

unfortunate companions, but, at length, they thought they heard a feeble cry! It was repeated; and, guided by the sound, they saw a hand protruding above the snow. On digging they managed to extricate Mr. Gosset from what had otherwise proved his grave, for he was buried far below the surface, and completely frozen in.

Then coming upon a foot, they partially uncovered the body of Monsieur Boissonet, but ceased their labour on finding that he was

dead. As to Bennen, he was never seen again.

And the blue smoke still curled upwards from the châteaux of Ardon, and the sun still flooded the beautiful landscape with light—all things breathed peace and repose; only the peak of the Haut-de-Cry looked down upon a polished wall of ice, where lately a snow-field had rested, and its summit now will never be attained by the "bravest guide the Valais ever had or ever will have."



THE MAKING OF FLANNEL TAPESTRY.

BY JOSEPHA CRANE.

FLANNEL tapestry is a new embroidery, which I am sure will possess a charm for many workers who like what is easily and speedily executed.

This work is absolutely dissimilar to the old Berlin wool-work, remembered by so many as being the fashionable embroidery some years ago.

The foundation of this work is very coarse rough flannel, of a most beautiful cream colour. I must tell you, in confidence, that it really is only common house-flannel—the same precisely as your housemaid uses when she scrubs the floors. The designs, however, and manner of working have a character of their own, and the table-cover, etc., in this article I obtained from Mrs. Brackett, 150, The Parade, Leamington Spa, who makes this work a very great *spécialité*.

Those who live in London, and who are anxious to see the work for themselves, can do so at the Studio Tea Rooms, 185, New Bond Street, where, as at Leamington, work finished, begun, designed, and all materials for doing it, can be had.

As very large articles, such as portières, bed-spreads, table-covers, piano backs, etc., look well in this work, Mrs. Brackett—who has found that as the ordinary household flannel is too narrow for these

purposes—has had some flannel like it made in wider widths. Besides the articles already



TABLE-COVER.



DARNED TAPESTRY WORK.

named, cushions, cosies for tea- or coffee-pots, and a larger make for hot-water cans, blotters, bags, etc., all adapt themselves to this embroidery.

The designs are all bold, large, and conventional. The material employed for embroidering them is tapestry wool, which can be had in many shades of various colours, and in working it the best needle to use is a chenille needle, for the tapestry needles often have blunt points, which render them useless for this work.

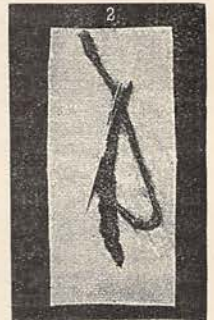
The table-cover before you has a very good design, which is worked in four shades of peacock blue wool, and when finished, is mounted with ends of dark peacock velveteen of a very thick make. The whole is bordered by a cream and blue cord, and lined with sateen to match. This little cover is extremely artistic and pretty, but the same designs and size, if wished for a cushion, would be admirable. The stitches used in it are very numerous, there being no rule at all about them; though any worker will find out by experience which stitches are the best



ways. A careful examination of the illustration through a magnifying-glass, and then reference to the stitches I will now explain, is the best way of understanding how this should be worked, though space forbids me giving all the stitches here used or which might be employed in the work.

Fig. 1 shows you how

adapted to the work. The two large flowers have their petals done in rope-stitch of the darkest blue, with a snail-trail-stitch or bullion to mark it. The thick leaves are done in plait-stitch, with a border of *point sablé*, and the other leaves are done in various



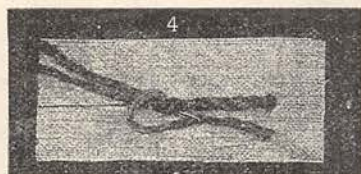
stem-stitch is done. When you have brought your needle up through to the right side of the material, take up a small portion—say the eighth of an inch—on your needle; draw it out, and then repeat the process, always seeing that your stitches are exactly opposite each other.



In Fig. 2 you will see how stem-stitch is used when several lines come together, and a thick stem is formed.

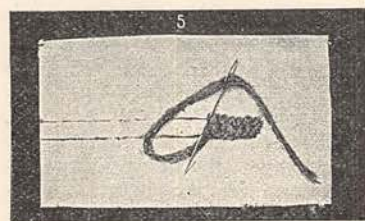
In Fig. 3 you will notice the way of working *point de riz*, which is used in darning the piece of work called darned work. The size of the stitches is about the size of large-grained rice, and you will see that they are sprinkled in a very irregular fashion, no two stitches lying side by side.

Fig. 4 is two threads of the tapestry wool



sewn down with a contrasting colour. This is very useful for outlines, and care must be taken that the stitches are placed at regular intervals.

Fig. 5 is cable-plain-stitch. Examine the illustration closely, and it will show you better than any explanation how it is done.

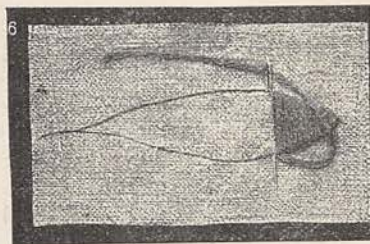


When the needle, as you see it here, is withdrawn, the wool is twisted round it, and the needle put

as you see it in the illustration.

Figs. 6 and 7 show how the faggot-stitch is worked. Cover your leaf with close satin-stitch, as in Fig. 6, and then with a contrasting colour make the faggots by taking up about six of the threads of wool, and then drawing them tightly together. Place your needle as you see it in the illustration, and remember this stitch must be done evenly, and the leading thread not drawn too much or too little.

The darned tapestry work, of which I give you a specimen, is worked in long- and short-stitch, already explained, stem-stitch, and satin-stitch: that is all. This is done in

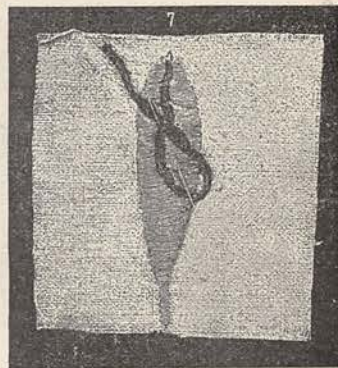


several shades of red, and the darning is in one shade of light yellow. Some people mix the *point de riz*, and use different colours, but I do not like the effect so well as when one or at most two shades of one colour are used.

The most beautiful effects can be had in a design worked in this way. Curtain borders mounted on plush look splendid, and really a bed-spread could hardly be handsomer if a good design and well-chosen colours are used.

Peacocks' feathers are often used in this embroidery; and they are most effective. I saw at the Studio Tea Rooms a splendid portière worked in them. For these, a few dull greens and peacock blues are used. The

eye of the feather is mostly peacock, and a little silk of a lighter colour. A little brown filosele is used; but that is a matter of taste. The eye exactly in the centre is satin-stitch, and the rest of it is



composed of rows of stem-stitch lying closely together. Chain-stitch is used for the sections of the feather. The pattern is very pretty, and extremely easy to work.

It will, of course, be noticed that the table-cover and the darned specimen are in different styles. In the former, any kind of stitches are used; in the latter, only the crewel-stitches. It may be as well to remind you that in the latter you keep the top of your petals light and shade to dark.