

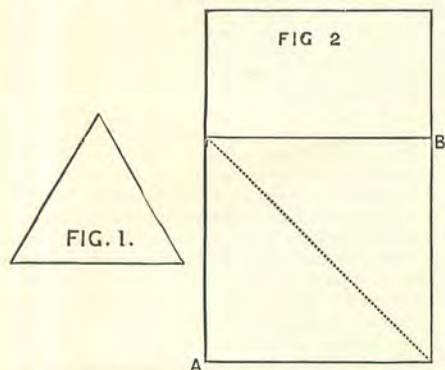
## PAPER FOLDING.

By LINA ORMAN COOPER, Author of "We Wives," etc.

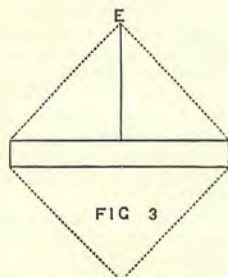
THERE are a great many intricate, symbolic ways of folding paper and cards. In this article I propose dealing with four simple methods of preparing notes. One knows how useful it is to be able to send a "chit" without enclosing it in an envelope. It is well to know and learn an easy and neat way of doing so.

The three-cornered "cockhat" (Fig. 1) is the method usually employed.

For this take an ordinary double sheet of notepaper. Fold the left-hand lower corner A to the right-hand edge B (Fig. 2).



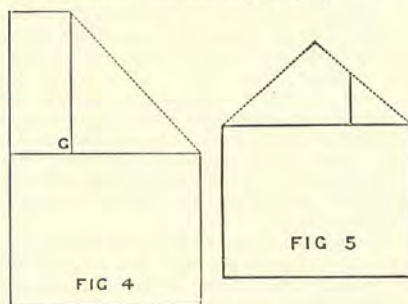
Then do the same with the right-hand lower corner.



Turn upside down and tuck point E under the upper flap of the lower folds. All will then be taut and complete, capable of being sent by post if necessary.

The second method of folding a note is as follows. Take a double sheet of paper and fold in three. Separate the two sheets. Leave the first one duly scored in three, but turn the right-hand upper corner of the back one (F) down to the point G.

Follow on by putting the left-hand upper point down over the first flap (Fig. 5).



Fold all together, and slip the two points into each other. Fig. 6 shows the shape in front, and Fig. 7 the look of the note at the back.

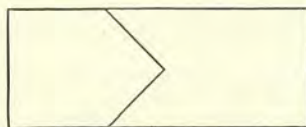


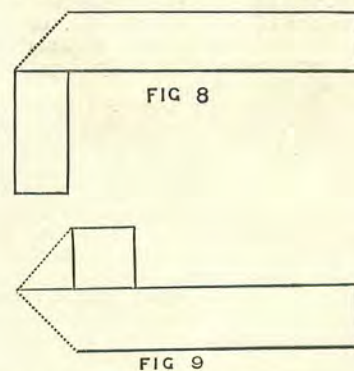
FIG 6



FIG 7

This shaped note is particularly useful for slipping into an envelope as an additional enclosure.

We now come to our third method, and I would call it the twist. A half sheet of paper can be used in this way. Fold it into four, lengthways. Twist down one end, reverse the



sheet and repeat, turn again, and your note will look like Fig. 10.

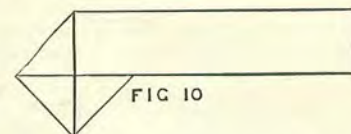


FIG 10

The name and address is written on the straight slip.

The fourth method needs no diagram, but is most useful for half sheet notes. Turn down a small slip lengthways. Fold in three and fasten into the slip.

I hope these simple directions will help many of our readers to follow Captain Cuttle's example and, when paper is scanty, "make a note of" it.

## THE REVIVAL OF ART NEEDLEWORK AND EMBROIDERY.

By FLORENCE SOPHIE DAVSON.

LOVERS of good decoration must be truly glad that the taste for art needlework is once more manifesting itself. In an amusing play produced in London some years since, a farmer from the country, visiting his niece in town, brings her a specimen of pictorial needlework done by one of her sisters at home; it was intended as a kettle-holder and represented a weird, horned animal worked in black surrounded by white stars on a bright green ground. This he explained amidst roars of laughter as "a portrait of her own pet lamb in a daisy meadow." For a great many years the fancy-work wrought by English ladies and by those of most other countries was hardly more deserving of admiration than the example exhibited by the good farmer.

Who does not remember those miraculous chairbacks on which scarlet convolvulus vied with majenta roses, and orange tiger-lilies nestled amongst specimens unknown to botany, whose colours shaded from crimson to salmon pink: the whole presented on a blue ground? Or the cold uncomfortable cushions studded

thickly with large white beads, representing we know not what?

At the Exhibition of 1851 an effort was made to encourage a taste for art needlework, and a prize was offered for the best representation of the celebrated picture of "The Last Supper," worked in Berlin wools. I know an old lady who entered for the competition, and her work hangs in her drawing-room to this day to the admiration of her numerous children and grandchildren. The faces and draperies are managed with wonderful skill; for years I imagined that it was a painting, never having examined it closely. I inquired once how she managed to procure such a variety of finely shaded wools at a time when such luxuries were so scarce. She told me that she had to make the shades she could not buy herself, and this she did by boiling some of the wools and soaking others. Her husband came up to London from their home in Leicestershire to buy a frame for the work over which so much pains had been spent; but most unfortunately he mistook the measurements, and the frame

he brought back was too small for the work. It was a very handsome one of carved oak, and so it had to be used, and the work was cut down to fit it.

But although the picture was exhibited it failed to gain the gold medal as the measurements required by the rules of the competition had not been observed.

The gold medal was gained by a footman. His work was done in very large stitches, and with such shades only as he had been able to buy. What a reproach to the embroideresses of the day!

Art needlework is pre-eminently a subject in which a fair amount of skill may be attained by careful practice at home by anyone with a taste for the art. The schoolgirl who does the prettiest fancy-work and who is an authority amongst her fellows on the mysteries of cross-stitch, satin stitch, oriental stitch, and so on, will probably be fairly proficient when the time comes for her to leave school. Up to that time she will probably have taught herself all she knows with the exception of



some slight assistance from some older or more experienced friend. There are few private schools in which fancy-work is taught; in fact far too little needlework is taught in ladies' schools nowadays. When the girl who likes fancy-work leaves school, she will probably, if she has leisure, attempt something more ambitious than the handkerchief sachets and tea cosies that roused the admiration of her schoolfellows.

Thanks to the exertions of H. R. H. the Princess Christian, Mrs. Conyers Morrell, the talented editress of *Home Needlework*, and others, who have interested themselves in the renaissance of this beautiful art, the embroideresses of England are a more numerous and a much more skilful body than was the case forty-nine years ago.

Church embroidery offers a brilliant field for her skill. If she be not sufficiently learned in the art to take part in the working of a banner or an altar frontal, she can no doubt work well enough to embroider a hassock in crewels or to do one in appliqué work. Nowadays also there is much scope for hand embroidery on dresses, either in the form of braiding, ribbon work, jewels, or sequins. Hand-made lace has again become fashionable; piano-covers, bed-spreads, table-covers, all heavily hand-embroidered, are much in request.

Continual careful practice in these or any other branches of embroidery will certainly go far to produce considerable proficiency.

I know a lady who does most exquisite drawn linen work, as fine as any lace and of most intricate patterns; she has never had a lesson in her life, but during a lengthy stay in Mexico she copied the work that she saw done by the women of that country. Her work commands a good price and is in great request amongst her very large circle of friends.

Another lady, who has taught herself to do very beautiful church embroidery, holds an excellent post in a West End house. Other cases might be quoted, in which ladies with no systematic training, have been able to launch themselves successfully and to find plenty of work without any preliminary expenses in the matter of fees, but on the whole these are in the minority, and in most cases it is the safest plan to undergo apprenticeship of some sort. To depend for one's livelihood or orders from one's friends is risky, and in seeking an appointment applications are in most cases considered the more readily, if apprenticeship has been served in some well-known school of art needlework or house of business connected with the art.

At Hellbronner's celebrated shop in Bond Street apprentices are taken for a course of three years. No premium is required, and the pupils have dinner and tea given them. There is no accommodation for resident pupils. At the end of the three years' training a capable pupil should be able to accept any post. All branches of embroidery are taught except lace work; the speciality of the establishment is church work, and very lovely are the altar cloths, book-rests, stoles and copes, exhibited in their rooms. The work done in this establishment reaches a very high standard. An interesting specimen of the skill of one of the pupils was shown me when I last visited their rooms; it was a portrait of Lord Beaconsfield exquisitely wrought in satin stitch; the shades of the face were done with wonderful skill. Wonderful brocades were to be seen, with the floral designs on them worked in silks in natural colours.

A white brocade worked with bunches of pink roses and forget-me-nots was particularly dainty and beautiful.

I was asked the other day to recommend a lady apprentice to two ladies who started in business for themselves a year or two ago,

and who have now more work sent them to their studio than they can get through. The premium was a very small one, five pounds for the six months that she was to be with them. It was proposed that during the mornings she should do her own work (paying for her materials) and learning of her employers. In the afternoon her time was to belong to the firm and she was to do their work.

Such golden opportunities as these are not always to be had when required.

The Royal School of Art Needlework at Exhibition Road, South Kensington, is the best known training-school for embroideresses. Teachers are sent from here to all parts of the country. Until recently there was a branch establishment in Birmingham.

There are two ways of entering the school. If the student wishes for a complete training in all branches of embroidery, she can enter for a three years' course at a fee of £10 a year. During the first year she will learn stitches of various kinds, satin, oriental, cross-stitch, laid work, lace stitches and so on. Laid work consists in catching down long threads as in the old Italian work, the imitation of which has lately become so fashionable.

During the second year she will learn natural and conventional shading; old English work of various kinds, Tudor crewel work, imitations of the tapestries of Mary Queen of Scots, and so on.

During the third year she enters on the mysteries of church embroidery and appliqué work.

Pupils who have been in the school two years can obtain certificates, but diplomas are only granted to those who have studied three years.

The other way of entering the Kensington School of Art Needlework is to become a member. In this case considerable previous knowledge of the subject is necessary.

The student has a course of lessons and then waits for a vacancy.

The entrance fee is about £5. When the vacancy occurs, the student enters the work-room and two lessons are given her to see if she is up to the standard required for membership. If the result of the test lessons is unsatisfactory, the candidate must retire gracefully. If, on the contrary, her work is approved, she can have seven more lessons.

These lessons last all day and are given in class. After they are concluded she takes part in the work done at the school, and begins earning a salary almost immediately. This remuneration varies very much according to the skill and quickness of the worker; a good worker will probably earn about £70 or £80 a year as long as she remains in the school.

There is a permanent exhibition of the work done in the Kensington School in the fine rooms opening off Exhibition Road; a very beautiful collection of work was for sale when I was last there.

A dainty novelty was the work done on brown paper; little book covers and other trifles made of brown paper were neatly worked in floss silk of various shades. One cannot imagine a more delightful place in which to buy a present; from a satin photograph frame tastefully embroidered in chenille to a magnificent table-cover of velvet worked in gold thread, the design ornamented with jewels. Has one only a few shillings to invest—here are dainty pin-cushions of satin ornamented with point lace or embroidered with ribbon work; of expensive articles again there is no lack, from gorgeous blotters wrought in gold or silver thread on brocade, to magnificent bed-spreads costing perhaps £30. There was a beauty shown in a glass

case at this price; the ground was white linen largely covered with a design of grapes and vine leaves in green linen outlined with white thread. A yet more lovely cover was made of light green satin with a large design in flowers and leaves done in white cord of varying thicknesses. Screens of different kinds were a great feature of the exhibition. A fourfold screen framed in mahogany had worked panels two-thirds the depth of the screen representing a fight between two cocks and the ensuing scenes.

These were very cleverly worked in shaded red-brown crewels, and were respectively called "Ye Fyghte," "Ye Victorie," "Ye Pryde," "Ye Downfall." In the first the two cocks were fighting; in the second one was on the ground; in the third the victor sat alone in his glory, with his feathers plumed out and pride in his whole bearing; but in the fourth panel an eagle swept down on him and had him in his grip, and the time of his glory was over.

A suite of drawing-room furniture was worked in crewels representing flowers and birds in natural colours. I am told that padding is very seldom used for crewel work but that the very raised appearance that one notices sometimes and which makes the work so rich-looking is often the result of the design being cut out of some old work and appliquéd on to a fresh ground. I saw recently a curious old Tudor bed-spread or curtain that was being treated in this way. The old linen on which the foliage and fruit had been worked was wearing away, and so the crewel work was being cut out and put on to fresh linen. The colours of the wools were delightfully fresh and bright in spite of the three hundred years that had passed since industrious fingers had worked the trees, flowers, birds and mysterious-looking rabbits with abnormally long ears that were represented in the work.

Lectures on design as applied to embroidery are now given to students at the Kensington School of Art Needlework, and they have also the advantage of copying the works on embroidery and design in the school library.

Mrs. Evershed, the well-known embroideress, and her assistants give private lessons at her rooms at 7, Hanover Square, but up to the present she has not trained any pupils professionally. Those interested in beautiful needlework should not fail to pay a visit to the showrooms of this skilful and successful lady.

Mrs. Evershed's work is gradually attaining a very wide reputation, and she has clients in South Africa, in India, and in Australia, besides her large connection in England. Every year she holds an exhibition at which much of the beautiful work done in her establishment is on view, and in a room set apart for the purpose competitive work done by lady amateurs after a design given by Mrs. Evershed is displayed. The prizes offered for these are beautiful books bound in embroidered covers. At the recent annual exhibition the design set for competition was a cushion-cover or a screen in conventional flowers and leaves, the colours selected by the worker, Mrs. Evershed supplying the materials. It was interesting to see how very different were the effects obtained, although the design was the same in each case. One lady had chosen pale blue Roman satin as the ground for her work, and had embroidered the leaves and flowers in delicate shades of pink, blue and green in rice stitch worked in mallard floss, the petals of the flowers being jewelled; the effect of the blue flowers on the blue ground was admirably managed. For another piece of work on a slightly smaller scale, a delicate sage green ground was employed; the stems and the veins of the leaves were worked very heavily and closely in rich gold thread, the flowers



in shades of terra-cotta, and the leaves in shaded greens.

Amongst the work done in Mrs. Evershed's establishment by her own workers, all of which reached a very high standard, special mention must be made of a wonderful banner screen done in "spangle work," as the jewel-like sequins employed for the purpose are called. The breast of the peacock was worked entirely with these, and the eyes of the tail feathers also, the rest of them being done in silk. I saw also a magnificent dragon worked in the same way.

A portière and a sofa back of cream linen embroidered in a giant design of white pinks and roses, with their foliage in natural colours, was shortly to be sent to Australia. At the forthcoming exhibition in Graham's Town, South Africa, some of Mrs. Evershed's work will be on view. A very original piece of work was a large screen with three panels representing groups of children playing under apple trees, done in an appliqué of dark green cloth on light linen. At several of the sisterhoods throughout the country art needlework is taught. The embroidery done by the Kilburn Sisters—the Sisters of the Church—is under the auspices of Miss Harris and Sister Catherine. The work of both these ladies is well known in many parts of the world. Private lessons are given at five shillings an hour. Apprentices are taken for two years, during which time they learn

and give their services, no premium being required.

Most of the pupils come from the Upper Grade School in connection with the sisterhood, but the opportunity is open to all, and not a few ladies of the neighbourhood are ready to avail themselves of the privilege. Most of the work done is ecclesiastical, altar cloths, hassocks, stoles and so on being made for various churches and renovated when required; but other work is done as well, and when last there I saw amongst other things a very handsome pair of terra cotta curtains that were being embroidered with a conventional pattern representing dragons, worked in shades of greenish-blue filosele and gold thread. Each of these fascinating monsters represented a special "genus," being different in form from his companions. The work of amateurs is also made up here at a moderate cost. Miss Edith Swinhoe, who is at present conducting the embroidery classes at the Westminster School of Art, learnt for some time with the Kilburn Sisters. Besides her work at the Westminster School this lady has a very flourishing business at her studio at Church Street, Kensington, with her partner, Miss Maynard. The last-named lady is a very beautiful worker, and taught for some years at the Kensington School.

Miss Swinhoe and Miss Maynard held recently a very successful exhibition at the house of Lady Agnes Burne, at which a very

beautiful selection of work was on view. A magnificent altar frontal worked by Miss Swinhoe for St. Mary's Church at King's Walton, was very much admired. The ground was of white satin, on the centre of which a large St. George's Cross was richly worked in gold; in the centre of the cross was a medallion on which a white lamb was shown, the ground being wrought in heliotrope silk laid work. On the rays surrounding it crowns are worked in gold. Two light blue satin panels at the side have large lilies in gold pots. The design of the pots that hold the lilies is very beautiful, and the working, which is in gold, is rich and effective.

Amongst the secular work spangled satin sashes were shown, and proved a most attractive novelty. The price of these was 18s. 6d. each. A white satin sash with the ends worked in steel and pearl spangles, and finished with a pearl fringe, was particularly dainty and pretty. Some comical toys called "tumbling dolls" caused much amusement. The faces of these quaint creatures were painted on paper, and they were correctly attired in cut-away coats and tall hats; they were so made that when set up in a sitting attitude they rolled over and over.

A large quantity of exquisitely dainty drawn linen work was shown, tea-cloths, sideboard cloths, d'oyleys and so on, of the finest quality both in material and workmanship.



QUESTIONS AND ANSWERS.

GIRLS' EMPLOYMENTS.

JOURNALISM.—*What are the qualifications necessary for a journalist, and what training, if any, is necessary? I have had a good business training, and have a thorough knowledge of shorthand and typewriting.*

LITERARY GIRL.

It is necessary, in order to succeed in journalism, to have had a good general education, which we fear our correspondent has not enjoyed, for her pseudonym, which we have been obliged to alter, was "Une Literateure," which is neither French nor English. Some journalists struggle along with an imperfect education, but they seldom do well. The only occasional exceptions are men and women with a great fund of natural cleverness. Cleverness is indeed another qualification, and an absolutely indispensable one. Journalistic posts are not numerous; but a bright clever girl, having her home in London, can without great difficulty secure

work, which she can make permanent if she has the ability to retain it. A good many girls are employed at small salaries as clerks in publishing firms and newspaper offices, and some of them supplement their earnings by writing paragraphs, short reports and articles. But the power of rapid observation and of equally rapid description is especially wanted in this profession.

CIVIL SERVICE.—*Could I enter for the Civil Service examination? I am 18½ years old, pretty well educated, and should like to become independent. Unfortunately I know no particulars about age, subjects, etc., and have no one to advise me, as I am living abroad at present, though expecting to come to England shortly.*—MELITA.

"Melita" is not too old to enter the examination for women clerks, the limits being 18 to 20, but she is too old to become a girl clerk, which is rather unfortunate, as many girls enter between the ages of 16 and 18

nowadays, and consequently become competitors with the older candidates for the clerkships. Examinations are held from time to time, the dates being announced in the London morning papers on a Thursday some time in advance. The subjects are handwriting, spelling, arithmetic, English composition, geography, English history, French or German. The examination is not difficult, but there are a great many competitors. It is indispensable that a candidate should have perfect physical health and no disability, as girls who have passed the examination and been employed for as long as two years, are liable to lose their appointments if the doctor subsequently has reason to pronounce that they are not fit for the work. Good arithmetical powers are chiefly wanted. The salary begins at £55 a year, and rises by instalments to £100, with a prospect of promotion to the higher grades of the service. These appointments carry with them a pension for long service or for disablement.