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Form 20592
(452)

Printed in U. S. A.

SINGER*
Darning and Embroidery
Attachment

FOR

SINGER* LOCK STITCH
FAMILY SEWING MACHINES

No. 160719 for Machines Nos. 15 and 221
No. 160720 for Machines Nos. 66, 99 and 201

* A TRADE MARK OF

THE SINGER MANUFACTURING COMPANY

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**TO USE THE
DARNING AND EMBROIDERY ATTACHMENT**

(See Fig. 1)

Replace the presser foot of your sewing machine with the Darning and Embroidery Attachment **A**, fitting it into place at the right of the presser bar so that the lifting finger **B** is ABOVE the needle clamp, then fasten securely by tightening the thumb screw **C** at the left.

Cover the feed with the special plate **D**, fitting it into place with the feed dog entering the slots in the plate, and the two studs underneath the plate entering the corresponding holes in the bed of the machine.

The work is then placed in embroidery hoops, with the larger embroidery hoop **under** the fabric to be embroidered and the design centered. Place smaller hoop **over** the design and press it down until it has carried the fabric slightly lower than the larger hoop. This will make the work lie perfectly flat on the bed of the machine. The fabric should be stretched tight as a drum, to avoid skipping stitches.

Place work under needle and lower embroidery foot. Turn balance wheel until needle has drawn up bobbin thread through fabric and hold it firmly with left hand while taking first stitches.

Hold the hoops firmly with both hands. Do not press down hard nor lift work but let hoops glide smoothly and evenly while running machine slowly and steadily.

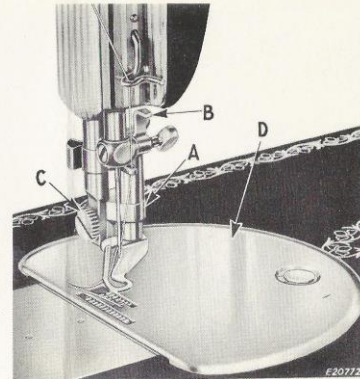


Fig. 1. Attachment Fastened to Machine

TRACING STITCH

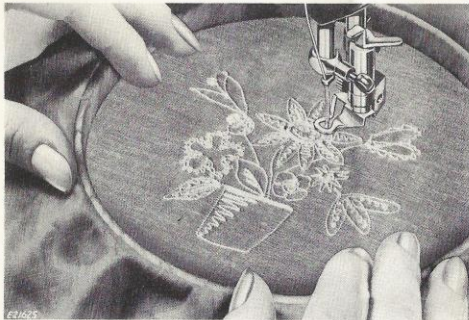


Fig. 2. Correct Position of Hands for Controlling Hoops

Nearly all of the embroidery stitches begin with this simple tracing stitch, which may be used in great variety. Whether the stitch will be short and closely piled, or long and free will depend on the movement of the hoops as controlled by your hands.

TRACING STITCH

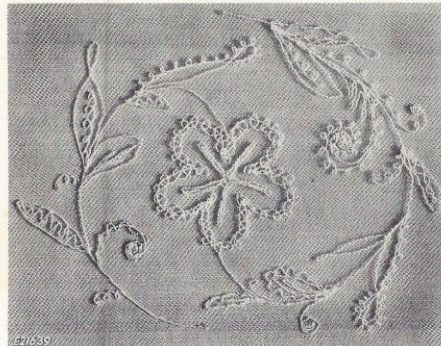
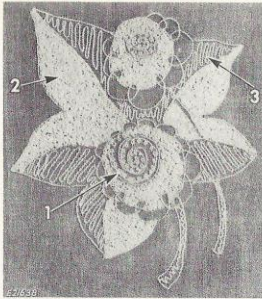


Fig. 3. Tracing Stitch Motif on Nylon Net

Any thread, with appropriate needle, may be employed for the Tracing Stitch, according to the effect desired. Tensions should be lightly balanced.

GRANITE STITCH



- No. 1—Row of Circles
- No. 2—Overlapping Circles
- No. 3—Tracing Stitch

Fig. 4. Granite Stitch Motif

This stitch is used to create a dense effect and yet preserve lightness in the finished work.

Mercerized thread and No. 11 needle are generally used for the Granite Stitch. The hoops are moved with a quick circular motion, producing a series of tiny circles. It might be well to first practice this circular motion by working a row of tiny circles, then, with the circles growing smaller and smaller, overlapping them more and more, until you get the effect as illustrated above.

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DARNING STITCH

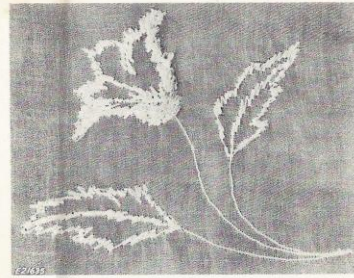


Fig. 5. Darning Stitch Motif

The Darning Stitch is a long free stitch accomplished by moving the hoops more rapidly and in a back and forth motion, always advancing a little further on the forward stitch than the return stitch, and laying the stitches closely together. Mercerized Thread is usually employed for both bobbin and needle with No. 11 needle and a slightly looser top tension.

The SINGER Darning and Embroidery Attachment will maintain a smooth, even Darning Stitch while fully revealing the line of design to be followed.

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SATIN STITCH

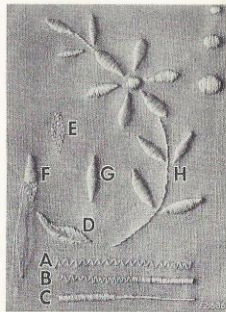


Fig. 6. Satin Stitches

- A—First Practice Stitches
- B—Development of Satin Stitch Technique
- C—Narrow Satin Stitch
- D—Satin Stitch as Applied to Leaf Design
- E—Filling in petal with Darning Stitches
- F and G—Covering petal with Satin Stitch
- H—Effective combination of Tracing Stitch and Satin Stitch

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SATIN STITCH

Satin Stitch is a closely laid stitch used for covering or edging design. It is essential to master this stitch in order to accomplish the stitches to follow. Only the finest silk or cotton thread with No. 9 needle should be used for the Satin Stitch. The upper tension should be looser than the lower tension and the machine should be run slowly, with the needle dropping in even rhythm. This is best achieved by counting "1-2; 1-2;" as the needle pierces the material. Keeping this steady rhythm, move the hoops sharply backward and forward, making long stitches as shown in A of the illustration.

Now gradually bring the stitches closer together as at B, still maintaining the even rhythm of the needle. Next, with stitches very close together, but not overlapping, gradually shorten the sweep of the stitch, still maintaining the same rhythm, until a stem-like stitch, smooth as satin, results as shown in C of the illustration.

Next, try a leaf, as shown in D, then a petal, first filling it in with darning stitches as at E, then covering with the Satin Stitch as at F and G.

The Tracing Stitch may be effectively combined with the Satin Stitch to provide accent and to neaten any uneven edges as shown at H in the spray illustrated.

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LACE EFFECTS

It is best to use Size 9 or 11 needle, the finest thread, and fabric that is firm in texture and evenly woven.

The fabric must be placed in hoops and tightly stretched, with the lengthwise and crosswise threads true to the grain.

The attachment is lowered into position and a single stitch taken to draw the lower thread through the fabric before beginning the work.

To obtain a smoothly corded effect, all stitches must be taken toward you and the hoops moved away from you.

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BAR LACE STITCH

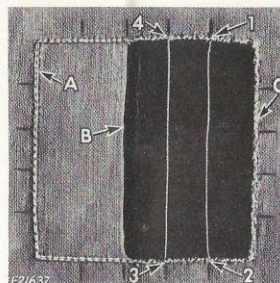


Fig. 7. Bar Lace Stitch

Before stitching, mark off the design into evenly divided sections. With the Tracing Stitch (Page 4) outline the design with two parallel rows of stitching as at A. It is important that only a small portion of the fabric be cut away at a time, from the inside of the design, as shown in B of the illustration. Next, reinforce these raw edges by covering the Tracing Stitches with a zig-zag stitch, as at C in illustration, taking one stitch in the open and one in the fabric. These zig-zag stitches need not be closely spaced, since they serve only as a filler and reinforcement. Starting at Point 1, stitch the first Bar through the open section, pushing the work away from you, and stitching steadily toward Point 2. Again zig-zag to Point 3 and pivoting at this point, run the second Bar to Point 4, pushing the work away from you, as before. Continue in this fashion until all Bars are made. The outline may be finished with closely spaced satin stitches.

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FILET LACE STITCH

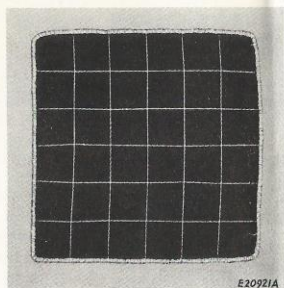


Fig. 8. Filet Lace Stitch

Follow the same procedure as given for Bar Lace Stitch up to, but not including, the satin stitch. Beginning at the first cross mark, stitch the cross Bars from each point to its opposite, being careful not to pierce the threads of the original Bars, but to clear each in passing as the small squares are formed.

When all these small squares are complete, the outline may be finished with closely spaced satin stitches.

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MESH LACE STITCH

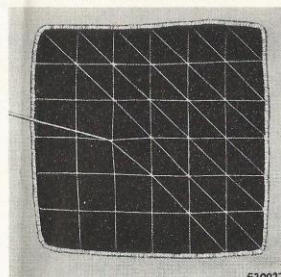


Fig. 9. Showing Method of Making Mesh Lace Stitch

Follow the successive procedures given for the Bar Stitch and Filet Stitch up to, but not including, the finishing satin stitch. Then, beginning at the first small square, carry a diagonal line of stitching from the first crosswise mark to the first lengthwise mark. Then from the second crosswise mark to the second lengthwise mark and so on until each square carries a diagonal line, and taking care to clear each thread in crossing, as shown in the illustration. Then reverse the process, carrying the diagonal lines in opposite direction to produce the mesh effect. Finish the outline of the design with closely spaced satin stitches.

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WEB LACE STITCH

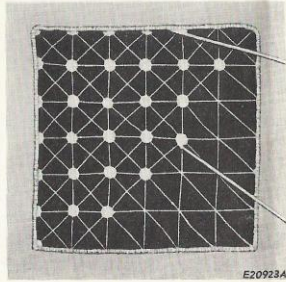


Fig. 10. Showing Method of Making Web Lace Stitch

When crossing the first diagonal lines with the second diagonal lines, a circular darning stitch is taken at each intersection of the four lines. To keep the web stitches even, count the number of circular darning stitches taken to form the first web and repeat the same number of stitches at each intersection, always taking care to clear, and not pierce, any threads crossed. Finish the outline with closely spaced satin stitches.

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DARNING

When darning sweater and shirt sleeves, stockings or socks, the work is best placed in the SINGER Darnier, so that the bulk of the stocking or sleeve may be softly rolled out of the way and the place to be darned firmly held by the spring on the Darnier.

When darning linens or any flat work, the SINGER Flat Darnier or your regular embroidery hoops may be used.

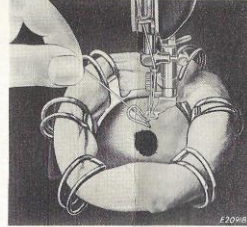


Fig. 11. Preparing to Darn Stocking

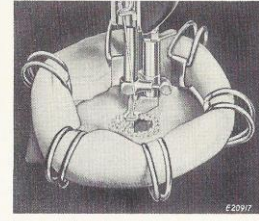


Fig. 12. Darning in Process on Stocking

As in all open work, the darning stitches should be always taken toward you, pivoting the work at the end of each line of running stitches.

When darning socks or stockings, keep the darn soft and wearable by using long running stitches.

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DARNING

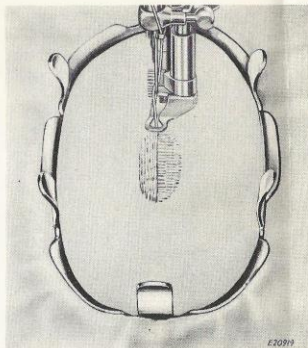


Fig. 13. Darning in Process on Linen

When darning linens, closer stitches should be taken and the weave of the fabric followed as closely as possible.

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Embroidery and Lace Effects in Combination with Darning as Applied to Design



Fig. 14
Butterfly

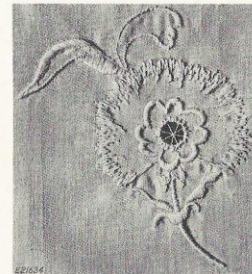


Fig. 15
Carnation

With the New
SINGER Darning and Embroidery Attachment

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The **SINGER** Darning and Embroidery Attachment is only one of many attachments available at your **SINGER SEWING CENTER**. attachments which will enable you to produce all kinds of decorative effects and finishes with a minimum of time and effort... attachments which can give your home sewing that smart professional look.



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