

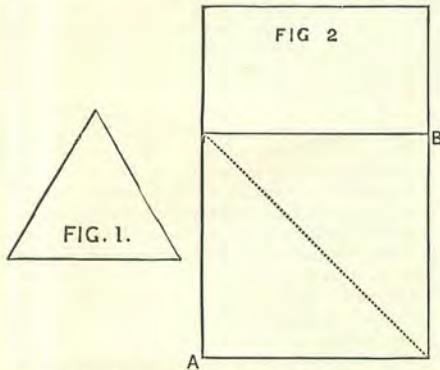
PAPER FOLDING.

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

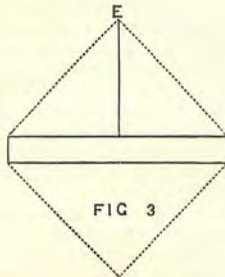
THERE are a great many intricate, symbolic ways of folding paper and cards. In this article I propose dealing with four simple methods of preparing notes. One knows how useful it is to be able to send a "chit" without enclosing it in an envelope. It is well to know and learn an easy and neat way of doing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



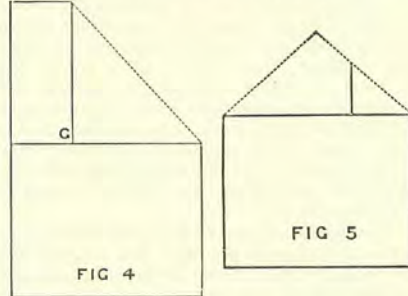
Then do the same with the right-hand lower corner.



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.

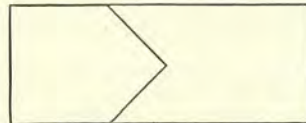


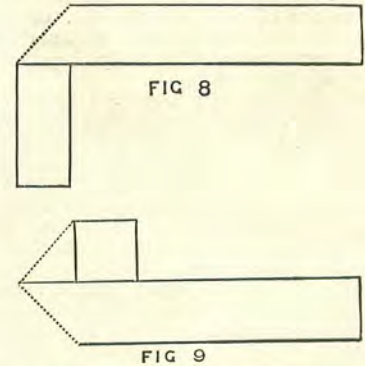
FIG 6



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.

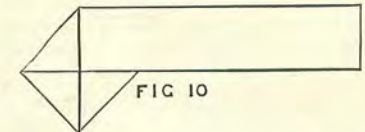


FIG 10

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