettes*. Between these lines are iridescent beads sewn down in rows. The body of the bird is of wee spangles overlapping, with a few larger ones at the bottom, a red bead serves as an eye and stitches of gold passing suggest the beak and legs.

Quite another kind of this work is exhibited in the photo-frame illustrated in Fig. 5. It is worked on coarse linen, and in shades of gilt and bronze. The sprays are embroidered in silks shading from gold to dark brown, the centres are filled with stitches of copper passing, or, in some cases, with gilt sequins, some of which also are scattered about on the cream-coloured linen background. The outlines are traced out with chain-stitch worked in copper-passing.

On page 705 is a design for a reading-case to hold the current number of THE GIRL'S OWN PAPER. The contents are intimated by the initials G. O. P. These letters can be bought made of card for a penny each, and though primarily intended as a padding for embroidery serve well for such a purpose as this. They should be gilded, or coloured with lustra paints, and when quite dry the strengthening bars of card cut away and then each letter can be glued carefully in place with a dot of the gilt paint after it. Meanwhile the rest of the model here illustrated should be described more fully. The upper part is of dark green *moiré*, the lower of green and pink shot and patterned-silk, the two materials being divided with a line of gold gimp. On the upper or *moiré* portion is a design supposed to represent a horn of plenty with flowers, leaves and petals showering down out of it. The cornucopia is made of lines of tinsel sewn down to a muslin background in a frame; it is also padded, just as were the leaves for the sash end, but more highly. Lastly it is sewn to the silk and outlined with another line of



FIG. 1.—SPECIMEN SEQUINS AND HOW TO USE THEM.

tinsel. In the left hand top corner is a green "gem" in gilt claw-setting, just below it, a flower of "rubies" of various shapes. Other supposed flowers are made of mother-of-pearl *paillettes* round a "diamond" centre, and of gilt and silvered sequins round a green cabuchon. The two leaves are formed, one of silver fish-tailed sequins, the other of gold sequins with smaller green sequins in the centres; the stems are worked with green silk. Then there is a shower of gems and spangles ranging from those of the largest size to the smallest of all in the extreme corner.

Such are a few ways in which sequins can effectively be introduced into embroidery. They are so bright that they have always for certain purposes a value of their own. And, further, just now their usefulness is fully appreciated and they are very largely in favour.

LEIRION CLIFFORD.

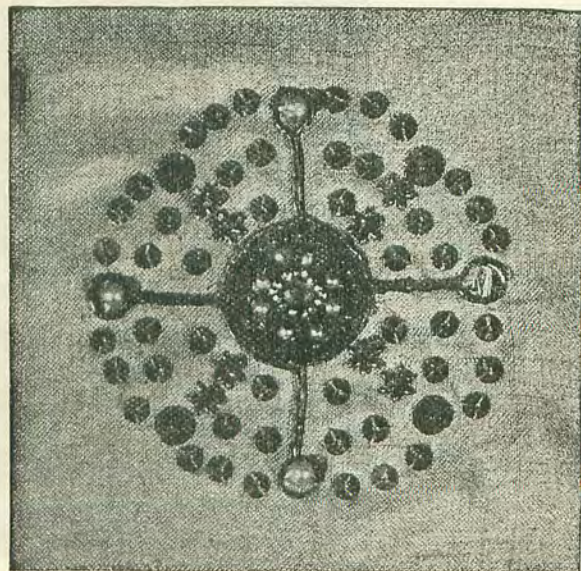


FIG. 2.—DESIGN FOR TOP OF BONBONNIÈRE IN SEQUIN WORK.



FIG. 4.—PEACOCK WORKED IN SEQUINS.

TAKE CARE WHAT YOU SIGN.—An important matter to teach a girl is the value of her signature. If the habit is once formed of attaching her full name to every letter she writes, with her address, it may save a great deal of trouble in future times. She should be taught the responsibility she assumes in thus signing her name, and she will not then be likely to write silly and foolish letters which she would gladly recall. She should also learn that she must not affix her name to any list of individuals, any society, or any document whatever, without fully knowing what responsibility she is taking upon herself. The matter may seem trivial, but it is not so—many a one has come to misfortune through thoughtlessness in the matter of signing her name.

MILLINERS.

“Milliner” is said to be a corruption of “Milaner,” so called from Milan in Italy, famous for its silks and ribbons, and which at one time gave the law to Europe in all matters of taste, dress, and elegance.

In early times women milliners were unknown. Nares says, “This is one of the few occupations which women have latterly gained from the other sex. A milliner was originally a man.”

HOW TO RISE IN THE WORLD.—The best way for any one to get out of a lowly position is to be conspicuously effective in it.

ANSWER TO DOUBLE ACROSTIC III. (p. 639).

1. I o n i A
2. P a i n t i n G
3. H e l e n A
4. I l i u M
5. G r e e c E
6. E l y s i u M
7. N i c o c r e o N (a)
8. I O
9. A n a c r e o N

Iphigenia. Agamemnon.

(a) Tyrant of Salamis, contemporary with Alexander the Great: his victim, here alluded to, was the philosopher Anaxarchus.

VARIETIES.

SHE DID NOT ASK FOR THEM.

Little Nellie, while at the seaside with her mother, was very fond of making calls upon some ladies in a neighbouring cottage, and the frequency with which she would bring home little presents of cards, pictures, and other things led her mother to fear that she might be in the habit of asking for them. She, therefore, gave the child strict orders never to ask for anything.

The very next day, Nellie returned from her visit laden with pretty odds and ends of various sorts, and when her mother called her and questioned her severely as to whether she had asked for them, with conscious virtue she replied—

“No, mother; you told me I must never ask for things, so I just took them.”

ABOUT LUCIFER MATCHES.—We are so accustomed to lucifer matches that we are apt to forget that their origin is very recent. A patent for matches was taken out in 1828 by one Samuel Jones. The year before, a man named Walker had brought out some called “Congreves” after Sir W. Congreve, the inventor of the rocket of that name. Eighty-four of these were sold for a shilling, and with the box was supplied a folded piece of glass-paper. The phosphorus friction match, as we at present know it, was not introduced on a commercial scale till 1833.

HOW A CHINAMAN DESCRIBED A PIANO.

A Chinaman, lately returned from a trip to Europe, treated his countrymen to the following description of the piano:—

“The Europeans keep a large four-legged beast, which they can make to sing at will. A man, or more frequently a woman, or even a feeble girl, sits down in front of the animal, and steps on its tail, at the same time striking its white teeth with his or her fingers, when the creature begins to sing. The singing, though much louder than a bird’s, is pleasant to listen to. The beast does not bite, nor does it move, though it is not tied up.”



FIG. 5.—PHOTO FRAME IN SEQUIN WORK.