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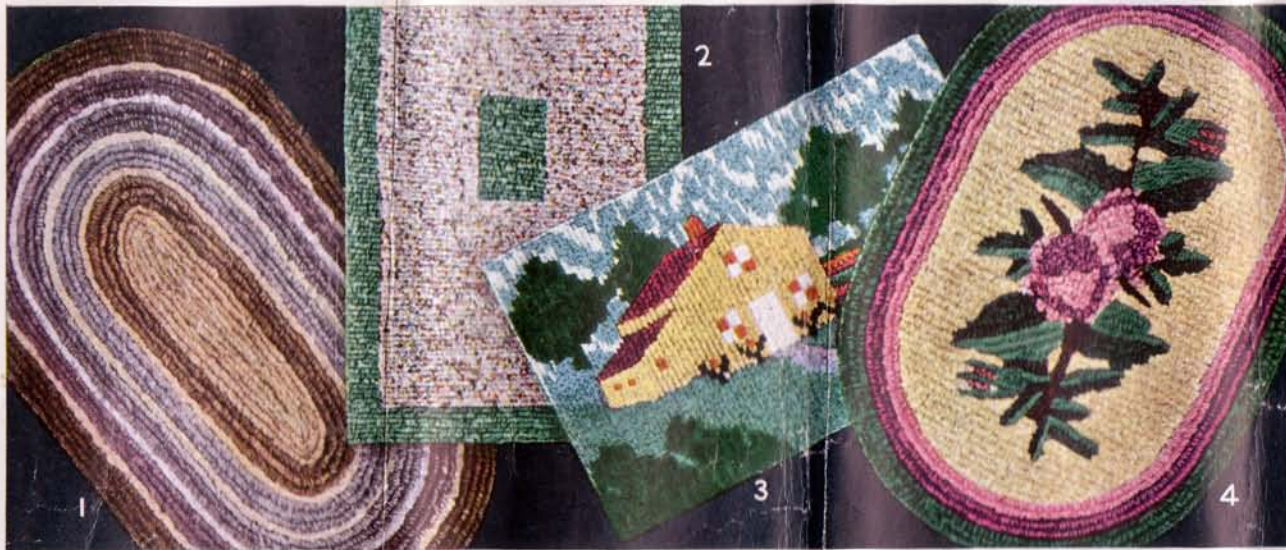
A FASCINATING NEW WAY

of making colorful and decorative articles on the sewing machine

Quickly, and with no special skill or practice, you can now make countless articles in rich deep pile right on your sewing machine! From rag rugs to dainty babies' garments. From deep-tufted luxurious robes to clever little hat decorations. Striking, colorful effects are obtained with wool, silk, rayon, angora or cotton yarns, or even rag strips, silk stockings cut into strips, or the

ravellings of old burlap bags. Whether you sew for your home, your children, yourself or to make gifts, you will welcome Singercraft as a pleasant new way of making beautiful and unusual things. Above and on the following pages are indicated a few typical articles made by following both standard patterns and original designs, using a variety of materials.

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1. Copy of old Colonial braided rug—made of old silk stockings cut into strips, dyed and applied to a canvas backing. Silk or rayon underwear may be used in the same way. The loops are uncut.

2. Rag rug made of strips cut from old cotton materials applied to a burlap backing. Very pleasing "hit and miss" rag rugs may be made of any materials. The loops of the rug shown are uncut but may be cut if a different effect is desired. The material should be cut on the bias.

3. A wool picture-rug—Needlecraft Pattern Number 32-10-21. Made of wool yarns, the rows are placed close together and the long loops cut and sheared to give the even pile effect. The appearance closely resembles a hooked rug.

4. A rug of cotton chenille yarn—Bernat Pattern Number E. R. 3. The loops were left uncut and the rows form an integral part of the design.

Shown on the front page — Insignia of Angora, dress trimmed with looped wool (Butterick Pattern No. 4887), a woolly toy dog, a zipper handbag of silk bouclé yarn, a velvet pillow with wool decoration, a rug of oriental yarn (Fleisher Hooked Rug Pattern No. 128), a scarf of wool jersey, two types of fringe, a child's coat trimmed with looped wool yarn (Pictorial Pattern No. 6215), a braided belt, a footstool top (Woman's World Pattern No. 6) and a gingham breakfast set with Singercraft fringe.



5. The vogue for wool pictures brings into prominence the use of the Singercraft Guide for this purpose. The rows were run straight across the backing, the picture being worked out by changing colors in accordance with the design on the backing.

6. A velvet pillow decorated with a wool design worked in Singercraft following Bucilla Embroidery Package Number 5832. The cording was made with the Singer Cording Foot Attachment.

7. Singercraft decoration on a mesh curtain—Pictorial Transfer Pattern Number 13131. Light weight paper that would later tear away easily was first pinned to the curtain to keep it from pulling out of shape. The stitching goes right through the paper which is later easily torn off.

8. A linen table runner with wool decoration following Singercraft Hot Iron Transfer "D". The fringe was made by applying a single row of Singercraft around the edge and cutting the long loops.

9. Linen Pillow trimmed with wool—Pictorial Homecraft and Embroidery Pattern Number 270. The edge finish was made by winding the Guide with two yarns of the different colors at the same time. The loops were cut and sheared.

10. Footstool cover—Bucilla Pattern No. 5733. Floral designs such as this are worked from the center outward. The second row of stitching is placed directly over the first row and both the short and long loops are cut and sheared. Modeling is effected by shearing the pile shorter around the edges of the petals and leaves.

11. Bathroom set—McCall Transfer Pattern Number 41. Worked in cotton yarn on a preshrunk backing, it is washable and can be made to exactly match your bathroom colorscheme.

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TYPICAL ARTICLES MADE OF

SINGERCRAFT

SHOWING THE WIDE VARIETY OF ITS USES AND EFFECTS WHICH MAY BE OBTAINED



12. Black dress trimmed with white "Angreen" yarn—Vogue Pattern Number 6091. The loops are left uncut on the scarf. The edge trimming was made by applying one row of Singercraft and cutting both the long and the short loops.

13. Scarf and bag set of white silk trimmed with blue Angora following Pictorial Homecraft and Embroidery Transfer Number 269. May also be made of jersey or the smart new woolen fabrics.

14. Sports handbag—The rows of loops were overlapped only slightly and stitched flat to the backing. The finished result is soft and flexible and has very little bulk.

15. Child's dress of jersey trimmed with wool—Vogue Pattern Number 3294. The Singercraft was applied directly to the jersey, the rows close together, and the loops cut and sheared to obtain an even pile effect.

16. Initials on a man's flannel robe—Both the long and short loops were cut, sheared and brushed up. Singercraft offers a quick and easy way of applying initials, monograms or insignia to many articles.

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25. An afghan of soft, warm wool without a backing. For this type of work, the pattern is traced, drawn or transferred to a piece of paper which serves as the backing material. This paper should be quite soft so that it will tear away easily after the work is completed. The rows of loops are applied to the paper backing, working from *right to left*. In applying each row, the Guide is so placed that it overlaps the long loops of the previous row with the outside edge of the narrow prong just meeting the stitching of the previous row. In this way each row is stitched to the previous row and the short loops are on the top of the work. The paper can be easily torn off as the work is completed. For strength it is desirable to use a number 40 or 60 thread in your machine and to stitch about 12 stitches to the inch. The finished result is very similar to knitting in appearance and feeling.



17. Man's slipper—Made of two conservative colors of wool yarns, these slippers are warm and comfortable. The rows were applied in the same manner as on the spots handbag (No. 14).

18. Angora jacket—Made on a simple, original pattern, such a jacket is appropriate for street, sports or the home. The Singercraft was applied to a silk backing cut according to the pattern. Lining is not necessary. The loops were cut and sheared.

19. Evening jacket of heavy crinkle silk trimmed with white Angora—McCall Pattern Number 7115. The loops were cut and sheared.

20. Child's coat and hat trimmed with looped wool. Coat—Vogue Pattern Number 3308, Hat—Vogue Pattern Number 3296. Three rows of Singercraft were used the loops being left uncut.

21. Close-up of sleeve trimmed with *looped wool* yarn to simulate Astrakhan fur. In such work the yarn is wound rather loosely on the Guide, the rows are placed very close together and the loops are left uncut. Black *lamb's wool* yarn used in this way gives an effect similar to Persian lamb fur.

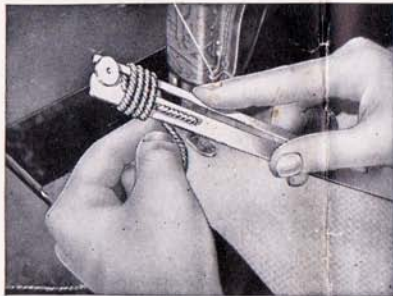
22. Wool baby's blanket—The lamb, made of soft wool yarn follows McCall Transfer Pattern Number 1939. The fringe was made as in Article No. 8.

23. A woolly "Scottie" cushion—McCall Transfer Pattern Number 50—covered with a soft wool yarn. He is equally appropriate as a source of comfort or as a toy for the kiddies.

24. A handy bag made of dish cloth material. Embroidery hoops serve as the foundation of the handle. Singercraft Transfer Pattern "E" was used in applying the decoration.

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Instructions for Using the SINGERCRAFT GUIDE



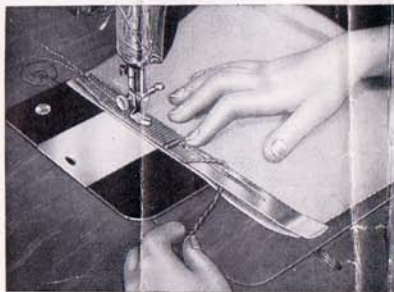
No. 1 Starting Winding

No matter what type of article is being made, what pattern is being followed or color scheme used, the same fundamental principles of operation, with slight variations, are followed. The yarn or other material being used is wound around the Guide and stitched with the sewing machine to the backing.

To start winding the yarn around the Guide, draw the end through the slot and have the first few winds cover the loose end and hold it. (See illustration No. 1.) The little button is left in the slot at the beginning of the winding in order to prevent the two prongs from being drawn together. The yarn should be wound evenly, but not too tightly, with loops close together. If the yarn is wound too tightly on the Guide, it will be difficult to slide the Guide through the loops after they have been stitched to the backing. Place the backing on the bed of your sewing machine with the bulk of the material under the arm of

the machine so that you may start the work at the extreme upper left edge. Thus the rows are applied so that the work progresses from left to right.

After the yarn has been wound to cover three or four inches of the Guide, place the Guide, with the wider side to the left, under the presser foot of the machine, as shown in illustration No. 2, and stitch carefully down the slot in the Guide provided for this purpose. Be sure that the needle of the machine does not come into contact with the Guide. When



*No. 2 Starting First Row of
Stitching Through Guide*

*No. 3 Winding Additional Yarn on
Singercraft Guide*

all but a short section of the loops has been stitched to the backing, leave the needle in the material, remove the button from the slot in the Guide and draw the Guide toward you until about one inch of the ends of the prongs are left in the loops in back of the needle. Then wind additional yarn around the Guide, as shown in illustration No. 3, and continue stitching. This operation is repeated until the entire row is stitched to the backing from edge to edge. Do not withdraw the Guide from under the presser foot until the entire row of stitching is completed.

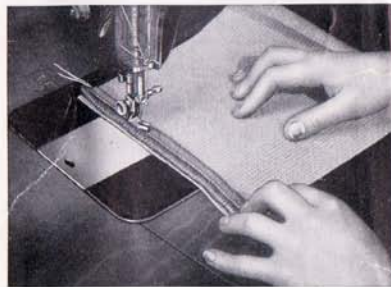
In order to fasten the loops securely to the backing, it is advisable to apply another row of stitching to the small end of the loops after the Guide has been removed, paralleling closely the first row of stitching. This is done after each row is finished, as shown in illustration No. 4.

Insert the button between the prongs in starting the winding of each row. (As shown in illustration No. 1.)

In starting the second row, the Guide is so placed that the long loops will cover the stitching and the short loops of the previous row. (See illustration No. 5.) The closer together the rows are placed the more compact will be the pile on the finished article. If you intend to shear the pile, place the rows as close together as possible. A very little practice will enable you to judge quite accurately the distance apart to place the rows, depending upon the effect you desire to obtain in the finished article and the weight of the yarn used.

Changing Colors

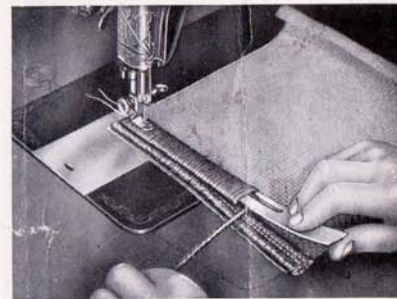
TO CHANGE the color of the yarn in following a design, simply leave a loose end about one inch in length of the color already stitched to the backing. Start winding the new color around the Guide, leave a similar loose, one-inch end, and continue stitching. (See illustration No. 6.) The loose ends will be covered by the next row.



*No. 4 Finished Row Being Stitched
Second Time*

Making Curves

THE PRECEDING instructions have dealt largely with the making of Singercraft by straight rows of stitching. It is very simple and easy to apply Singercraft to curved designs as shown in some of the illustrations in this leaflet. In turning the curve, a few loops are wound around the Guide and stitched. The Guide is then pulled almost entirely out of the loops of yarn and the material placed so as to change the direction of stitching as desired. By winding and stitching a



*No. 5 Starting Stitching of Second
Row of Loops*

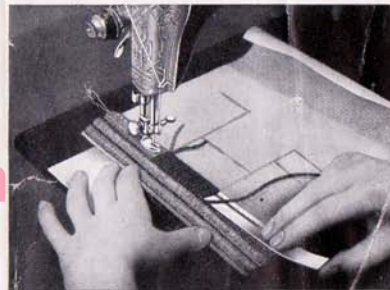
few loops at a time on the extreme end of the Guide, the curve is turned.

Materials Used for Pile

RUG WOOL, angora, sweater wool, cotton or rayon yarn, and skein silk may be used, depending upon the article being made. It is also possible to use rag strips, strips of old stockings cut spirally or on the bias, and other similar materials as used in making rag rugs. Yarn raveled from old burlap or jute bags makes surprisingly lovely rugs. These latter materials should be dyed the desired shade before being used.

Backing Materials

FOR RUGS, mats, chair backs and seat covers, or similar articles, Aida cloth, canvas, burlap, monk's cloth or similar crash materials are best. Indian Head,



*No. 6 Changing Colors
to Follow a Design*



No. 7 Cutting Loops

cambric, soisette or almost any other muslin type material may be used for articles where flexibility and softness are desired. For articles of clothing, it is desirable to use a backing of the same color as the yarn which will be applied to it. For all articles that are to be laundered, be certain that the backing and lining are pre-shrunk.

Cutting Long Loops and Shearing

VARIOUS effects may be obtained in finishing by leaving the loops uncut, by cutting the loops, or by both cutting the loops and shearing the pile. When using skein silk, it is desirable to leave the loops uncut as the silk easily unravels. For the majority of the work, however, the long loops are cut. To do this, insert the blade of a pair of scissors through the loops and cut them in half. (See illustration No. 7.) If the loops are only cut, the rows will be quite definite on the finished article. If a smooth pile effect is desired, shear off the long ends that stand up. Shears designed for this type of cutting greatly simplify the shearing operation. Brushing with a stiff brush will further enhance the appearance. (See illustration No. 8.)

Cutting Both Loops

A VERY effective finish may be obtained in floral designs by working the rows at contrasting angles to the background. filling in the design first, then the sur-

rounding area. If this method is used the second row of stitching must be placed on top of the first to make it less visible. Both the long and short loops are cut before the next row is applied. Gradual shearing of the flower petals and close shearing of leaves makes the design stand out prominently.

Designs

MANY PATTERN companies have created special designs for Singercraft work. They are shown in pattern books and magazines and are available through your local stores or direct from the publishers. Some of these patterns are shown in the colored illustrations on these pages.

The design to be followed should be stamped or drawn on the backing material before the work is started. Patterns of straight lines, squares, or other geometric designs are the easier ones to follow. However, as you become more familiar with the use of the Guide, you will find it quite easy to follow floral patterns.



No. 8 Shearing Pile

Threads to Use

FOR RUGS, and other articles which will receive hard wear, linen or 40, 50 or 60 mercerized cotton thread should be used on your machine. For other work, No. 70 cotton is generally satisfactory. While the stitching will not show, it is naturally desirable to use a thread of a shade that will match the yarn.

Special patterns for Singercraft are available at all Singer Shops.

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Ideally Suited to Singercraft

A NEW, versatile sewing machine that sews forward and backward. When you are doing Singercraft, and wish to run up the second row of stitching, just flip a handy lever and the machine forms the same perfect Singer stitch in the opposite direction. You will find this feature a great time and effort saver not only for Singercraft but also backtacking, darning, embroidery and ornamental stitching.



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SINGER SEWING MACHINE CO.
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