

of rendering hard and insoluble all kinds of animal food, and therefore tea taken with meat is injurious, as the meat is made difficult of digestion. It has been found that a small pinch of bicarbonate of soda put in each cup materially diminishes the effect of the tannin. The addition of milk has a similar action, though not to such a marked degree; and it is probably for this reason that it is so universally used. There are many preparations recommended to render tea harmless; but it is wiser to drink it weak and sparingly than to trust to any antidotes. The best time to take it is with a light meal in the afternoon, because the nervous system is tired and fatigued after the day's work, and the gentle stimulus afforded by the theine refreshes and reinvigorates the whole body without any of the ill-effects which follow the use of most stimulants. Even tea may, however, be used so as to produce injury, and all its good effects lost. Those who drink it morning, noon, and night, become slaves to the habit, quite as much as those who habitually take too much alcohol, for its effects on the nervous system may result in depression, loss of will-power, palpitation of the heart, and very marked muscular tremors. Inveterate dyspepsia and general nervousness may be produced. There is a widespread and pernicious habit—unfortunately becoming much more prevalent

among women—of drinking a cup of tea the first thing in the morning. It is used as a stimulant—at the very time when the whole system ought to be refreshed by the night's rest and ready for work. This practice is often begun thoughtlessly and unnecessarily. The state of mind and body which demands it must be improved by suitable medical treatment. Men sometimes excuse their habit of taking alcoholic "nips" in the morning to counteract their depression by pointing to the equally injudicious practice of women taking tea for the same purpose.

The lesson to be drawn is, that however beneficial may be the use of any article of food, the benefit depends upon its being used wisely and in moderation. Excess even in the most innocent of enjoyments inevitably results in injury. There is no doubt that tea increases the power of enduring fatigue, and was used extensively for that reason during the last Egyptian campaign. It is frequently successful in relieving headache, and is very useful as an antidote to alcoholic intoxication. If we are out of sorts and a little feverish, it tends to promote the activity of the skin; and it is well known that tea accelerates the action of aperients. It is, therefore, important that the use of tea should not degenerate into abuse.



## MODERN CROCHET WORK.

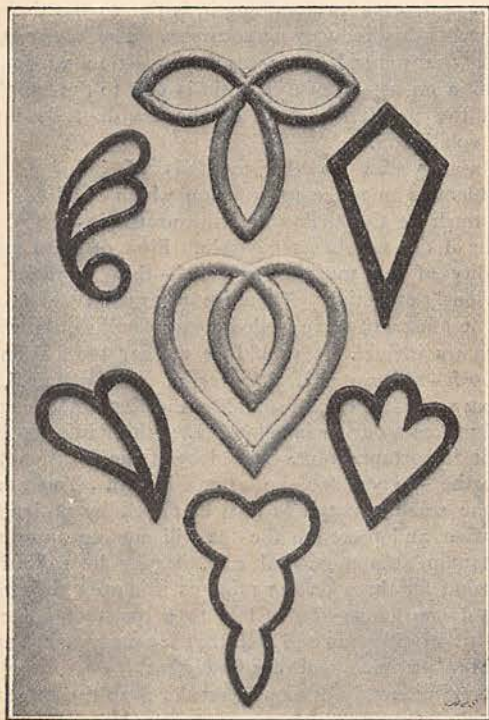


FIG. 1.—MOULDS FOR MODERN CROCHET.

SOME few months ago the rulers of Fashion decreed that crochet was to be largely worked once more, and accordingly many women who had been acquainted with this art during its previous reign of popularity sought out their disused hooks and balls of thread and patterns and began diligently to make yards of trimmings, stripes and squares.

It so happens, however, that few fashions reappear in their original form, and this was notably the case with the crochet, and, though there is little to be said against many of the old patterns, they are totally different from those which find admirers nowadays. In the first place, the fine cotton that was considered a beauty thirty years or so ago has given place to a glossy, tightly-twisted twine, not very unlike that used for making Macramé lace. Gold thread, too, enriches the general effect; dainty tassels and drops hang about the work, and—greatest of all innovations—pasteboard moulds serve to give substance to the stitches, and prove of great assistance in forming the patterns.

These moulds are sometimes black, at other times drab, according to whether the twine with which they are covered is light or dark in tone. There is an enormous variety to be had in the shapes and sizes, and the moulds are procured in more than sixty different forms, a few of the most elaborate being given in Fig. 1. They are the introduction of M<sup>rs</sup>. Carl Mez

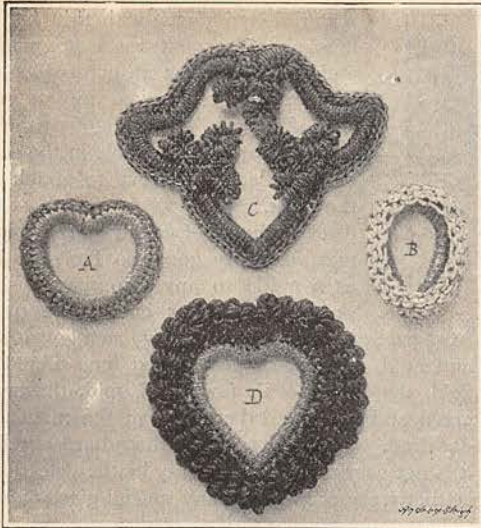


FIG. 2.—COVERED MOULDS.

& Söhne, and I have been enabled to illustrate a few pieces of work that have been prepared for the same firm, and which are made with their coarse and fine threads known as Glanzgarn and Crochet Twist respectively. They can be procured in a great variety of beautiful and artistic shades of colour from any high-class fancy shop. The moulds are sold by the dozen, and are very moderate in price. A stout and strong steel hook is required for the crochet when the stout Glanzgarn is employed; this is not nearly so difficult to work with as might at first sight be imagined, for, having a very glossy surface and being very even, it slips pleasantly over the hook.

There are dozens of ways of covering the moulds. The average worker who does not care to take any special pains over her task will prefer the simple plan of working closely-set double crochet stitches all round the moulds,

and then outlining these with single or double stitches worked with gold thread. An example of this way of working will be found in the heart-shaped mould at A in Fig. 2. A prettier method of covering the moulds is that given at B. Here we have a pear shape covered with double crochet stitches of fine gold thread, or gold passing as it is sometimes called, though at most shops it is known as washing tinsel.

Three rows of single stitches, one above the other are placed on the double crochet. They are made with the twine of any pretty colour, and no increase or decrease is worked in either row, so that they set up like a rim all round the gold covered shape. Several of these moulds are used in the handsome mat below.

The leaf at C is rather more elaborate in appearance, though the actual covering of the mould consists merely of a row of double crochet stitches headed with single stitches made with two strands of gold. At three points, the top and each side of the leaf, are worked clusters of bullion stitches, which nearly meet across the opening in the centre and are caught together with a tie of gold. Amateur workers not infrequently find considerable difficulty in these stitches, for the cotton is wound twelve, fifteen, and even as many as twenty times round the hook and then a loop has to be caught with the hook and drawn through all the rings at once, an operation that needs some skill and practice to perform neatly. When once, however,

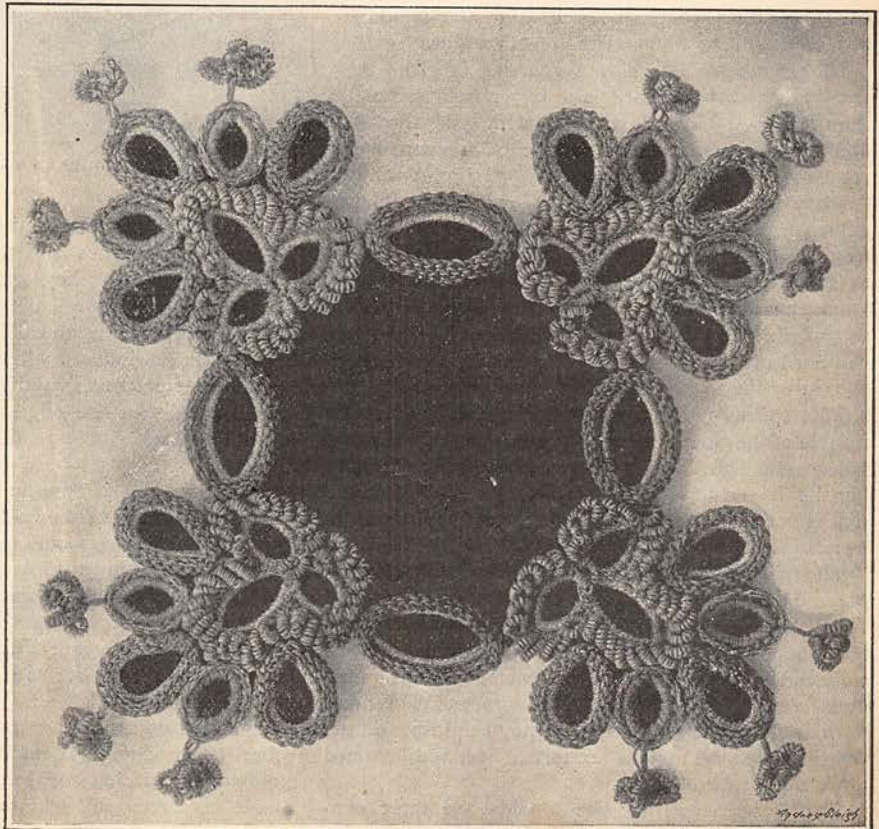


FIG. 3.—A LAMP MAT IN MODERN CROCHET.

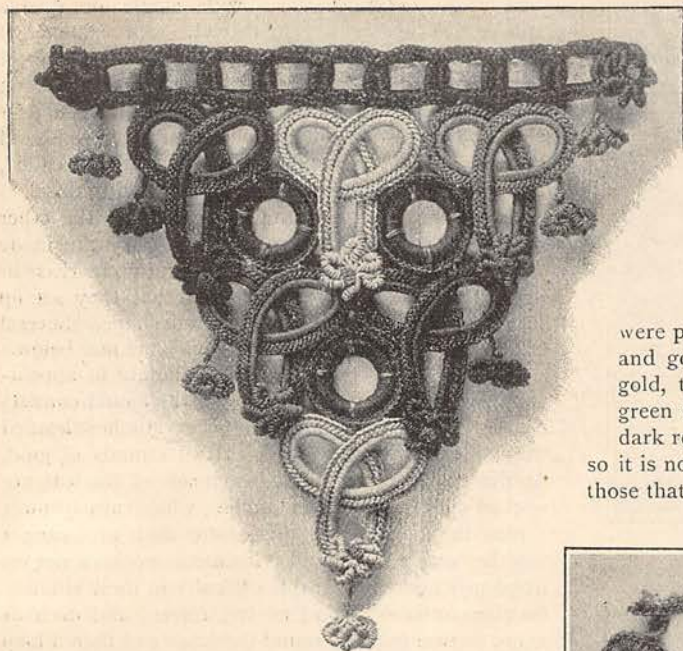


FIG. 4.—A HANDSOME VANDYKED TRIMMING.

the trouble is overcome, there can be no more effective stitch, and it adapts itself well to the covering of the shapes as well as to the making of tassels and the filling of the open centres.

An example of its use as a covering is given at D in Fig. 2. Here there is a larger heart shape than that at A, but it is covered with gold thread and then edged with loosely-made bullion stitches set closely together. They give a very pretty and "mossy" effect, a better idea of which may be gained from their use on the mat on page 329 than from a single specimen. Such workers as are unable to succeed with the bullion stitches will be glad to know that Messrs. Carl Mez & Söhne are proposing to provide the moulds already covered so that they will need merely linking together to form any pattern chosen by the worker.

This speaks much for the idleness and distaste for trouble of the amateur of the present day. It is hard to say what she does in the way of fancy needlework, for she is certainly dissatisfied with any embroidery that is not three parts done before she herself sets to work upon it.

The mat given here is an excellent example of what may be done with the moulds after they are covered. It will be seen that a trefoil is arranged in each corner, pear shaped and oval moulds are placed round it outside, and a larger oval is laid on each edge of the mat, and serves as a link between the corners. The foundation of the mat is velvet, or it may be plush, and the edges beyond the moulds are turned over and hemmed down on the wrong side.

It will be seen that the moulds are most conveniently sewn down from the back of the mat, and it is as well to give some additional substance to the

material by lining it with thin but stiff muslin. The small tassels are made of a cluster of bullion stitches which, five in number, are worked into a small ring of chain. The ends of cotton are brought through the hole in the centre of the tassel, and serve to attach it to the work.

The scheme of colour in the original mat was very good, so I give it here as a guide to any who may wish to produce a similar one. The trefoils were pale green and gold, the two small ovals fawn and gold, the pear shapes a faded tone of red and gold, the larger ovals fawn and gold, the tassels green and fawn, and the centre of the mat a rich dark red. The colours of the thread are excellent, so it is not very easy to go astray in the selection of those that are appropriate to any special piece of work.

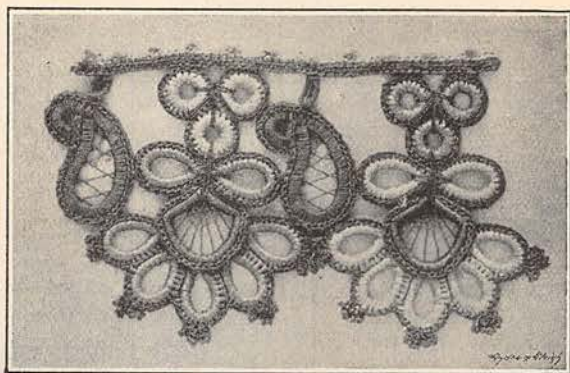


FIG. 5.—EDGING WORKED WITH FINE THREADS.

Being somewhat firm and stiff, the trimmings made of the modern twines and threads are not suitable for all purposes, but they are admirably adapted for ornamenting fancy baskets, newspaper holders, brackets, little stools and tables, wall pockets and the tops of small windows. If the finer makes of thread have been employed, beautiful and effective decorations can be made for the edges of table, piano and side-board slips, table cloths, sofa backs, sachets and work-bags.

A portion of a handsome Vandyked edging, made of coarse thread, is shown in Fig. 4, a finer one in Fig. 5. The former would make a charming trimming for a large standing work-basket, and is contrived in a particularly ingenious manner. The only pasteboard moulds used in the section illustrated are three round ones, which are covered with double crochet stitches, oversewn in four places with gold thread and outlined with green and gold.

The knotted shapes are made upon a foundation of stout string, which is covered with double stitches and gold in the ordinary way and then curved into the shape required and held in its position with a few stitches made on the wrong side of the work. The join comes at the bottom of the device and is concealed

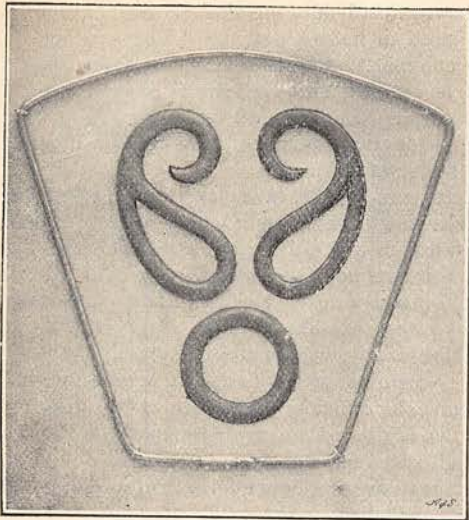


FIG. 6.—MOULDS FOR FRONT OF WALL POCKET.

beneath a cluster of seven bullion stitches, with which a few chain loops of gold thread are mixed in.

After covering the moulds needed for such a piece of work as this they should be laid upon a table wrong side uppermost and sewn together wherever they touch one another and seem to require a securing stitch. The tassels made of the ever-useful bullion stitches which are hung to some parts of the trimming are a great addition and serve to lighten the general effect considerably.

A straight heading is necessary for an edging of this sort, and in this case it is made of a chain foundation, into which is worked a row of two bullion and treble stitches used alternately, with two chain between each. The top and bottom edge of the heading is finished with a row of double crochet, and a broad gold braid is run in and out among the treble and bullion stitches. This done, the heading is to be sewn, on the wrong side, to the upper edges of the Vandyke.

It is the coarseness and boldness of this style of crochet to which, to many people, it owes its attraction, for it is work that can be readily executed when either eyesight or light is indifferent, and no counting is required, as the number of stitches covering the moulds is immaterial so long as none of the pasteboard is visible between them.

The next illustration is that of more delicate work than any hitherto shown here. The moulds employed for it are quite small and are covered with Crochet Twist, two shades of terra-cotta and pale green having been selected. There are four shapes used—pear-shaped, round, fans, and pines, the method in which they are grouped being clearly to be understood from Fig. 5.

In the first scallop the five pears at the edge are covered with the darker shade of terra-cotta, and so are the two of the same shape below the fan, which is covered with green. The three circles are of the paler tone of terra-cotta. In the second scallop these circles are covered with the deeper terra-cotta, the pear-shapes with the lighter.

The pines are green, and with the fans are edged with a line of single stitch worked with gold. The other shapes are edged, not with gold, but with copper thread, which tones in most agreeably with the pale, reddish tint of the moulds. At the outer edge it is worked at the top of each pear into a little group of three picots of chain.

In the other illustrations there has been little attempt made to decorate the open centres of the moulds, but here it will be noticed that the fans are ornamented with rays of gold thread, partially worked over with darning, and that the pines are filled with herring-bone stitches of gold thread taken across them on the wrong side. Sometimes these fillings are far more elaborate—lattice work, lace wheels, and button-hole stitch being very commonly used. The gold thread is so fine as to pass readily through the eye of a good-sized needle, and there is no difficulty whatever in carrying it through the back of the stitches covering the moulds.

The heading of this simple little edging consists of a line of chain looped into the circles and into the pines, and upon which are worked two rows of double crochet, the second one being provided with picots of chain set at regular intervals upon it. This is an excellent pattern for the edge of a plush table slip, or for the trimming of a small velvet work bag.

While German manufacturers have been introducing

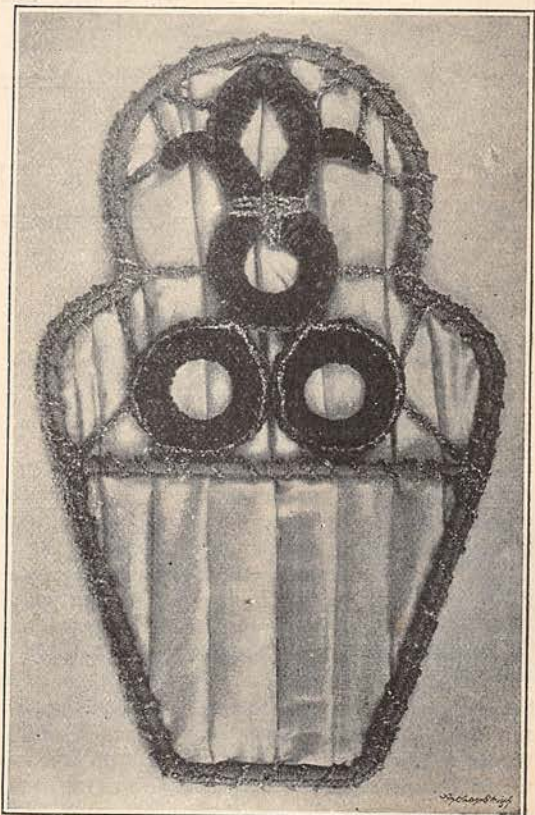


FIG. 7.—BACK OF WALL POCKET (COMPLETED).

their wares, their British brethren have been doing their best to withstand the brisk competition. One of the most ingenious of the developments of this work is shown in Figs. 6 and 7. In the former illustration are given three moulds of a similar nature to those already described, and a wire frame work. These moulds have to be covered in some more or less fanciful manner and are then fastened with bars of gold thread inside the wire frame in the position they occupy in the illustration.

The wire itself is covered very much in the same way as the moulds, and is often twined with tinsel, as shown in Fig. 7, where chenille forms a novel covering for the shapes. The back of the frame is then filled in with flutings of soft coloured silk sewn to the crochet stitches covering the wire. To this completed back of the pocket are sewn the sections given in Fig. 6, when they are covered and lined. The stitches along the lower edge of back and front are sewn firmly together and pointed gussets of the silk connect the sides of the two divisions and allow space for the contents of the pocket.

With the frames for this pocket are sold some wooden moulds, exactly like large beads, which serve as foundations for the drops. These require to be covered with double crochet. The work is begun with one chain, into which are placed a number of double crochet sufficient to make a tiny, flat circle. The double stitches are carried round and round with increasings at intervals till a little cup is made that

will cover just half of the wooden mould. The mould is placed in its case and the double crochet stitches are continued with decreasings at intervals, till the ball is covered and the cover is completed, as it was begun, with one stitch. A length of chain is then made by which the drop can be hung to the lower edge of the pocket.

Letter-racks, toilet tidies, and other fanciful knick-knacks have been brought out by Messrs. Wheeler in this work, to which the name of "Darmstadt Framed Crochet" has been applied. They provide the frames, moulds, and centres for the drops packed in neat little boxes together with a sheet of illustrations, showing every stage in the making up of the article, and giving a list of the materials required for it. We all know the difficulty there often is in cutting a piece of stout cardboard to any special shape, but this is entirely obviated, and the fancy article is quite as firm, and I may say of a better form than when the foundation is cut by an amateur.

Other wholesale houses are sending out the moulds arranged in patterns and pasted down upon felt, plush, and other materials. They have to be worked over closely with button-hole stitch, and the plush being then cut away from the centre this is crossed with lines, bars and lace stitches worked with gold thread, or fancy tinsel. Sometimes canvas is used as a background with very good effect, the raised work over the moulds adding a richness that is often wanting to this class of embroidery.

ELLEN T. MASTERS.

## ON A LEE SHORE.

By CLARA E. CHEESEMAN, Author of "Had He Known," etc.

### CHAPTER THE FOURTH.

"Blue as the face of the drowned is the shore of it—  
Shore with the capes of indefinite cave.  
Strange is the voice of its wind, and the roar of it  
Startles the mountains and hushes the wave.  
Out to the north and away to the south of it,  
Spectral and sad are the spaces untold!  
All the year round a great cry goeth forth of it—  
Sob of this leper of lands in the cold!"



NOT death, but life! This thought followed the other, but with what space between Weldrick never knew. Out of the darkness came light; from the silence a sound grew upon the ear, louder and louder, terrible, but yet familiar. Did the sea rage even there? In that great Unknown were there other oceans, rolling stormily on the shadowed coast-line of a new world? Ah, no!—the iron gates had not been passed. He was still on the nearer side. He was alive; and surely never man had been so astonished at the simple fact.

Alive! For this miracle, as it seemed to him, he

had nothing but a deep thankfulness. But the climb towards consciousness was by slow degrees, and life came back with a distressful waking. He was chilled, and numbed, and bruised: so weakened and exhausted by the buffeting he had received, that to move hand or foot to drag himself further along the sand on which he had been flung seemed out of the question. The ground shook when a heavier roller than usual came in, and long tongues of water reached even to where his face pressed the sand or lapped against his nerveless hands. He heard the water sucked into the channels of the rock, bubbling and gurgling with a sickening, hateful sound that was like cruel laughter. And further still, on the long line of cliffs, it rumbled in the caves, or went wandering under the land, with angry mutterings of a wrath that was too spiteful or too sullen to be outspoken. The wind burst after through the narrow passages, moaning out its guilt-burdened soul, and the tale it told was of shipwrecks, and drowning men, and the uncoffined dead.

Weldrick struggled to his feet again. Beyond a few bruises, he had received no injury. He was stiff and