

Instructions for Using the SINGERCRAFT GUIDE No. 2

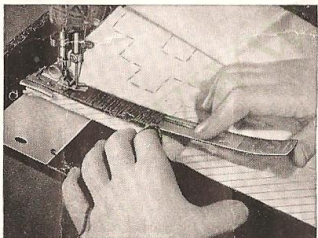


1. Starting to Wind the Guide

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 below the cutting blade and guard and have the first few winds cover the loose end and hold it. (See illustration No. 1.) The little latch is left down over the narrow prong 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.

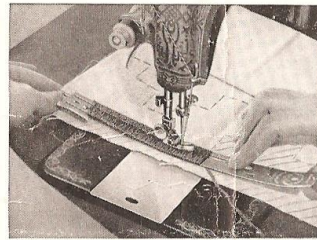
Place the backing on the bed of your sewing machine with the bulk of the material under the arm of the machine so that you may start the work at the



2. Starting First Row of Stitching Through Guide

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. Note that the guard is well back of the presser foot and that the latch is left down. Be sure that the needle of the machine



3. Starting to Draw the Guide Through the Loops

does not come into contact with the Guide.

When all but a short section of the loops has been stitched to the backing, leave the needle in the material with the presser foot down, open the latch, hold the backing material with your left hand, (see illustration No. 3) and draw the Guide toward you until only the length of the guard is left in the loops in back of the needle. (See illustration No. 4.) As the Guide is drawn toward you, the cutting blade will cut the long loops. If a little care is taken to be sure that the cutting starts correctly, the balance of the row will follow easily. Then wind additional yarn around the Guide, as shown in illustration No. 4 and continue stitching. This operation is repeated until the entire row is stitched to the backing from edge to edge. Do not completely withdraw the Guide from under the presser foot until the entire row of stitching is completed.

The preceding instructions are followed closely in all cases where you wish the long loops to be cut. If you wish to leave these loops uncut, remove the guard and blade before beginning the

work, as described at the end of these instructions, and proceed in the same manner.

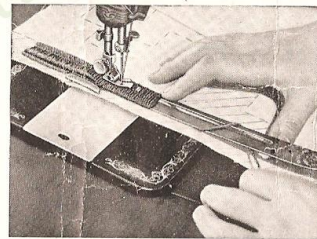
In order to fasten the loops securely to the backing, it is advisable to apply another row of stitching to the small end of the loops after the Guide has been removed, paralleling closely or overlapping the first row of stitching. This is done after each row is finished, as shown in illustration No. 5.

Put the latch down over the narrow prong 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. 6.) The closer together the rows are placed the more compact will be the pile on the finished article. 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

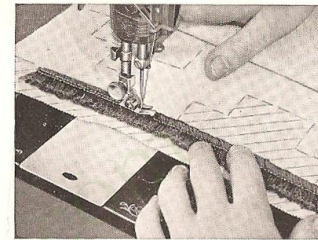


4. Winding Additional Yarn After Drawing Down the Guide

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.

Making Curves

THE PRECEDING instructions have dealt largely with the making of Singercraft by straight rows of stitching. It is very

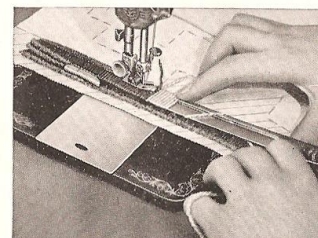


5. Second Stitching of Finished Row

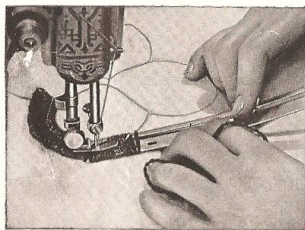
simple and easy to apply Singercraft to curved designs as shown in some of the illustrations in this leaflet. The Guide is used without the guard and cutting blade. In turning the curve, a few loops are wound around the Guide and stitched. The Guide is then pulled almost entirely out of the loops of yarn and the material placed so as to change the direction of stitching as desired. By winding and stitching a few loops at a time on the extreme end of the Guide, the curve is turned. (See illustration No. 7.) If you wish the loops to be cut, this is done with scissors after the work is removed from the machine.

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



6. Second Row in Place—Changing Colors to Follow Design



7. *Following a Curve—Cutter Removed*
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, 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. For the majority of the work, however, the long loops are cut. This is done automatically if the guard and cutting blade are attached to the Guide while the work is being done. (See illustration No. 6.) However, if you do not find it desirable to cut the loops as the work proceeds, remove the blade and guard before starting. After all the Singercraft has been applied to the backing, the loops may be cut by means of pointed scissors.

Ordinarily no shearing is necessary, but if a smoother 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.

Cutting Both Loops

A VERY effective result is obtained by cutting both the long and short loops. If this method is used, the second row of stitching must be placed on top of the first to make it less visible. The long loops are automatically cut by the blade attached to the Guide and the short loops are cut with pointed scissors before the next row is applied. Graduated shearing of 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.

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.

Threads to Use

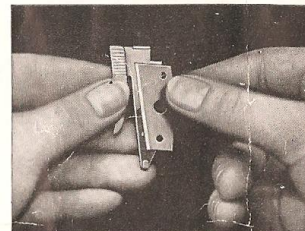
FOR RUGS, and other articles which will receive hard wear, linen or 40, 50 or 60 mercerized cotton thread should be used on your machine. For other work, No. 70 cotton is generally satisfactory. While the stitching will not show, it is naturally desirable to use a thread of a shade that will match the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

In all cases use a short stitch to be sure of catching each strand of yarn.

The finer the yarn, the shorter should be the stitch used.

Removing the Guard and Cutting Blade

FOR ALL work where you desire to leave the loops uncut, for doing curves, or work similar to the afghan (colored illustration No. 25) the cutting blade and guard are easily removed before the work is started. Hold the Guide with the right hand just below the guard. The guard is held with the thumb and index finger of the left hand. (See illustration No. 8.) Press toward you with the index finger of the right hand on the Guide and away from you with the thumb of the left hand on the guard. This will disengage the little catch on the guard which fits over

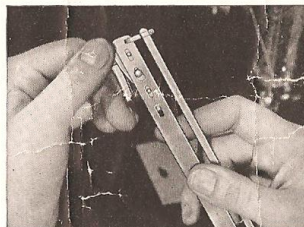


9. *Placing New Blade in Guard*

the end of the Guide. Now slide the guard toward the handle of the Guide. The guard and cutting blade will then be loosened from the Guide.

Replacing Cutting Blade

THE CUTTING blade will gradually be dulled by use. New blades may be obtained at any Singer Shop. Place the new blade in the guard as shown in illustration No. 9. Then attach the guard with the blade in place by reversing the operation of removing the guard. Be sure that the hook and other projections on the guard fit into their corresponding slots in the Guide and that the catch on the guard properly engages the end of the Guide.



8. *Removing Guard and Cutting Blade from Guide*

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