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SINGERCRAFT

The New, Creative Sewing Art

THIS entirely new type of sewing art is different in method and appearance from any familiar type of machine or hand needlework. It consists of applying yarn or other similar material to a backing in such a way as to obtain a high pile effect. In appearance, the finished result may be made to closely resemble hooked-rug work. However, Singercraft is much easier to do and the work takes form much more quickly. No special skill is needed to obtain the beautiful effects illustrated on these pages.

The articles that are attractively and appropriately made by Singercraft are almost unlimited—rugs, robes, baby's coats and caps, bathroom sets, dress and coat trimmings, toy animals, sports jackets, pillow tops, chair seats, bench covers, tea cozies, gift articles, etc. New uses for Singercraft constantly suggest themselves.

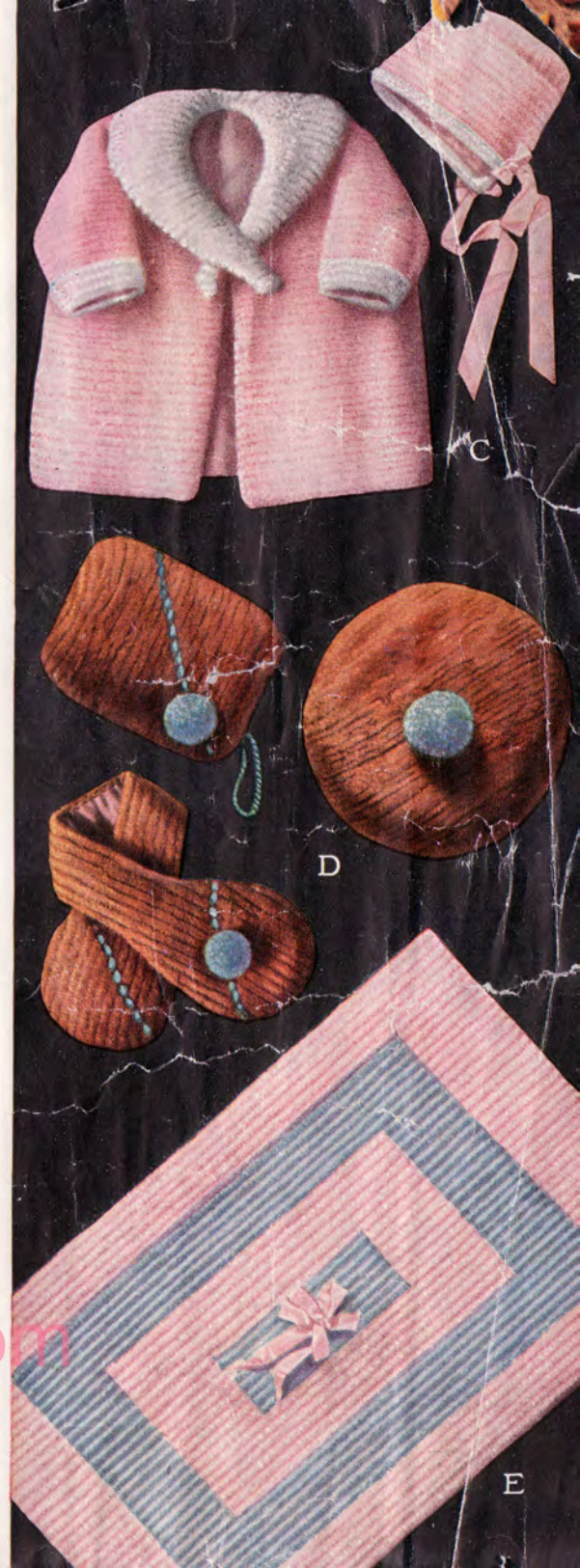
[A] Bathroom Set—The set illustrated consisting of mat and stool cover was made by following an original design drawn on a canvass backing. Made of cotton yarn, it is readily washable. The rows are placed close together, and the loops cut and sheared. The backing is lined with a washable material. As in all articles made of Singercraft, the design and coloring may be varied widely according to personal taste.

[B] Animal Toys—The backing is cut according to a commercial pattern and the outline of face, legs and other characteristics sketched on in lead pencil. Cover entire surface of material with Singercraft, accenting the details marked in pencil by using a contrasting color yarn. Details such as eyes, whiskers, etc., are put on by hand. The various pieces are stitched together on the sewing machine, leaving a small opening for stuffing. A small bag of sand or other weight placed in the base will keep the toy upright. The opening is then sewed by hand.

[C] Baby's Coat and Cap—A one-piece coat pattern, without yoke, is used. As in the case of the animal toys, the backing is cut according to the pattern and covered with Singercraft. Any cotton material may be used for the backing and lined with silk after the garments are completed. The rows are placed very close together, and the loops cut and sheared.

[D] Child's Outdoor Set—Woolen yarn is used for this Tam-o'-Shanter, Scarf and Muff. The backing and lining are cut according to a standard pattern. Turn all raw edges under in applying the lining.

[E] Baby Carriage Robe—A fairly heavy cotton fabric is used for the backing and the design is drawn or stamped thereon. On the robe illustrated, each row was placed so as just to cover the stitching of the previous row. The loops were cut but not sheared and the raw edges of the backing turned under when the silk lining was applied.





[F] Rug—A wide variety of rugs may be made by varying the designs and types of yarn used. Rug wool produces the most satisfactory results. The loops should always be cut and usually sheared. In making a large rug, it is desirable to cover the backing in sections and then to sew the sections together. If the rows of Singercraft are properly matched, the joins will not be visible in the finished rug. It is desirable but not necessary to line the backing with a strong material of harmonizing color. Rug making is one of the most popular uses of Singercraft.

[G] Actual Size Reproduction of Singercraft—The illustration at the left shows Singercraft work in its various stages. At the upper left the loops are uncut just as they are sewed to the backing. The next few rows show the appearance after the loops have been cut but not sheared. You will note that the rows are still very definite. That portion of the Singercraft at the lower right has been sheared. Here all indication of the rows has disappeared. If the rows are not placed as close together as they are in this sample, the rows will still be visible after shearing. A wide variety of effects may thus be obtained by varying both the closeness of the rows and the method of finishing. This particular sample was made by winding two colors of yarn around the Guide at the same time. Any harmonizing colors may be used in this way.

Instructions for SINGERCRAFT

THE illustrations on these pages show a few examples of the various types of beautiful and practical work which can be done quickly and easily with the Singercraft Guide. By carefully following the instructions below, you will find that very little practice is needed in order to obtain beautiful results. No special skill is required and you will enjoy the satisfaction of doing creative work that takes form very quickly under your guidance.

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



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

Thus the rows are applied so that the work progresses from left to right.

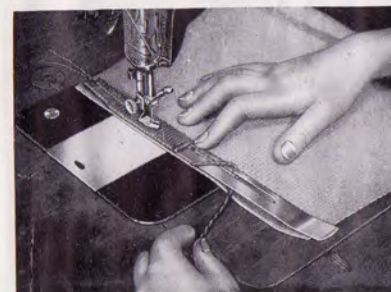
After the yarn has been wound to cover three or four inches of the Guide, place the Guide, with the wider side to the left, under the presser foot of the machine, as shown in illustration No. 2, and stitch carefully down the slot in the Guide provided for this purpose. Be sure that the needle of the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



No. 1 Starting Winding

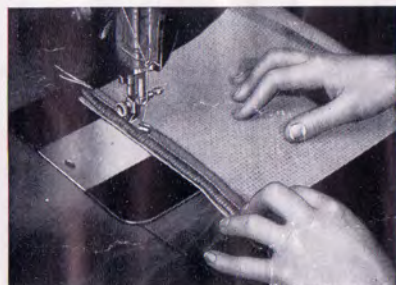
wound around the Guide and stitched with the sewing machine to the backing.

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.



*No. 3 Winding Additional Yarn on
Singercraft Guide*

or Using the RAFT GUIDE



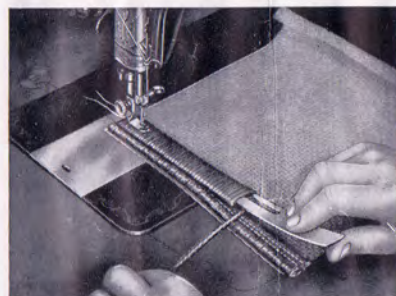
No. 4 Finished Row Being Stitched
Second Time

peated 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



No. 5 Starting Stitching of Second
Row of Loops

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. (See colored illustration, G, of loops uncut, cut, and sheared.)

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, old stockings cut spiral or on the



No. 6 Changing Colors

bias in strips, and other similar materials as used in making rag 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, 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.

[H] Bench Cover—A wide variety of prepared patterns for bench covers may be obtained already printed on canvass or burlap. The type of yarn used depends entirely upon your personal taste. This cover was made with wool yarn and sheared quite close. Note that the rows were applied at different angles in following the floral pattern in order to emphasize the design.

[I] Chair Back and Seat—In general the same instructions apply as in making bench covers as noted above. It is desirable to shear the loops quite close in all this type of work.

[J] Foot-Stool Cover—Note that the entire surface of the material has not been covered. Thus a raised design is obtained on the backing. In following the design, work from the outer edge to the center. The second row of stitching is placed directly on top of the first row and the loops are cut at both ends before the next row of loops is applied. If the rows of loops are placed close together, the stitching will not be visible after the pile is brushed up. The flower petals are sheared shorter at the outer edges than at the centers. The fringe is made by winding the yarn on the guide and stitching through the slot without any backing being placed underneath. The second row is stitched on top of the first, using the first row as a backing. The long loops are cut, forming a double fringe which is then sewed to the edge of the backing.



H



I



J

Designs and Colors

THE DESIGN to be followed should be stamped or drawn on the backing material before the work is started. The hot iron transfers in this package illustrate the type of work that can be done. 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 as shown in the various colored illustrations on these pages and which can be obtained in transfer patterns or already stamped on the backing from the art department of most stores.

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. This loose end should come from underneath the Guide and will be stitched tight when the next color is started. Start winding the new color around the Guide, leaving a similar loose, one-inch end, and continue stitching. (See illustration No. 6.) The loose ends will be covered by the next row.



No. 7 Cutting Loops

Threads To Use

FOR RUGS, and other articles which will receive hard wear, linen or 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.



No. 8 Shearing

Cutting Long Loops and Shearing

THE VARIOUS effects which may be obtained by leaving the loops uncut, by cutting the loops, or by shearing the pile after cutting the loops are shown in the colored illustration, G, on these pages. 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 loops are cut. To do this, insert the blade of a pair of scissors through the long 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 surrounding area. If this method is used the second row of stitching must be placed on top of the first to make it less visible, then both ends of the 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. *For full details call at the nearest Singer Shop and join the Singercraft class.*

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