

The fundamental principle of the art lies in the nature of the ground material upon which the work is to be imposed. Fabrics are made under tension and they come out of the loom smooth and equal throughout. It is evident then that if we are to lay a system of stitches over the surface to form another surface as a part of the foundation, we cannot do this successfully unless we have it under tension. *Therefore framing embodies the "first principle" and is absolutely essential to all work which has any extension, that is, which is more than mere outline.* The embroiderer must rely in the first place on a *stretched surface on which to place her stitches*, and not on the possibility of being able to overcome the faults of drawing or looping by a hot iron when the work is finished. Until she is willing to do this she will have results worthy of the name of "fancy work," but not of "art." This brings us to the subject of equipment.

We need the proper tools for our work. The requirements for the hand stitches are fewer than for embroidery which is to be done in a frame or hoop.

The first requirement for framed work is a high table. It should stand about thirty inches. The chair used should be low. One usually sits slightly sidewise to a hoop, and a rocking chair is therefore usable and comfortable because the position can be shifted. It is necessary to sit squarely in front of a bar frame, therefore a low straight chair is better. The reason for a high table and a low chair is evident. It forces one to sit straight. The lungs are not compressed and one can work for hours without fatigue. See Fig. 2. A cramped position and cramped hands will never produce broad, even work. There is as much in what may be called "touch" in embroidery as there is in music or painting, and the proper position at the embroidery frame is not less important to the result to be produced than the proper position at the piano.

The most convenient and altogether scientific way of stretching fabrics is in the *bar frame*. The entire linen can be set up at once. When finished it can be "set," that is, dampened and pressed, in the most satisfactory of all ways, before it is removed from the frame. It should be thoroughly dampened and dried quickly. When cut out it is absolutely perfect. See article on "To Launder Embroidered Linens," page 7.

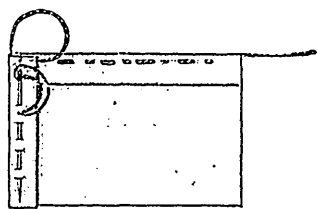


FIG. 1. CORDING THE EDGE.

The linen should be laced into the frame very firmly*. It takes a little time to do this, but it will repay the trouble in the many advantages it will have for the worker. A piece of work thus laced into a frame is kept in good order throughout the time it takes to do it. Pieces held in the hand or drawn many times

* To enable everyone to take advantage of the instructions contained in this article we have had manufactured a first-class embroidery frame as shown in Fig. 3. It is strong and well made with bolts and thumb-nuts. Price complete, 50 cents, which is actual cost to us. If sent by mail 20 cents extra must be enclosed for postage.