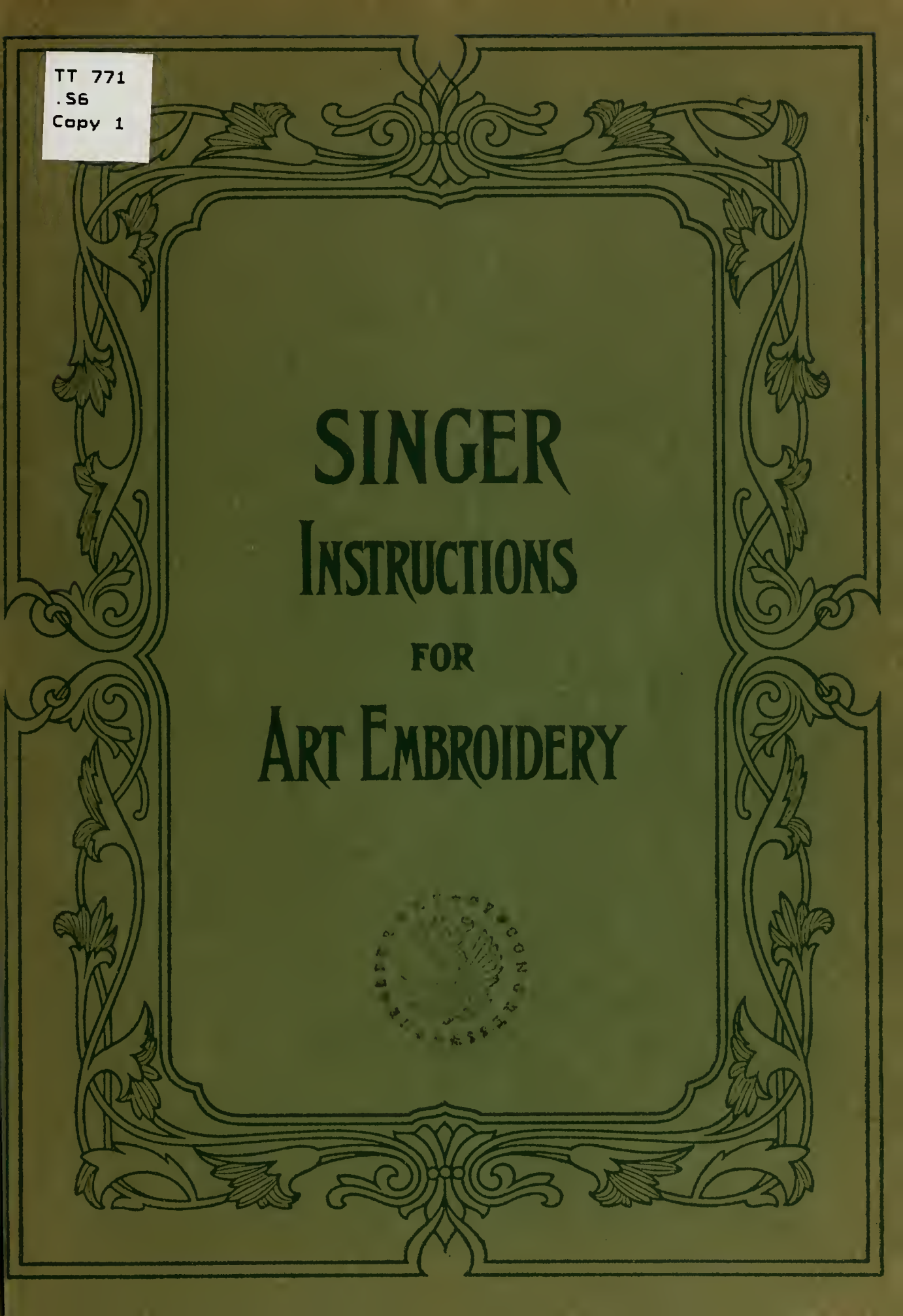
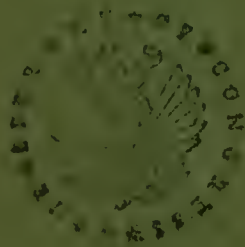


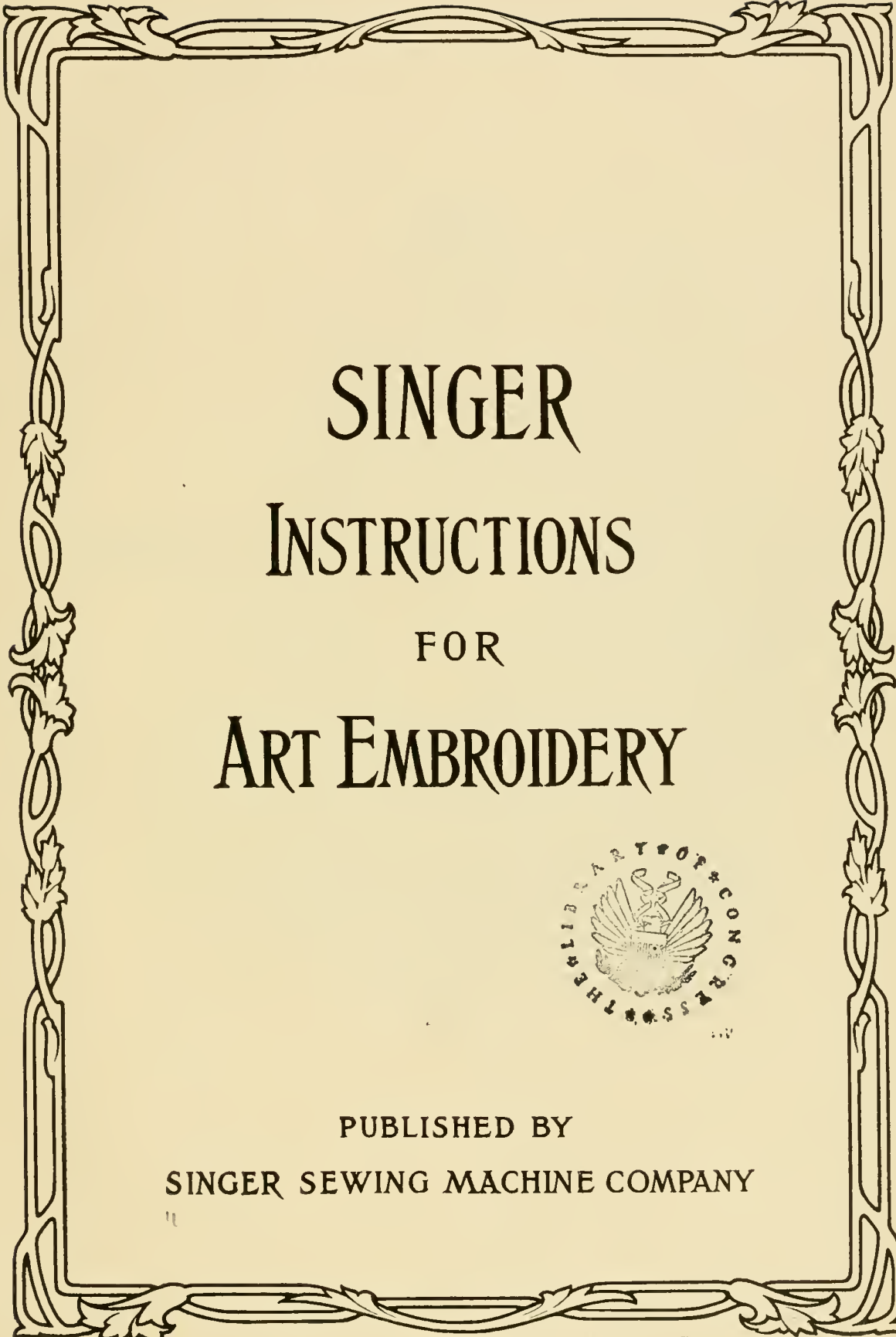
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A decorative border with intricate floral and scrollwork patterns surrounds the central text.

SINGER
INSTRUCTIONS
FOR
ART EMBROIDERY







SINGER
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PUBLISHED BY
SINGER SEWING MACHINE COMPANY



1161, 2 hours from

General Instructions

In using the Singer Sewing Machine for lace making and embroidery, there are some very important rules that must be followed by all who desire to learn how to do this most fascinating work.

The most important thing is to be able, easily and naturally, to exercise an independent movement of the feet and the hands. The feet must be trained to start, stop and operate the machine very slowly by means of the treadle without any help from the hands. This leaves both hands free for manipulating the embroidery hoops holding the work. The first impulse of a beginner is to move the feet in unison with the hands; as a consequence, short stitches are formed, and often several stitches in the same place.

The fundamental rule is: "*Move the feet slowly and the hands rapidly.*" This is the hardest thing to acquire, and you will need to remember it constantly at first. With practice, however, it will become easy and natural, and you will be able absolutely to control, by means of the treadle alone, every movement of the needle.

In connection with this treadle movement, the secret of successful machine embroidery is to know how to control with accuracy the movement of the embroidery hoops between stitches, gauging the distance to the next point where the needle should penetrate to produce the stitch desired.

To prepare the machine

To prepare the machine, remove the presser-foot and raise the presser-foot bar. Then push the screw regulating the stitch as high as it will go so as to stop the feed.

See that the tensions are adjusted so that a perfect stitch will be made upon such materials and with the same silk that you intend to use for the embroidery work.

While not essential, it is suggested that the feed and the throat plate be covered with a plate made for the purpose, using No. 32589 for Machine No. 66-1, No. 8335 for Machine

No. 27-4, No. 15259 for Machine No. 15-30, and No. 208733 for Machine No. 9w. These cover plates can be obtained by mail or otherwise from any Singer shop.

Do not remove the throat plate, nor disturb the feed dog because it is essential that its position should remain as originally fixed whenever the machine is used for family sewing.

Place a small iron washer or a spool weight on the spool, to retard the movement of the upper thread. A spool weight (No. 9537) can be obtained at any Singer shop.

Preparation of hoops and placing material therein

Take the two hoops constituting the embroidery frame and wind them with narrow strips of white muslin, covering them diagonally with one or more layers of the cloth, according to the thickness of the material on which the embroidery is to be done, as this must be held stretched firmly between the hoops.

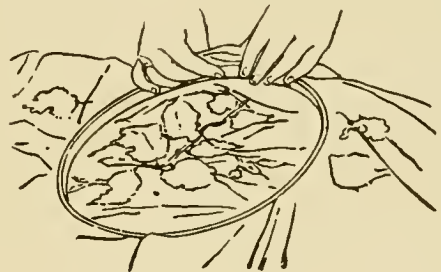


Figure 1

To put the material in the hoops, stretch it smoothly over the larger hoop, then press the smaller hoop firmly down into the larger one. If the material be not firmly and smoothly stretched over the frame, tighten it as shown in Fig. 1, being very careful not to stretch it on the bias, but to pull it with the thread of the goods, doing the work slowly and carefully. If the material be so delicate that it is liable to be injured by the hoops, notwithstanding the muslin padding, place tissue paper or cotton between them.

Sometimes the material upon which the embroidery is to be done is smaller than the hoops, or the design is so large that it comes close to the cloth. In such cases sew the material firmly to a piece of strong cloth large enough to cover the frame. In order to keep the work fresh and avoid disfiguring pinholes, it is advisable to sew to the outer rim of the larger hoop a piece of cloth large enough to permit of rolling in it whatever material may project beyond the frame while it is on the machine, and to wrap the entire design in while it is put away.

Placing work in machine

Fig. 2 shows how, by raising the needle to the highest possible point, you can place the embroidery frame in position without remov-

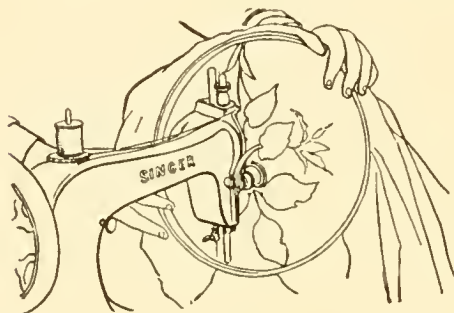


Figure 2

ing the needle; although in the Singer Sewing Machine the latter is such a simple operation that it is usually best to remove it, thus avoiding the danger of breaking the point or injuring the work by scratching the surface of the material. It is advisable to have ready an extra set of hoops containing an ordinary piece of cloth to be used to try the machine after changing the tensions and oiling the machine, to avoid any chance of staining the work.

How to handle the hoops

The embroidery hoops should be held in the right hand and moved in the direction required, while the left hand is used to press the goods gently down in front of the needle. (See Fig. 3.) Practically, the left hand does the work of a presser foot and the right hand acts as a feed. You will understand,

therefore, that the movement of the right hand is what determines the direction and length of the stitch.

Do not change the position of the hands in holding the hoop. Guide the hoop backward, forward, right, left, or in circles, without removing the hands from the hoop at any time.

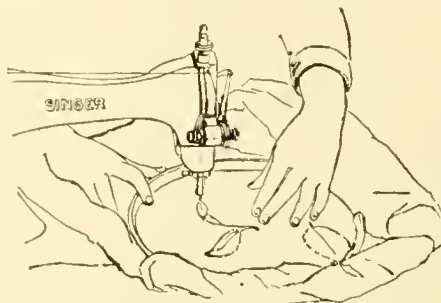


Figure 3

Practice slowly and carefully, and when you have learned to govern the movement of the frame, you will find that there is no exercise more valuable to a learner than that of making stitches between two parallel lines drawn on the cloth about a quarter of an inch apart. Persist in this until you can drive the needle through the center of each line at will. When this is accomplished, decrease the space between the parallel lines until you have reduced it to about one sixteenth of an inch. When you have succeeded in making the stitches so uniform that the work has the appearance of a tiny ribbon appliquéed on the cloth, you will be ready to practice the first lesson in openwork embroidery.

Preliminary Practice

Take a piece of unstamped material to prac-

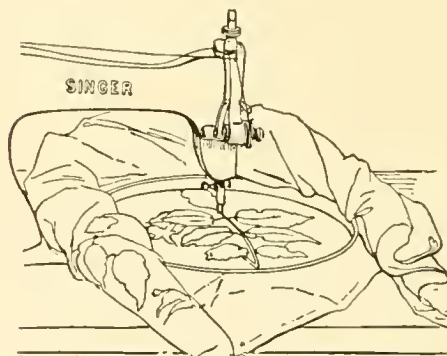


Figure 4



Outline Stitch. Photographic reproduction of actual work done on a Singer Family Sewing Machine without special attachments.



tice on. Be sure it is drawn perfectly tight in the hoops, so that it will not drag but move freely, and practice until you acquire perfect control of both hands and feet. Rest the arm, near the elbow, on the table of the machine. You can control the movement of the hoop much easier in this way than by allowing the entire arm to move with the hand.

Beginning the Embroidery

When the work is in position as shown in Fig. 4, outline the design twice with plain stitching and then begin the embroidery. Take the upper thread in the left hand. make one

hot, as some materials scorch very easily. After this is done, replace the work in the frame so as to bring the unworked part of the design within the rings.

The foregoing are general rules covering all kinds of embroidery and hereafter we shall take up, step by step, the details with which the beginners must become familiar before endeavoring to do the more complicated work.

Before entering into a description of the various lace stitches, we show you here illustrations which demonstrate the simplicity of the work at its beginning and the high perfection that may ultimately be reached.

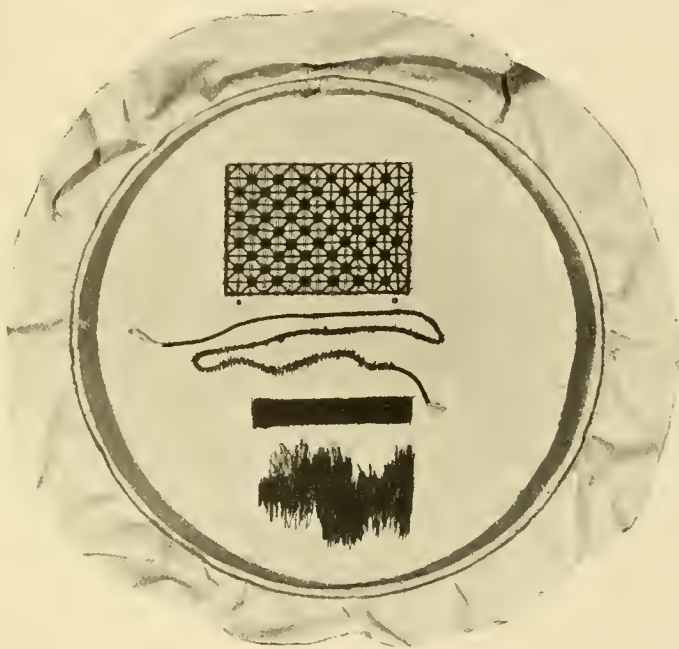


Figure 5

stitch, drawing up the under thread, and hold both ends firmly until two or three stitches have been taken. This should be done on some spot in the cloth that is to be entirely covered by the embroidery.

When you have completed as much of the design as can be contained within the frame at one time, iron it carefully on the wrong side with a moderately warm iron, first covering the embroidery with a damp cloth, to remove the marks made by the rings. The greatest care should be taken not to have the iron too

Fig. 5 shows the hoop embroidery frame covered with a piece of common muslin, used to practice the first stitches on. More than anything else it resembles a child's slate covered with the irregular marks made during the first lesson in writing; because in machine embroidery, as in writing, the lines show vacillation and there is uncertainty in judging distance. It is only by persistent practice that one acquires firmness combined with freedom of movement. The cloth in this frame shows the first efforts of the apprentice: unmeasured

stitches made while learning to control with precision the movement of the frame; limiting the length of stitch to the distance between two parallel lines until certainty of action is gained; covering a cord, which is practically the same exercise on a narrower measure; all repeated until considerable rapidity has been attained, when the learner begins to practice covering a square opening cut in the cloth, moving the frame rhythmically in the desired direction and in time with the movement of the machine, from one side of the square to the other, so as to catch the edge of the cloth.

In this illustration are shown the general principles upon which all machine embroidery is based.

These same stitches made in the beginning without either certainty or fixed direction, when grouped together with the precision gained by practice (after one has learned to control the movement of the embroidery frame and to follow the design), produce results such as are shown in the next two pages, which illustrate twelve unfinished pieces of embroidery as they appear in the embroidery frame.



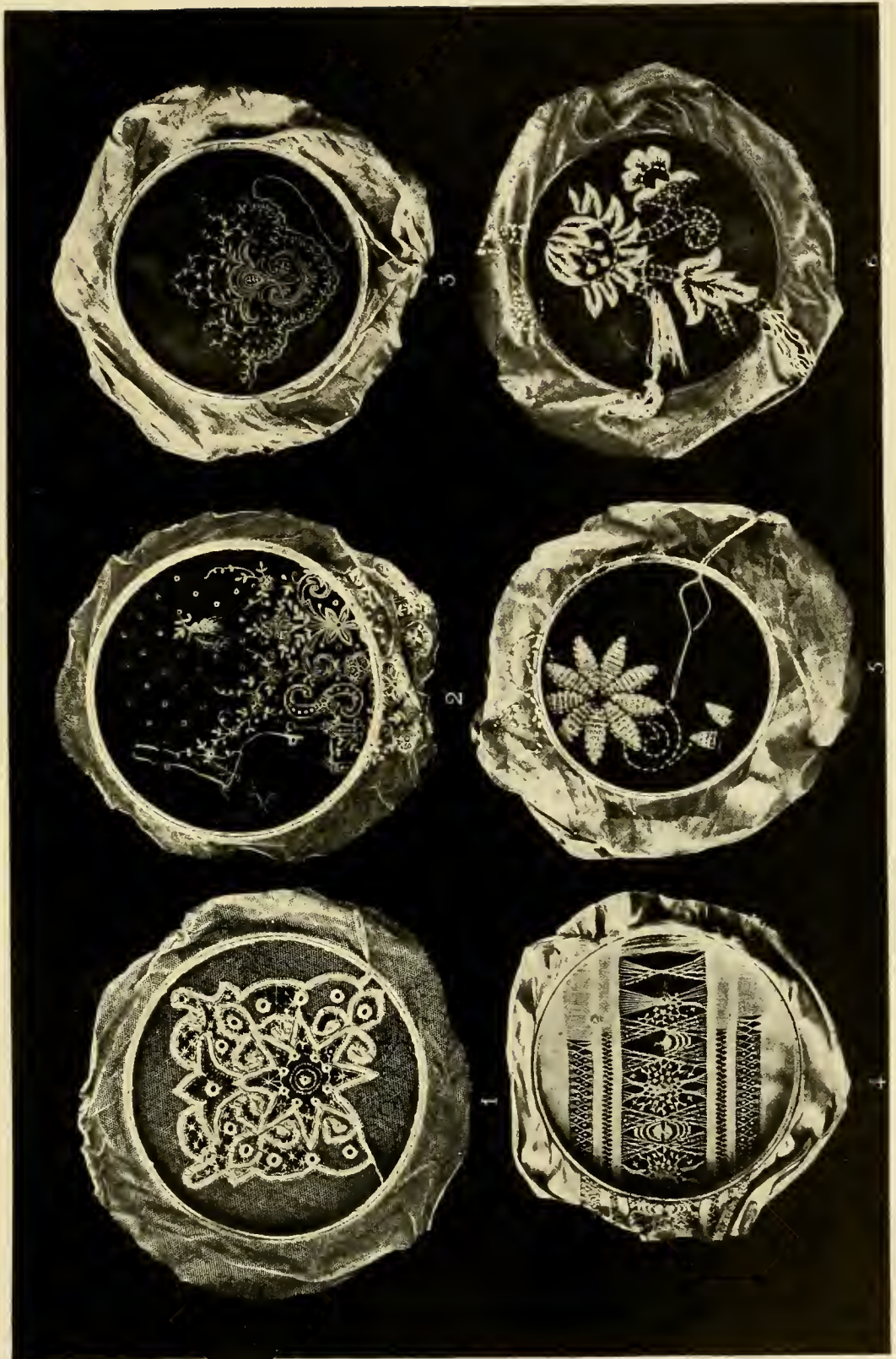


Figure 6



Figure 7



Shaded Embroidery (Flowers). Photographic reproduction of actual work done on a Singer Family Sewing Machine without special attachments.

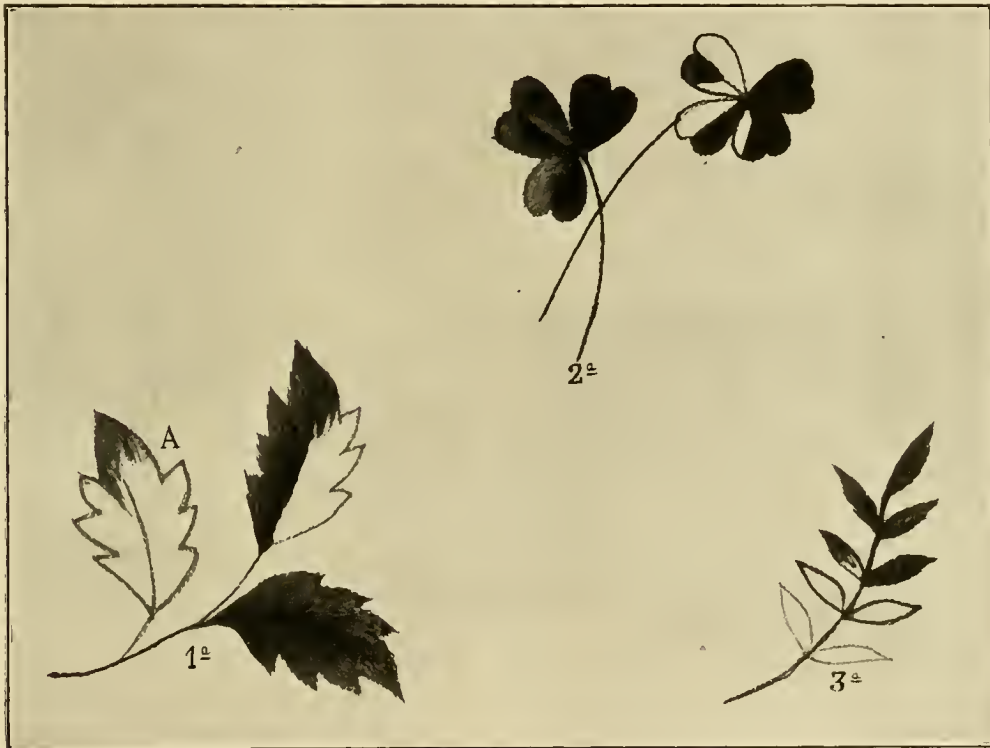
Shaded Embroidery

FLOWERS

Under this heading we offer the following directions to those who, having a taste in that direction and some practice in making machine embroidery, together with love of the work and good-will, desire to use this mechanical method of doing shaded embroidery without

intelligence and natural artistic taste on the part of the worker. We shall describe to you how the work is to be prepared and shall also give such advice as may be of service to you in ordinary work.

Prepare the machine by inserting a No. 00



Figures 1, 2 and 3

exceeding the limits of their own ability and knowledge of drawing and painting, as it is obvious that in order to do some of the work it would be necessary to have studied and to know the fundamentals of art. We confine ourselves, therefore, to work that merely requires

needle (although No. 000 is sometimes necessary when there is very fine detail), and use No. 00 silk. Place the material in the embroidery frame, having it tight and smooth, as the success of the work depends upon this.

It is well first to select the silks required by the model, bearing in mind that the silk on the

spool is always darker in appearance than after it has been worked.

Let us suppose that the model selected is composed of flowers and leaves.

Stamp the design on the material. Have upper tension a little looser than under tension, and work the stems of the flowers first. When embroidering leaves, petals, etc., always work from the outside edge towards the center, slanting the stitches according to the design.

Keep the stitches perfectly even on the outside, but not on the inside. The centers of all flowers are to be worked in seed stitch. (See

slightly the stitches to carry out the modeling of the flower, and see that the stitches finish at the base or center of the flower, which is the last part that should be embroidered. All of which you can readily see in Fig. 5 as well as in the petals B and C of Fig. 4.

When embroidering buds and half open flowers, like roses, carnations and others containing a great number of petals, group so as to overlap one another, thus showing only the points of the petals. Begin with the inside petals and embroider in the same manner and direction indicated (D, Fig. 4), then the outer



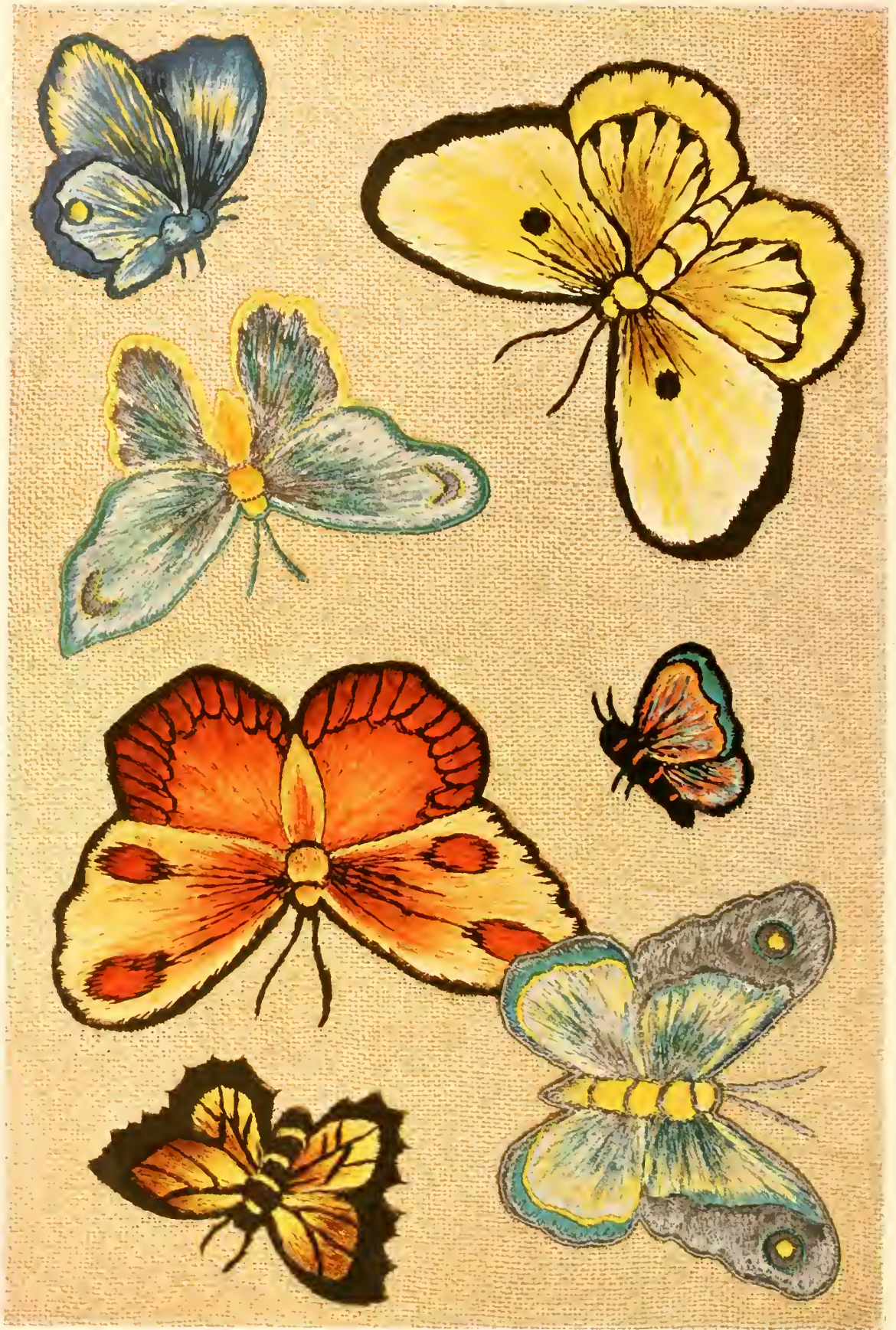
Figures 4 and 5

Page 23.) As each hoopful is finished, take a damp cloth, rub on wrong side of the work and press dry before taking it out of the hoop. Turn-overs of leaves and flowers should be worked in raised embroidery or, as we call it, satin stitch.

When embroidering the petals of flat flowers such as daisies, wild roses, azaleas, etc., embroider toward the center, beginning at the outer edge and carrying the stitch toward the base or calyx of the flower. Endeavor to curve

petals, the turn-overs being the last covered with the embroidery.

The center of the flowers should be embroidered in the seed stitch, which is described hereafter, as it is a part of the machine embroidery that deserves special study. The stems should be embroidered diagonally (Fig. 4) and sometimes, depending upon the thickness of the stem, they are embroidered in a straight up and down stitch moving from the top to the bottom lengthwise of the stem (Fig. 5).



Art Embroidery. Photographic reproduction of actual work done on a Singer Family Sewing Machine without special attachments.

Art Embroidery

Any material whatever may be used as a foundation for this work; that is to say, this embroidery permits the use of thick as well as transparent goods, to be selected according to the object to which the embroidery is to be devoted. This style of embroidery is usually most beautiful when applied to sash curtains, scarfs, bed-spreads, tray cloths, and other ornamental objects for which the goods gen-

erally used is fine and transparent like bolting-cloth, batiste, etc. Nevertheless we shall explain all the steps that may be useful to you to enable you to execute this artistic work in the best possible manner.

The machine should be prepared with a No. 00 needle and art embroidery silk should be used for both the upper and lower stitch. The tensions should be slightly loose. Use No. 0 needle unless the material is very fine,



Figure 1

erally used is fine and transparent like bolting-cloth, batiste, etc. What will be found best to harmonize with these delicate weaves is embroidery done in white silk, as was used in the sample reproduced in Fig. 1.

This needlework is not at all difficult in itself nor does its execution require great patience. By merely examining the sample shown in the illustration you will be able to determine how the work should be done and

No. 00 silk, 70 and 100 D. M. C. or Singer Darning Cotton.

Patterns containing sprays of flowers are the most appropriate for this embroidery whatever its use.

Stamp the design on the material as usual, span the embroidery with the hoops and follow the design with machine stitching.

We shall begin by embroidering the stems, using the stem or oblique stitch distinguishable

in the illustration. This reduces itself to covering the stems with stitches running diagonal to the lines of the stems themselves. The veins shown in the centre of each leaf should be embroidered in the same stitch.

In this embroidery start from the edge of the leaf, where the needle should penetrate the

done it may present the even, correct outline necessary to the perfection of its form.

On the other hand, the stitches that fill the inside of the leaves as you can see are uneven, and do not preserve the slightest regularity as to length. Nor does this part of the leaf show any apparent intent to drive the needle

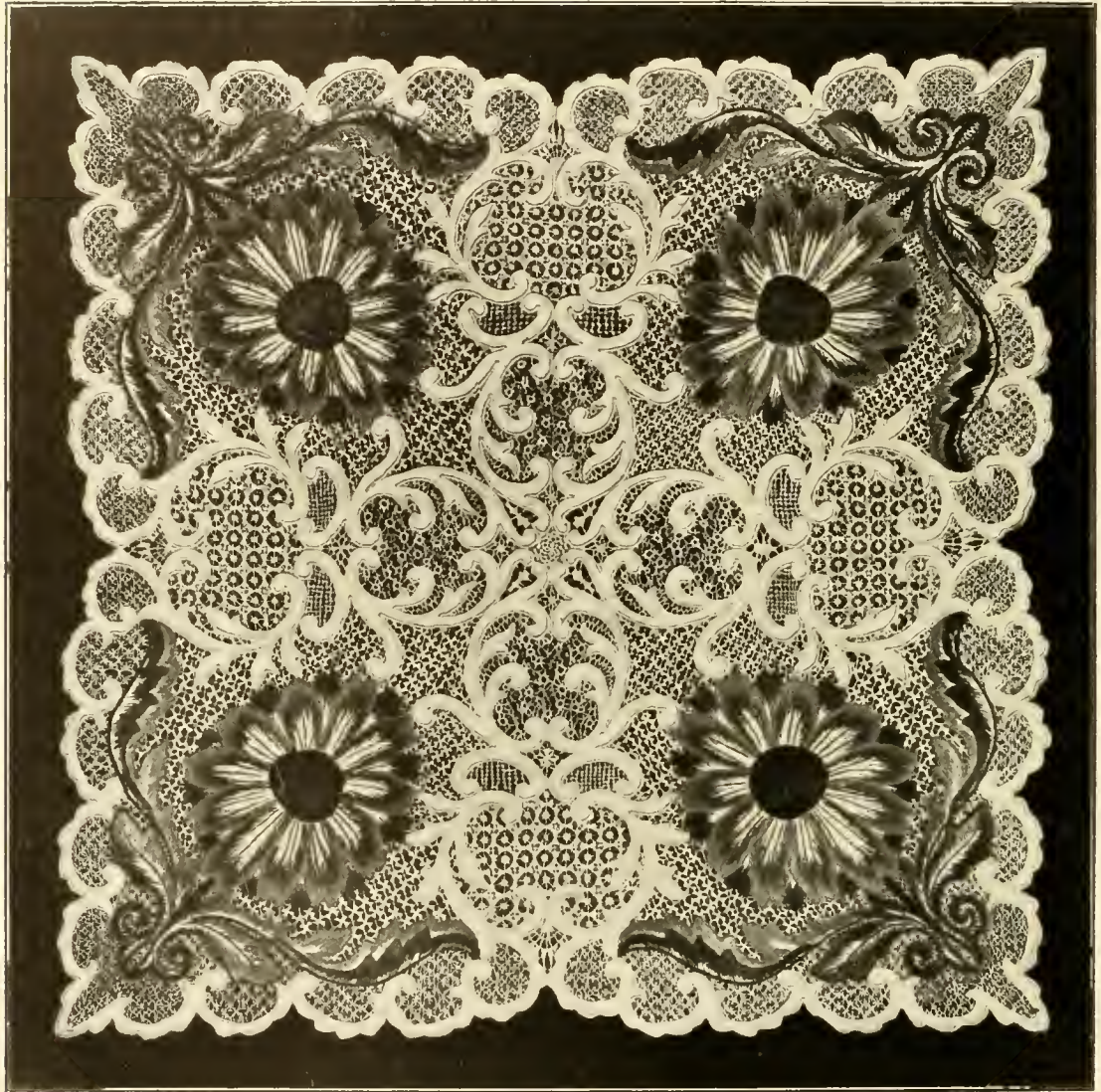


Figure 2

same spot several times, that the stitch may be firmly fastened, obviating any tendency to looseness. From that point it should move freely to the centre of the leaf, care being taken not to destroy the symmetry of outline of the latter so that when the embroidery is

through any precise or determined point, as must be rigorously done when embroidering the edges, as we stated before, in order not to spoil the symmetry of design of the aforesaid leaves.

Nevertheless you may be assured that these

long and short stitches taken at irregular intervals in the centre of the leaves are much more difficult to make than those of the border, as the latter depend entirely upon the dexterity in handling the embroidery frame acquired by practice, (we already know how quickly it is acquired with the Singer Sewing Machine), which gives such absolute certainty in driving a needle through a determined point in the cloth as to enable us to cover a small cord with admirable exactitude and rapidity; but to group different stitches so that their location and size will produce the artistic and agreeable effect that each figure demands—in the accomplishment of this your own skill and artistic taste will guide you successfully.

The entire effect of the work depends on these irregular stitches, shaded in from the border to the centre of each leaf. We cannot determine their length for you nor their proportion to each other, nor how many of them there should be. There are no rules for this, because the artistic taste of the operator must always figure as an essential part of the work.

If you have no good patterns to copy you may first experiment and study effects by making a design on a piece of paper showing how the stitches should be disposed. In this way, with the aid of your pencil, you may seek the best effect until you find it. As you will notice by the illustration the placing of these stitches give a shaded effect that brings out all the modeling and beauty of the pattern.

When the work is done on satin you should use silk of the same color as the ground, or somewhat lighter in tone, to produce a mild contrast.

This work also admits of the use of raised rings, particularly in the centre of the flowers

when the work is done on satin, but if done on bolting-cloth it is preferable to fill in these centres with a small web, as you will notice in the illustration in this lesson (Fig. 1), taken from a sample embroidered in white silk on bolting-cloth and showing part of a design for a magnificent bed-spread made with these same materials. As you may suppose, the sample reproduced in the illustration is only a small part of this magnificent bed-spread. In order to appreciate the beauty of its workmanship it would be necessary to see it fully extended over an appropriate rose-colored lining. That alone would convince you that whatever you may imagine in connection with it is far from reality.

In Fig. 2 we reproduce a magnificent Renaissance Lace cover containing many lovely lace stitches, and four sunflowers embroidered in art stitch with silk on linen.

This piece of work, which consists of a combination of various styles of embroidery was made as follows.

The sunflowers were first embroidered with the art stitch which was also used for the four ornaments, simulating the leaves of the flowers which appear in the four corners of the cover. The lace stitches were then worked, and the edges of the cover were corded as were those of the flowers, leaves and other figures constituting the design.

We must warn you that the cord should be covered with silk corresponding in color to that used in each figure; that is to say, the sunflowers and leaves should be corded with silk the same color as that employed for the art stitch, and the other figures in which these stitches have not been used should be corded with silk the same color as the groundwork.

Raised Embroidery

This is probably the best known and most common of all needlework, and, one may say, that which serves as a basis of all that is learned in the schools. In order to explain to you how this work is done on the Singer Sew-

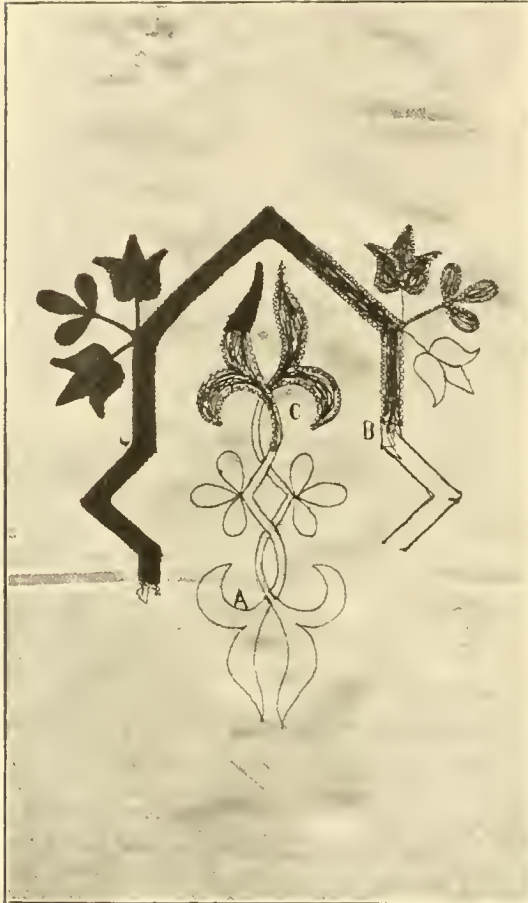


Figure 1

ing Machine, it is only necessary for us to tell you the size of the needle and the thread to be employed and how to prepare the machine, and then to do with the machine exactly as you would do with your hands.

While this is usually the first style of embroidery learned, and the one on which the greatest practice is expended when done by hand, this is not the case when the Singer Sewing Machine is the rapid and efficacious medium of execution employed. Your attention is called, however, to the fact that it is best not to attempt this new method of doing raised embroidery until you have thoroughly mastered the machine and the movement of the embroidery frame. To do this embroidery, a maximum of precision is necessary. The cording already referred to as requiring the greatest dexterity and ability on the machine is not nearly so important as the work we are now taking up. This requires the greatest precision in the stitch and the utmost certainty in properly placing it. Raised embroidery is extremely delicate, because of the high perfection that must be attained.

The design should be stamped upon the material to be used, and this in turn should be placed in the embroidery frame, stretching it as smoothly and tightly as possible. (See A, Fig. 1.) Then fill in the space between the outlines with stitching (see B, Fig. 1) to give the desired raised effect.

If the embroidery is to be done on lingerie, thread the machine with No. 100 embroidery cotton, winding the bobbin with the same thread. Have upper tension just medium, under tension a little tight. If on broadcloth, use a No. 0 needle, and No. 00 silk.

Begin the embroidery, taking the greatest care to see that the needle goes exactly from one line to the other.

This work should be done so evenly and accurately as to make it impossible to discern where the stitches join. On curved lines you must know how to narrow the stitch on the inner curve, as well as how to broaden it on the outer curve (see C, Fig. 1) so that the



Raised Embroidery, Satin Stitch. Photographic reproduction of actual work done on a Singer Family Sewing Machine without special attachments.

stitches will be perfectly united without overlapping and without losing their uniformity. In other words, the work must be done just as carefully as though done by hand, the only difference being the medium employed. This necessity for uniformity of outline and accuracy in stitch precludes the possibility of

believe the large pieces of this raised embroidery so appropriately and artistically shown in the Arabian department of the Singer Sewing Machine Co.'s exhibition at Madrid, would ever have been attempted. There we have great cushions, divans, tabourets and a magnificent table cover, all richly covered with raised em-

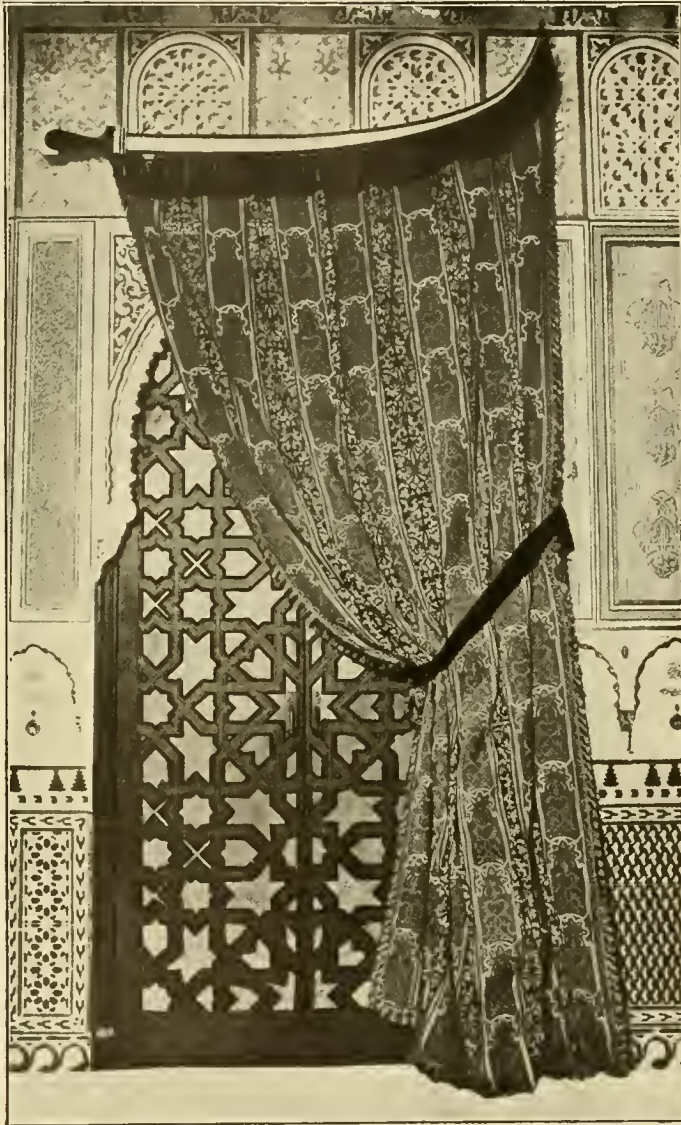


Figure 2

doing it by machine as rapidly as the latter is capable of working, but no matter how slowly you go, this method will always be much more rapid than by hand.

If we had to depend on handwork, we do not

broidery. A most extraordinary sample of this artistic work is a splendid curtain, composed of strips of lace alternating with bands of raised embroidery, which we reproduce in Fig. 2. Had it been necessary to do all the

work on this curtain by hand, it would probably never have been completed.

There is shown also two other very showy

silk. The pattern is composed of large conventionalized flowers with openwork centers filled in with various lace stitches. In the



Figure 3

pieces of work each richer and more exquisite than the other. Fig. 3 is a handsome petticoat made of glacé silk, with raised embroidery in

center of each leaf there is solid space, not cut out, covered with raised embroidered dots. These conventionalized flowers, which are made sep-

arately and then appliquéd onto the ruffle, are placed alternately at the upper and lower edge, and this as well as the flowers themselves are surrounded with a festoon of leaves and sprays as described in another lesson.

This raised satin stitch is largely used for letters and monograms on table linen or the

embroideries produce magnificent effects when used as transparencies over light.

This shade is formed of eight pieces of net richly appliquéd with embroidery done on glacé silk. The outline of the large leaves in the pattern is brought out in raised embroidery, as are the leaves of the sprays of clover. The net and silk of the points upon which the



Figure 4

finest lingerie. D. M. C. mercerized cotton is the best for this purpose.

Fig. 4 represents a lamp-shade that because of its exquisite design and graceful form is worthy of a place in the most elegant drawing-room. The idea of embroidering objects of this kind is most satisfactory as some of the

clover leaves appear have been cut away leaving the latter to hang free.

The seams formed by uniting the eight pieces of net are covered with a raised embroidery design of three-leaf clover. The shade is finished off in chiffon ruffles, the edges embroidered in points.

Scallops—Beadstitch—Cording

This lesson, as you will see by the heading, can be termed a trio, but be assured it is a good one and with the aid of your faithful friend and ally, the Singer Sewing Machine, you can turn it into a quartet that will win universal applause.

A centerpiece with a scalloped edge and lace under the scallops is a thing of beauty. Generally speaking $\frac{1}{8}$ of an inch is a good width for a scallop at the widest part; of course on a doyle or anything small it need not be as wide as that.



Figure 1

Now while this does not entail the necessity of any new stitches, it will give you some useful suggestions with regard to finishing certain kinds of work. Every woman knows what a nice finish scallops make on many things, such as dressing sacks, petticoats, especially in flan-

If you refer to the article on "Raised Embroidery," you will find all the instruction you need for making a satin stitch scallop; if you want it raised, underlay with stitching; if not, simply outline the stamping as you always do, and embroider the scallop, keeping

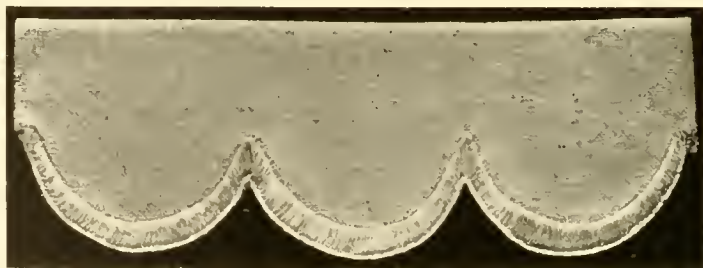


Figure 2

nel, bureau covers, centerpieces for the table and doilies. And, further, it is an agreeable change from hemstitching and has the advantage of being applicable to round pieces of work as well as to square pieces.

your stitch perfectly even on both sides. After you have done all the scallops in the hoop, put a very fine cord on the outside edge, as close as you can, and cover it with the same silk or cotton that you have been using, this will

enable you to cut the material away from the outside edge of the scallops, as you would if done by hand.

If you want to elaborate a scalloped edge, a row of beadstitching on the outside edge or all around the scallops, before you put the cord on, is most effective. This beadstitch or backstitch, if you will, is a straight stitch about $\frac{1}{8}$ of an inch in length, made close to the scallop. Make about six stitches, one over the other in the same place, then take a stitch forward and repeat the operation; if you want the stitches to stand out more to

look like beads, take more than six stitches over and back; you will be delighted with the result. If you are working with colored silk, make the beadstitch in a darker shade than the one you use for the scallops—black may be used with a bright shade of silk with good effect.

Cording can be done in two ways, by covering the silk or cotton as we have already told you, or by using a couching cord of gold or any color you choose and catching it down at regular intervals with self color or a contrasting shade.



Venetian Embroidery

This embroidery is original in every particular. Its unusual form, the capriciousness of its design and its showy appearance form a style so entirely different from that of any other embroidery that one should carefully

chair covers, and with splendid effect on sofa cushions. In one case a magnificent reception room suite of furniture covered with satin was ornamented with this embroidery. This was an admirable piece of work, artistic in design



consider how it is going to be used before starting the work, in order to insure its proper application. We have seen it used as an eider-down quilt cover with a handsome, well arranged design in each corner. It is used with equal distinction and elegance on drawing-room

and in the combination of colors used. The effect was exquisitely elegant, presenting an *ensemble* full of delicate and charming coquetry. Its greatest merit, however, was due to the wonderful accuracy with which the work had been executed and to the fact that



Venetian Embroidery. Photographic reproduction of actual work done on a Singer Family Sewing Machine without special attachments.

it had been done entirely by the daughters of its owner. If done by hand, the work would have been interminable.

Having noted the style of this embroidery as shown in the accompanying illustration in this lesson, you will readily understand that the detail is to be repeated to the end. It is composed of stars and flowers with angular or slightly undulating petals, joined with stems or scrolls ending in the design so as not to show any unattached ends. It may also consist of large conventionalized roses, the petals of which should be divided off in parallel lines worked in graduated shades of color.

The pattern should be stamped directly on bolting-cloth, the material generally used for this kind of work except when it is intended for furniture, when the foundation should be of satin.

Use a No. 00 needle. Outline the design in ordinary machine stitching as is customary. Use No. 00 silk for the upper and under thread.

You will notice that the sections into which the petals are divided are always even in number. If you wish to take these in multiples of three, with the object of embroidering each two or three of these sections in the same tone of silk, according to the size of the petal, you may do so. You should select as many shades of the same color as there are groups of two or three sections in each petal. Endeavor to have the shading as gradual as possible, having in mind that the artistic effect of the embroidery will depend quite as much upon the harmony existing between the groundwork and the shades of the embroidery silks used, as upon its precise execution.

The parallel lines forming the sections are one eighth of an inch wide, more or less, according to the size of the petal.

Begin by re-enforcing the stitching at each side of the petal that forms the pointed end, bringing the stitches down to the first parallel, section A, making two or three extra stitches one on top of the other, as is done in the raised embroidery. Stitch once across the parallel line referred to. Now cover the triangle formed by the first parallel line and the point of the petal with the stitches used in raised em-

broidery, keeping the stitches close together and perfectly even. The stitches should begin at the sides and end at the parallel line. The spaces that form the section to be covered with these stitches should *not* be filled in, or padded, to make them stand out in relief as is done in the raised embroidery. In the first section, as well as in all those following, great care should be taken to have each stitch begin exactly at the outer edge of the petal. You will not have to be so careful about the stitches entering the dividing lines of the sections as these will be covered by the stitches put in to fill up the next section.

As soon as one section is filled, run three lines of stitching across the section, covering the ends of the perpendicular stitches so as to form a new line to take the place of the original dividing line which has been covered by them. From this superimposed line of stitching the stitches that are to fill the second section should start. These stitches must be perfectly uniform and run in parallel lines. At the end of this second section, you will again place three rows of stitching, crossing the stitches already taken, again to form a substitute for the dividing line covered by the first embroidery. Continue the work in the same manner until you have filled in the last section or the one nearest the center of the flower. Bear in mind that the triple line of stitching previously referred to, which crosses the end of each section over the stitches filling in the various sections, not only forms a support to those stitches but has a tendency to make that side of the section appear higher than the other, giving an inclined appearance to the work and making it look as though one section rested upon another.

Continue this work until all the petals have been finished, using the same shades of color for each corresponding group of sections, beginning with the lightest shade at the point of the petal and graduating the tone until the darkest one is used in the section nearest the center of the flower.

Having finished the embroidery of the petals, thread the machine with the darkest shade appearing in the embroidery, using this silk for both the upper and lower threads. Now

cut out the center of the flower and fill it in with an elaborate spider-web, as shown in the illustration. The center can be seed stitch.

Now cover the outline of the petals as well as the lines forming the stems that complete the pattern with chenille couching cord or gold thread that harmonizes in tone with the colors employed to fill in the petals. As you will note in the illustration, this chenille takes the place of the fine cord used to outline the designs in other embroidery. It is, however, much easier to work with the

chenille as it is only necessary to guide it with the left hand along the lines it is intended to cover, holding it in place by two or three cording stitches taken at regular intervals.

The silk that holds the chenille should be in a contrasting shade to this, lighter or darker, and you should be careful first to cover the stem-like lines in the design before working over the outline of the petals. The last outline to be covered is that surrounding the spider-web in the center of the flower. In this way all the ends of the chenille will be covered.





Seed Stitch. Photographic reproduction of actual work done on a Singer Family Sewing Machine without special attachments.

Seed Stitch

There can be no better description of seed stitch than its name, but a few words about the way it is used will not be amiss.

For the centers of flowers, such as wild roses, cosmos and dogwood, there is nothing else to take its place. Seed stitch is made by

shade, leave space enough between the seeds to put in those of another color; for instance daisy centers are made close together in two shades of yellow; put in the first seeds, leaving space for the second lot, but where these seeds are made on silk or satin with a contrasting color, it adds very materially to the beauty of the work to leave a little space between the seeds, as it gives the effect of shading.

Seed stitch can also be used most effectively in combination with fancy stitches, or in leaves having the center clearly defined by a vein, as a rose leaf; one side of the leaf can be made in seed stitch and the other in long and short stitch, the shape of the leaf and the veining being done in outline or stem stitch.

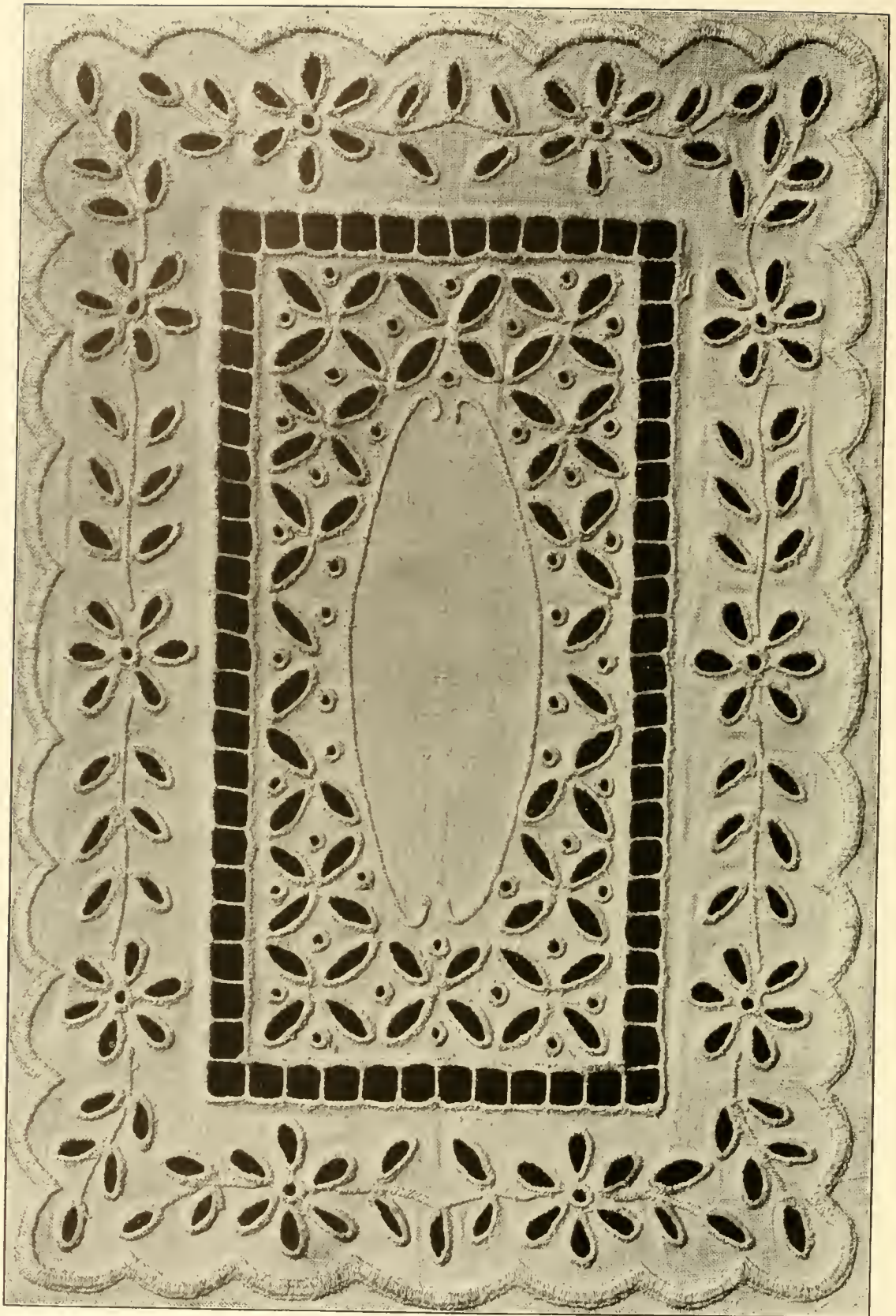
Leaving the realm of silk and satin and taking a glance at the sheer and filmy fabrics that are so much used for our "little men and women," as well as for real grown up women, seed stitch has a very important part to play. It is quite unnecessary to enumerate the thousand and one dainty things that are made not only for underwear but also dresses and waists, where seed stitch, which takes the place of French knots in hand-work, will be a delight to the eye. It would be of little avail to tell you all this unless we knew of a surety that the Singer Sewing Machine would enable you

to accomplish it and indeed much more than we can tell you. Do you know that on the finest fabrics you can use No. 120 D. M. C. cotton and a No. 000 needle with the best results?



Figure 1

taking three tiny stitches one over the other, forming a seed or little dot. Do not cut the thread, but take one or two fine stitches ahead and make another seed, and so on until all are made. If you desire to use more than one



English Embroidery.

English or Eyelet Embroidery

The design selected for this embroidery should be rather large and not very heavy, like the one shown in illustration Fig. 1, representing grapes and grape leaves, or any other subject with large open leaves and flowers.

The machine should have a No. 00 needle,

frocks, christening robes, petticoats and ladies' summer dresses because of its extreme simplicity and elegance.

Place the material in the embroidery frame, and after doing the necessary stitching, following the outlines of the pattern, cut out the



Figure 1

the upper tension should be somewhat loose and the lower one considerably tighter. Silk, or cotton may be used for this work, according to the material on which the embroidery is to be done, and also according to the use to which the finished product is to be put. This embroidery is appropriate for adorning children's

cloth in each grape (See Fig. 1) and fill in with a spider-web stitch (See A, Fig. 1) as shown in the engraving. Now cover the stitched outline made around the grape with a fine cord formed of six strands of thread. The lines forming the stems of the leaves should also be corded, but for this use only two strands of thread.

Stamp the design on linen, use No. 70 D. M. C. cotton and oo needle, stitch each eyelet whether round or oval three times round, the first stitching on line of stamping, the second stitching just inside the first, the third stitching just inside the second; cut out center of each ring, close to third row of stitching and cover the three rows of stitching as in cording.

supply of embroidery finished and ready for use. All that is necessary is a little practice and the will to do the work.

The aid lent by the Singer Sewing Machine is so potent and so much less time is consumed, that the labor involved is reduced to a negligible quantity when considered in relation to the value of the work done.



Figure 2

If it is desired to make the eyelets appear heavier, No. 12 thread may be used as a fine cord.

You will notice that many of the styles of needlework herein described are so extremely simple, and can be made so rapidly, that only a few hours' work will give you a considerable

A fine example of this method of embroidery is given in the illustration, Fig. 2, which depicts a child's beautiful frock of batiste covered with eyelet embroidery combined with raised embroidery. The design is very dainty and appropriate. It forms a festoon of leaves and flowers, embroidered in No. 100 cotton.

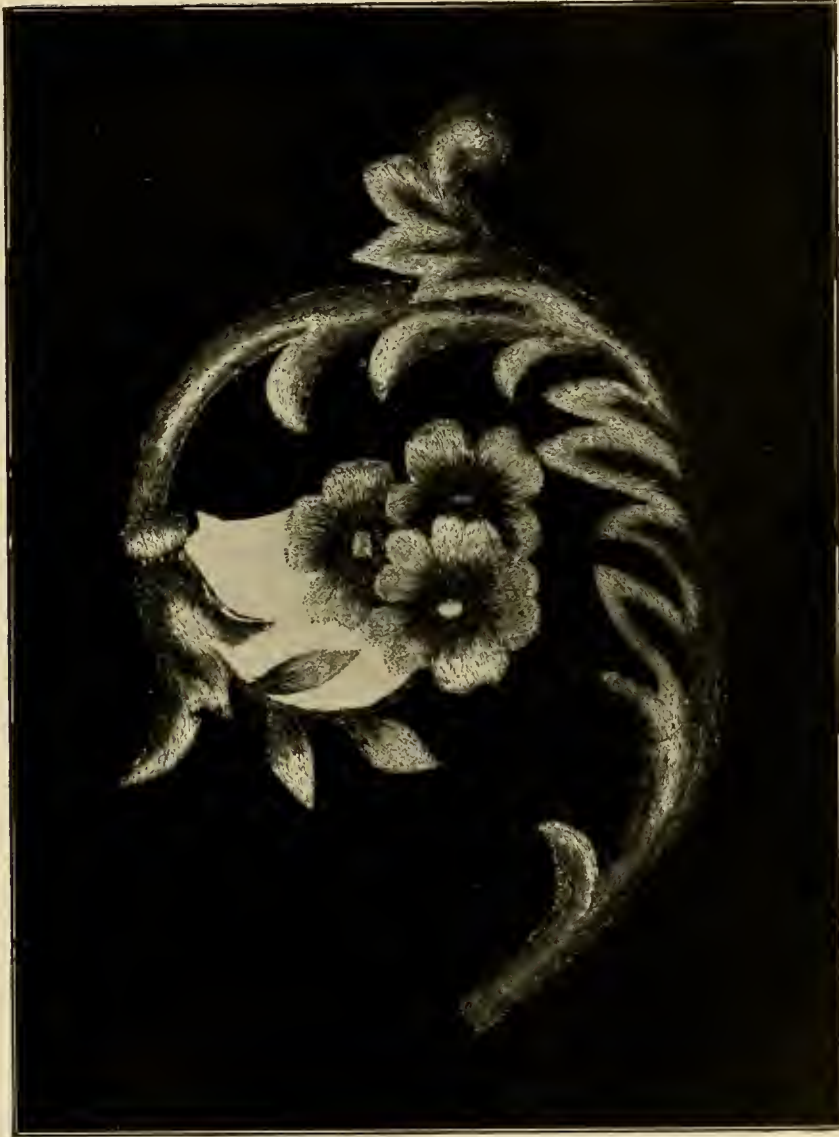


Shaded Embroidery on Velvet. Photographic reproduction of actual work done on a Singer Family Sewing Machine without special attachments.

Shaded Embroidery on Velvet or Plush

In calling attention to shaded embroidery, which is considered the highest type of machine embroidery reached, for the present at

shall select the kind of velvet or plush generally used for hangings, which gives magnificent results in this work. The illustration



least, we shall give a description of the work done on velvet and plush.

As this embroidery is generally used for decorating hangings, covers, sash curtains, etc., we

shows a section of border for a curtain.

The design should be stamped on bolting-cloth.

Baste the bolting firmly on right side of

velvet and outline the design twice in fine stitching, using No. 0 needle and No. 00 silk. Next cut the bolting-cloth away from as much of the design as you have in the hoop. Embroider as you would anything else. Great care must be used in putting the velvet or plush into the hoop. Take a pair of Duchess hoops No. 10 (they have round edges), wind them with as much muslin as the hoops will allow, then take a piece of white felt about 18 inches square, cut a hole in the center about $7\frac{1}{2}$ inches in diameter and place the velvet, with the bolting basted on, over the outside hoop, lay the white felt on the velvet, then put the smaller hoop in place. Do not try to have the hoops as tight as you would for other materials.

We should remind you and you will undoubtedly remember that it is absolutely necessary to press the material on the wrong side with a warm iron before it is removed from the embroidery frame. When finished this work should be pressed in the same manner as velvet appliqué.

We have tried to describe to you, in the clearest and simplest manner, the many embroideries made by machine up to the present time. This does not include the many combinations that may be formed by selecting portions of the various kinds of embroidery and putting them together. Referring to the shaded embroidery, we believe that we have explained all that is essential in this combination to enable you to know how it should be done with this new machine method. Of course, you will understand that it would have entailed the writing of innumerable articles had we endeavored fully to cover such an extensive subject and that at best we would have been able only to give you the most elementary knowledge of it.

We have concerned ourselves with indicating the materials needed and the manner of handling them and to describing the results obtainable as graphically as possible, leaving the rest to your own ability and talent.





Gold Thread Embroidery. Photographic reproduction of actual work done on a Singer Family Sewing Machine without special attachments.

Gold Thread Embroidery

This is an imitation of the Philippine embroidery done in gold and other threads and which owes its perfection and facility of execution to the special mechanism of the Singer Sewing Machine.

The embroidery should be done on satin, the design being stamped on the wrong side

Place a No. 1 needle in the machine, and for the upper thread use gold colored silk as near the shade of the metallic thread as is possible, having the tension set so that this thread will adhere to the right side of the material without being either loose or tightly enough drawn to show the stitches. The em-



Figure 1

of the material, this being the upper side when placed in the embroidery frame.

Wind the bobbin of the machine with a very fine, three-strand gold cord, leaving the tension somewhat loose so that metallic thread may pass through it without becoming twisted.

brodery will thus appear on the under side of the embroidery frame, which is the right side of the material. The gold thread extends along the surface merely held into place by the upper thread.

When the embroidery frame is placed in the

machine, take one stitch and draw the gold thread up through the satin, and holding it with the upper silk make one more stitch tying the ends of the two threads in a knot. Now begin the embroidery, making short stitches which should be as even as possible. While doing this embroidery bear in mind the former instructions regarding the direction of the stitches. The work should be moved in two directions only.

When the thread on the bobbin runs out necessitating replacing it, as well as when it is necessary to cut that thread for any reason whatever, draw the cut end up through the satin together with the end of thread on the newly wound bobbin, knotting them on the upper or wrong side of the material.

The figures in the design should be filled in with the gold thread, keeping the line of stitches as close together as possible without having them overlap. (See Fig. 1.) When the figures are angular in form begin to work from the points, if curved, begin at the centre or whatever place seems easiest to enable you to fill them in evenly without jumping from one side to the other, which would affect the symmetry of the outline and interfere with the perfection of the embroidery.

This embroidery done with gold, silver or other metallic thread is most appropriate for decorating sofa cushions, fire-screens, or the larger folding screens on which it is both beautiful and practicable. (See Fig. 2.) It also lends itself with excellent results and great appropriateness to ecclesiastical embroidery.

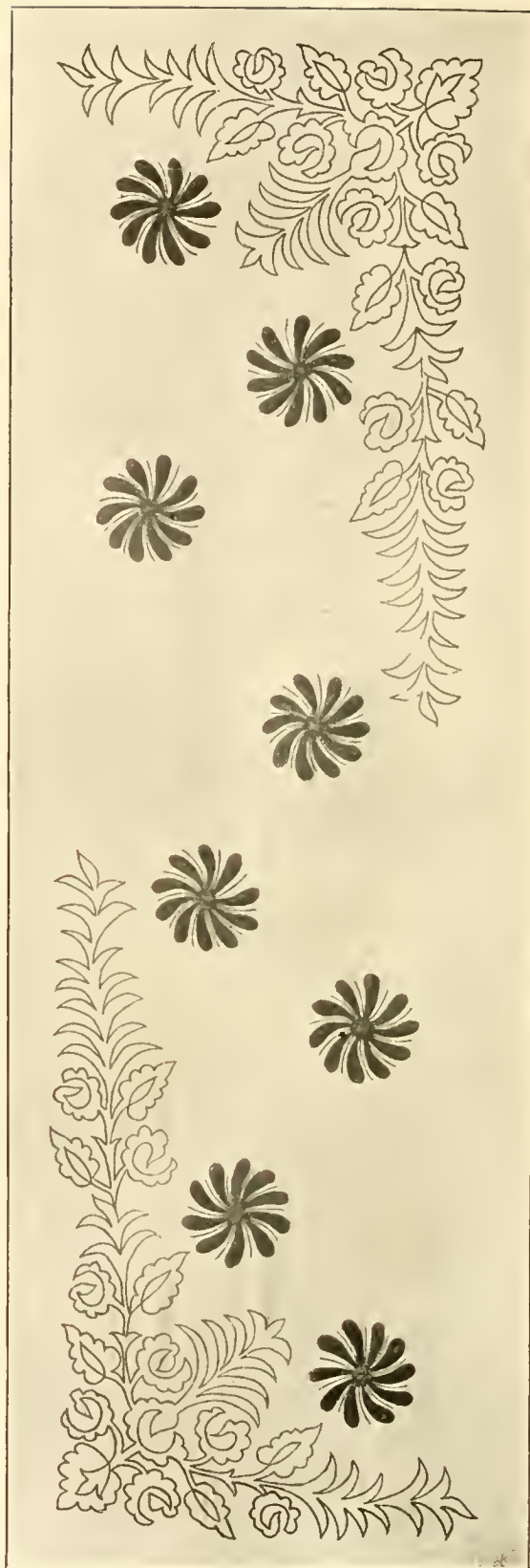


Figure 2

First Openwork Stitches



As soon as you have obtained some control over the movement of the embroidery frame and understand how to carry it skilfully to the precise point where the needle should penetrate, you may undertake to practice your first openwork stitches. Of course one cannot even pretend that the stitches will exactly correspond to the measure of your desire at first. That will come later, without your realizing it. For the present it will be enough to know how to carry the embroidery hoop very close to the spot which the needle should enter. Let us start on our first openwork. To begin with, it will be well to take a large enough space to work in, and thus have less fear of making a mistake.

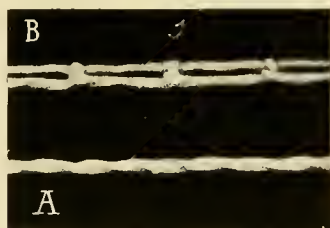


Figure 1

We will put into the machine a No. 0 needle and No. 100 thread, using the same for both the upper and under thread. See that the tensions are even.

Before entering into a description of openwork embroidery it is necessary carefully to note that in this, as in many other kinds of work of the same character, in which the open spaces are filled with the lines of stitching, these lines may form a cord. (See A, Fig. 1.) To accomplish this, the work must be moved in only two directions: straight ahead from you, in the direction taken by the cloth going

through the machine, or from right to left. If the work be moved in any other direction, the result will be a chain similar to B, Fig. 1.



Figure 2

An examination of the illustrations accompanying this article will enable you to begin and end the more simple openwork. Carefully span the cloth with the embroidery hoops. Stitch the edges so as to prevent the cloth from ravelling, then cut an opening $1\frac{1}{2}$ to 2 inches

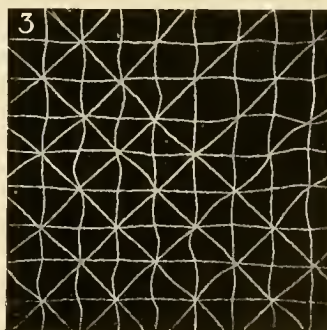


Figure 3

square. Calculate the width of the mesh or filet desired and divide the square into equal parts. Make one or two stitches in the edge

of the first of these divisions (See A, Fig. 2). to fasten the thread, and from there push the frame from you, keeping the movement in harmony with that of the machine, and carrying the fine cord formed by the two threads to the opposite side of the square (B), or to another of the parts into which the square is divided, according to the place from which you have started. Here again make two or three stitches to secure the thread and pass on to C, where the stitches to secure the cord are repeated. Now carry the cord in a straight line to D, and so on successively. If the hoops are moved in any other direction than



Figure 4

those indicated in passing from A to B the result will be a chain, (as in B, Fig. 1), instead of a cord. To avoid this turn the embroidery hoop to the right when the needle crosses the point indicated by C. Then move the frame from right to left, which, as you

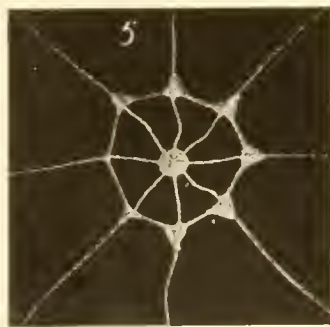


Figure 5

have been told, is the other direction that must be followed.

Fig. 3. If what has been described to you in

Fig. 2 be repeated on the other two sides of the square, in such a manner that the second set of cords cross the first ones, then repeat the lines already formed, but carry them diagonally across the angles of the square from corner to corner, and you will have the mesh, or filet, shown in *Fig. 3*.

Fig. 4. This represents a netting in which the open squares have been filled with eight cords, which are magnified here that you may better appreciate the work done. After making a few stitches in the center, so as to fasten the cords that cross there, move the frame from side to side, so that the needle first goes in on one side of the cord, and on the other side the next time. In this way cover the original cord so as to increase its size until you have gone half its length, then come back until you reach the center. Now begin to thicken another of the fine cords, and continue this work until you have finished the eight points of the "star" shown in the illustration.

Fig. 5. This is also a small openwork

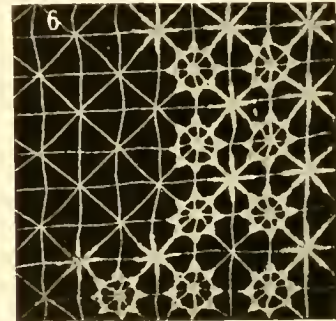


Figure 6

square like the last. After fastening the threads in the center, move the embroidery frame in a circle, repeating the movement until finally, as the needle passes around the inmost center, there will be found a weblike circle as shown in the illustration, with stitches that join the radiating lines of cord, or star point, with a long zig-zag and carry it half way to the end, where it should be fastened with two stitches. Now carry the cord to the middle of the next radiating cords, and so on until the circle is formed. Where the circle joins each radiating line, make the little points that are

shown in the illustration with stitches that join the circle intersecting the radiating lines. Now carry the thread along the circle, in order to make the next point on the following radiating line, always increasing the size of the cord by covering it with stitches, as in the lines of cord in Fig. 4, until the eight rays or points radiating from the circle are completed.

Fig. 6. This is the result that you will obtain if you alternate the little squares of the circles with those of the rays or star points.

This openwork embroidery, although it has

been presented to you in the easiest and simplest manner, embraces nearly everything that one need know in order to execute the most complicated and difficult needlework. These lines of fine cord are employed in the making of nearly all netting, openwork, embroidery and laces, as well as in the making of spiderwebs, points, lines that are to stand out into relief, etc.

Having mastered the full details of making this openwork, any one can make innumerable combinations by merely changing the form of the design.



Filet, Netting

or

Open Mesh Embroidery

In the preceding lesson it was stated that the open work therein described, although presented in a very simple form, practically comprised everything necessary for the execution of the most intricate work. The only additional thing to be considered is the

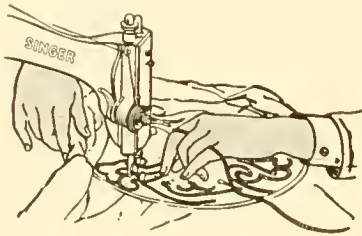


Figure 1

cording. To make the cording properly, a great deal of practice is required as well as a thorough understanding of this new embroidery method. It is not enough to know how to move the embroidery frame to a point *near* where the stitch should be placed; it is necessary that the needle should penetrate accurately the exact spot. The needle should not pierce the cord nor should it penetrate the cloth at any perceptible distance from the cord; neither should the stitch be any broader nor any narrower than the thicknesses of the thread or silk used to cover the cord. Care in noting these instructions and a reasonable amount of diligent practice will enable any one to do this cording well.

Fasten the end of the cord to the cloth with two or three stitches; take the cord between the index finger and thumb of the left hand, twisting it evenly and guiding it as you cord. Place the left hand over the work, resting the thumb on the embroidery design and the index finger on the thumb. (Fig. 1.) Everything else now depends on the precision with which you move the embroidery hoops to make the stitches on each side of the cord. The size of the needle, and

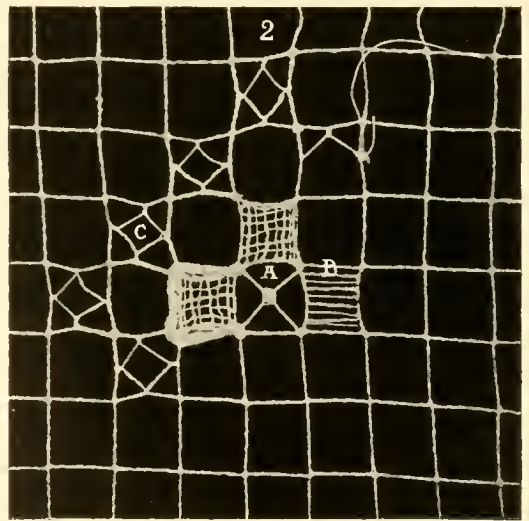


Figure 2

the number of the thread should be in exact relation to the coarseness of the material on which the cording is to be done. To do the

work about to be described, use No. 0 needle and No. 100 cotton and have the tensions both alike.

It should be understood that the edges of

lines of cord which go from corner to corner in the square marked A, then proceed to make the spider-web in the centre. Bring the thread of the machine along any one of

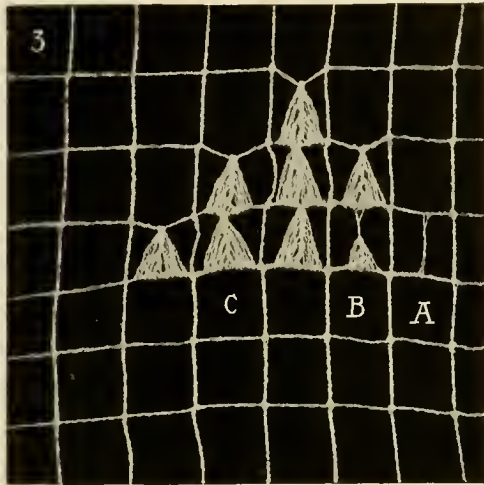


Figure 3

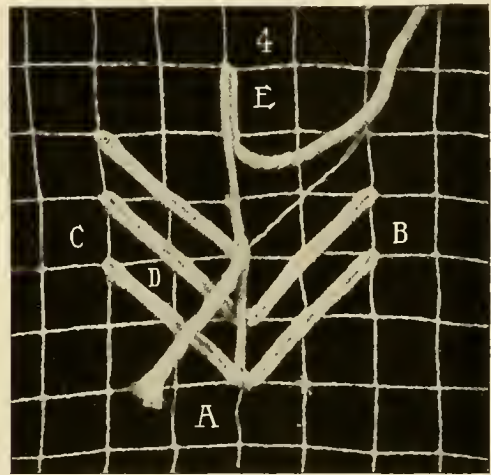


Figure 4

the cloth to be cut away should be outlined with stitching before the lines of cord that form the netted mesh are placed in position,

the web-like threads until you come to square B. In this work a mesh of tiny squares, using the darning stitch shown in

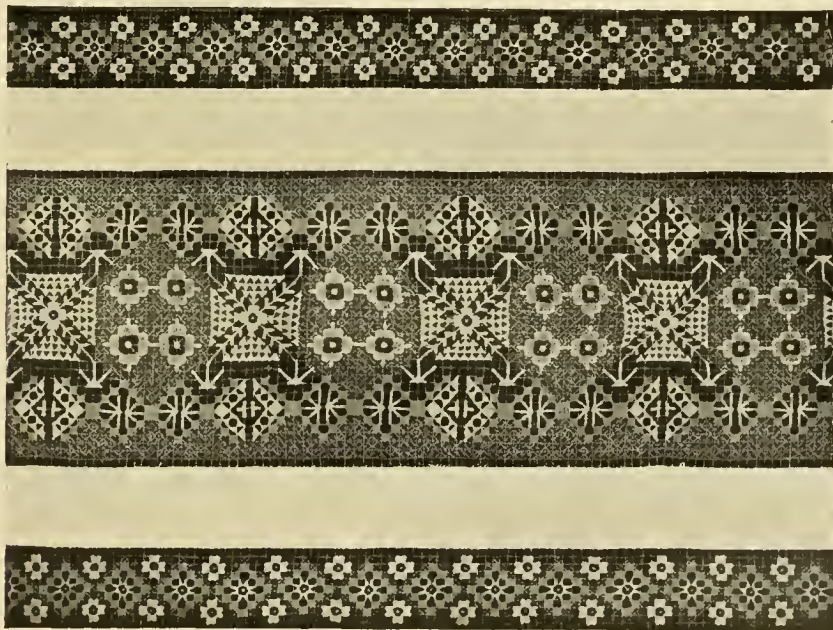


Figure 5

in accordance with description on the preceding page.

Figure 2. Having made the two cross-

the illustration, filling in three sides of the square with several rows of stitching. Carry the thread along one of the nearest lines

to the square marked C. Within this form another square the points of which should be fastened to the middle of the side lines forming the first square. Continue to fill in the remaining squares with this same stitch, which is known as the "Spirit Stitch."

Figure 3. This manner of using the darn-

square. (See Square C and those following.)

Figure 4. This is known as the *spike* stitch. Make a cord beginning at A and cover it until B is reached, from whence return to the starting point A close to the first cord, each cord to be covered separately so that they will stand out when they are



Figure 6

ing stitch is as follows: Run a line of stitching across the centre of the square (A), which is to be secured at the centre of the two sides. Carry other lines of stitching from half of one side of the square to the dividing line and from this to the other half (B). These stitches will form a triangle with the apex ending in the opposite side of the

joined together. From A pass on to C, again coming back to the starting point A; thence to D and from there start other spikes the same as the former ones. After reaching D go up to E again, coming back to finish at A.

Figure 6. This is a reproduction of a beautiful frock for a child. It is made of batiste and shows the same filet ground-

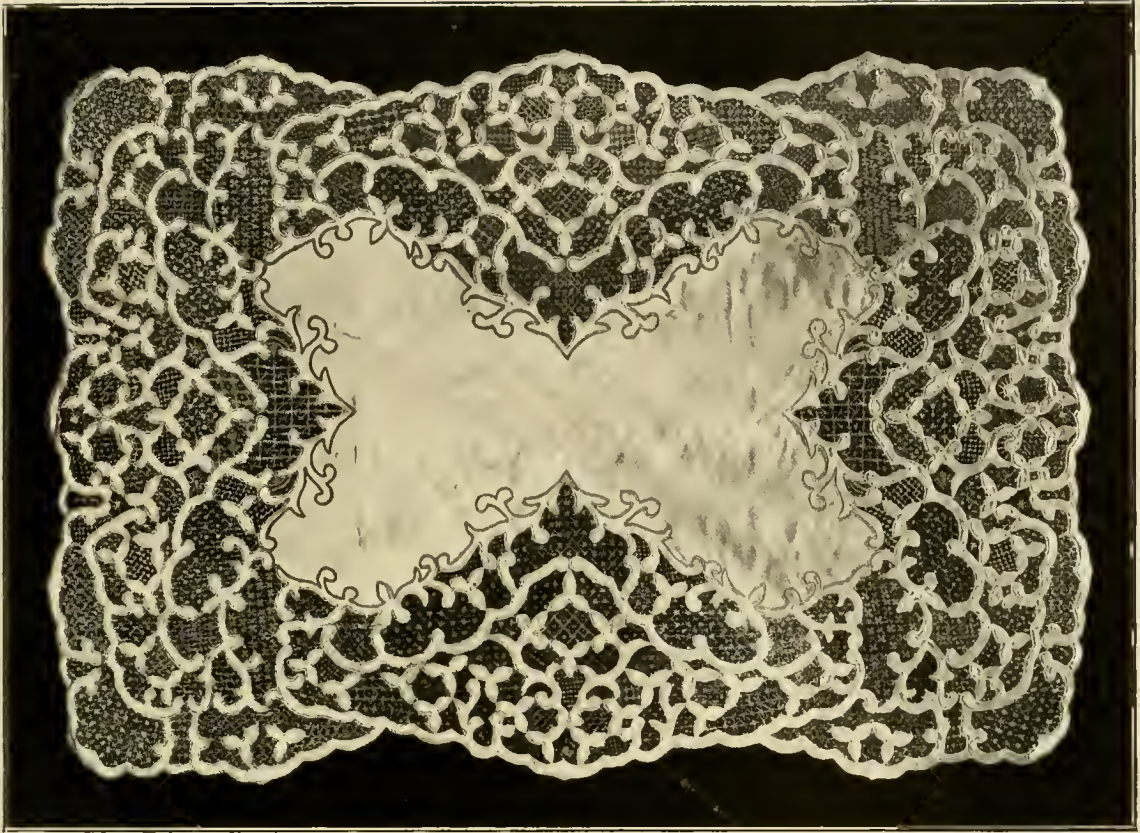


Figure 7

work as that in Fig. 5 of the preceding lesson. Fig. 7 represents a tray cloth, also showing this filet ground-work. The tray-cloth is made of satin, embroidered with

give no opportunity to appreciate the details of the work, we insert herein thirty-nine filet or open mesh designs selected from a large number of samples, which we believe

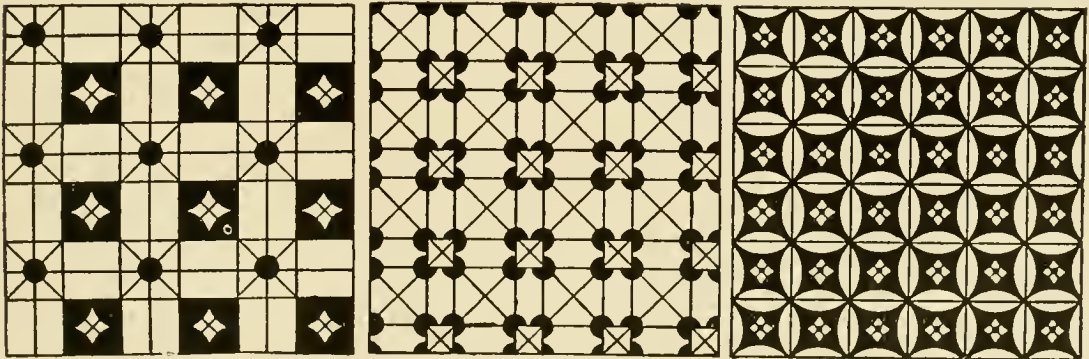


Figure 8

silk, and is magnificently effective. As the illustrations show only the amount of filet within the limits of the engravings, and

will prove of great assistance to all who may desire to study more carefully this beautiful work. (Figs. 8, 9, 10 and 11.)

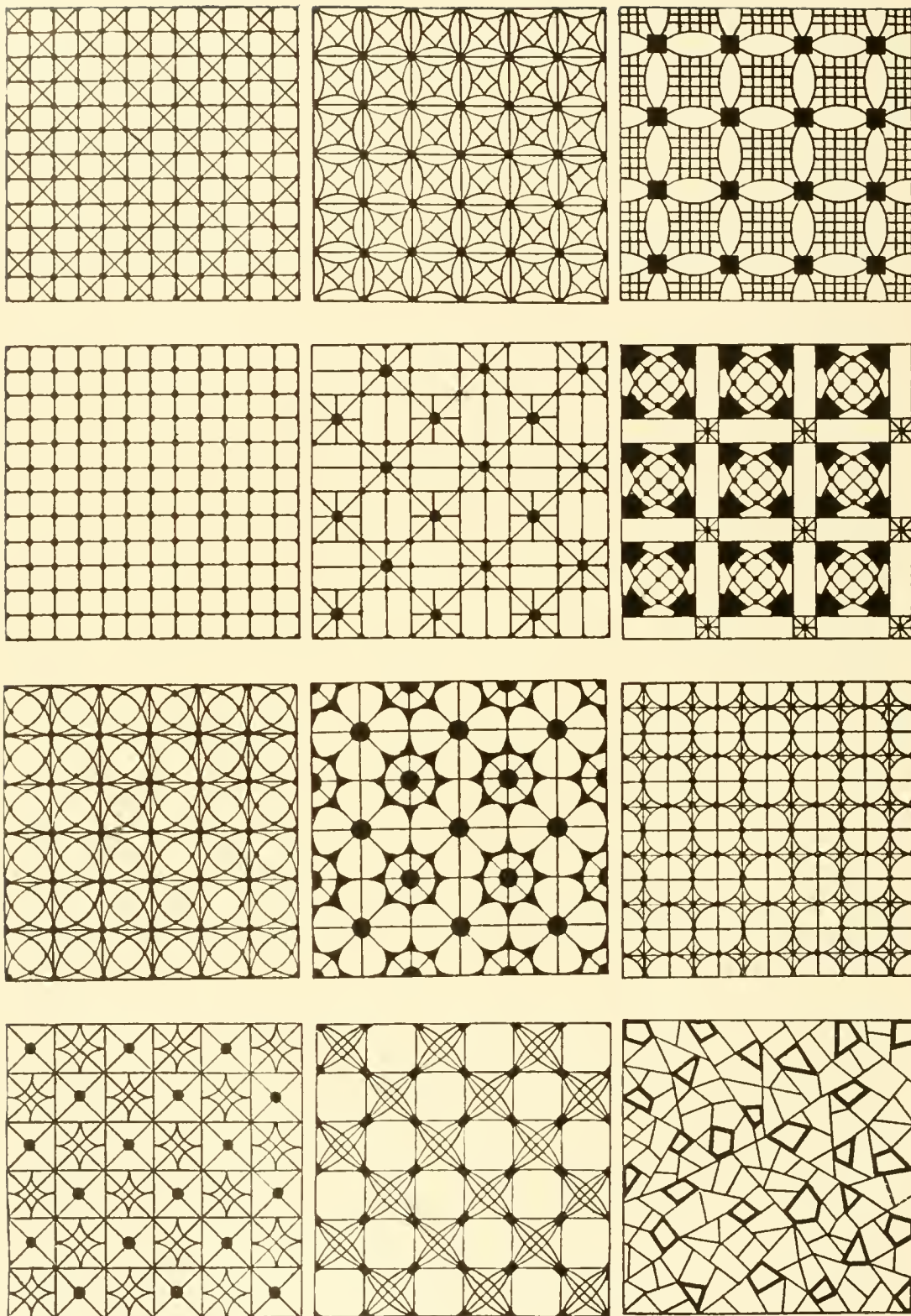


Figure 9

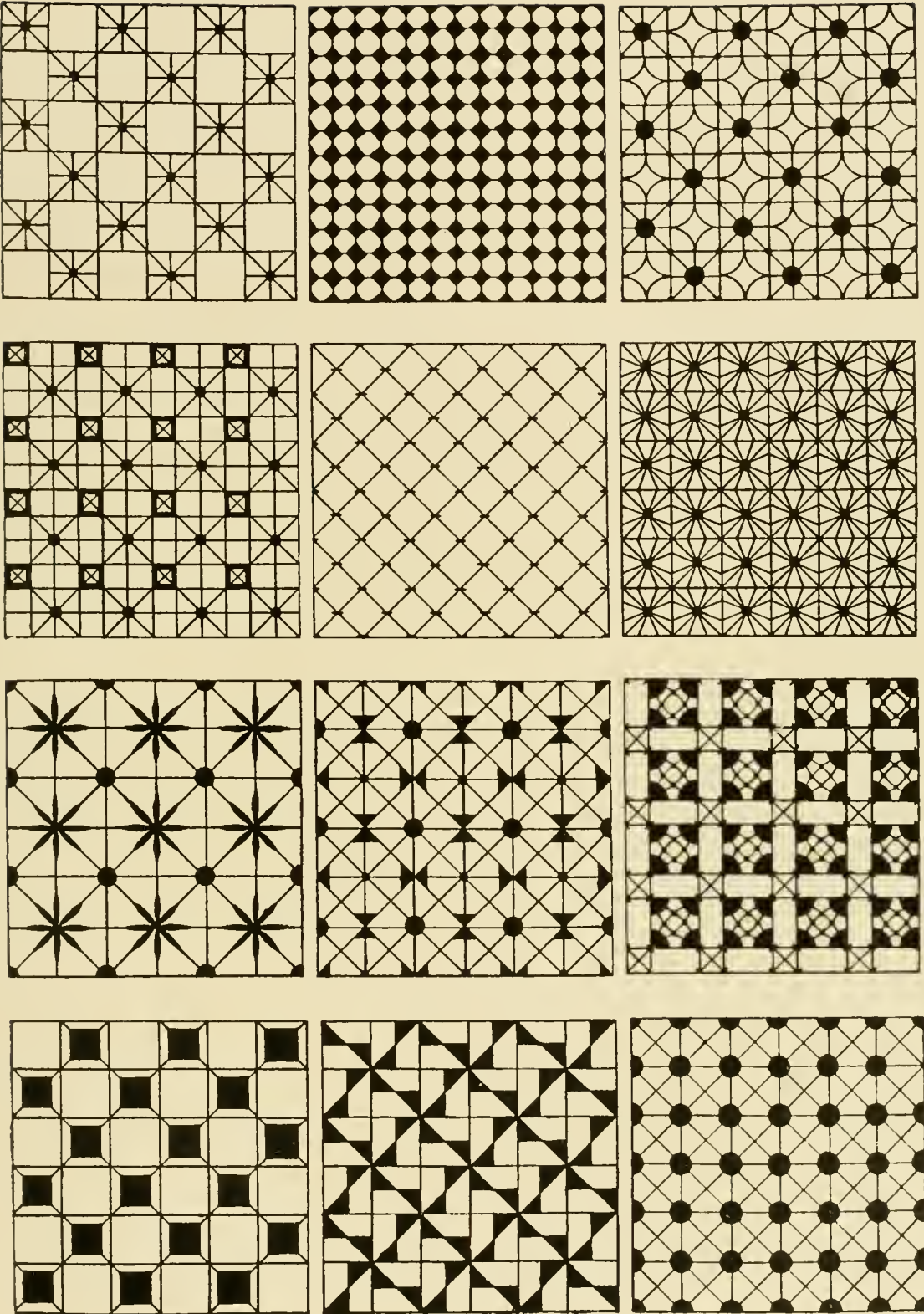


Figure 10

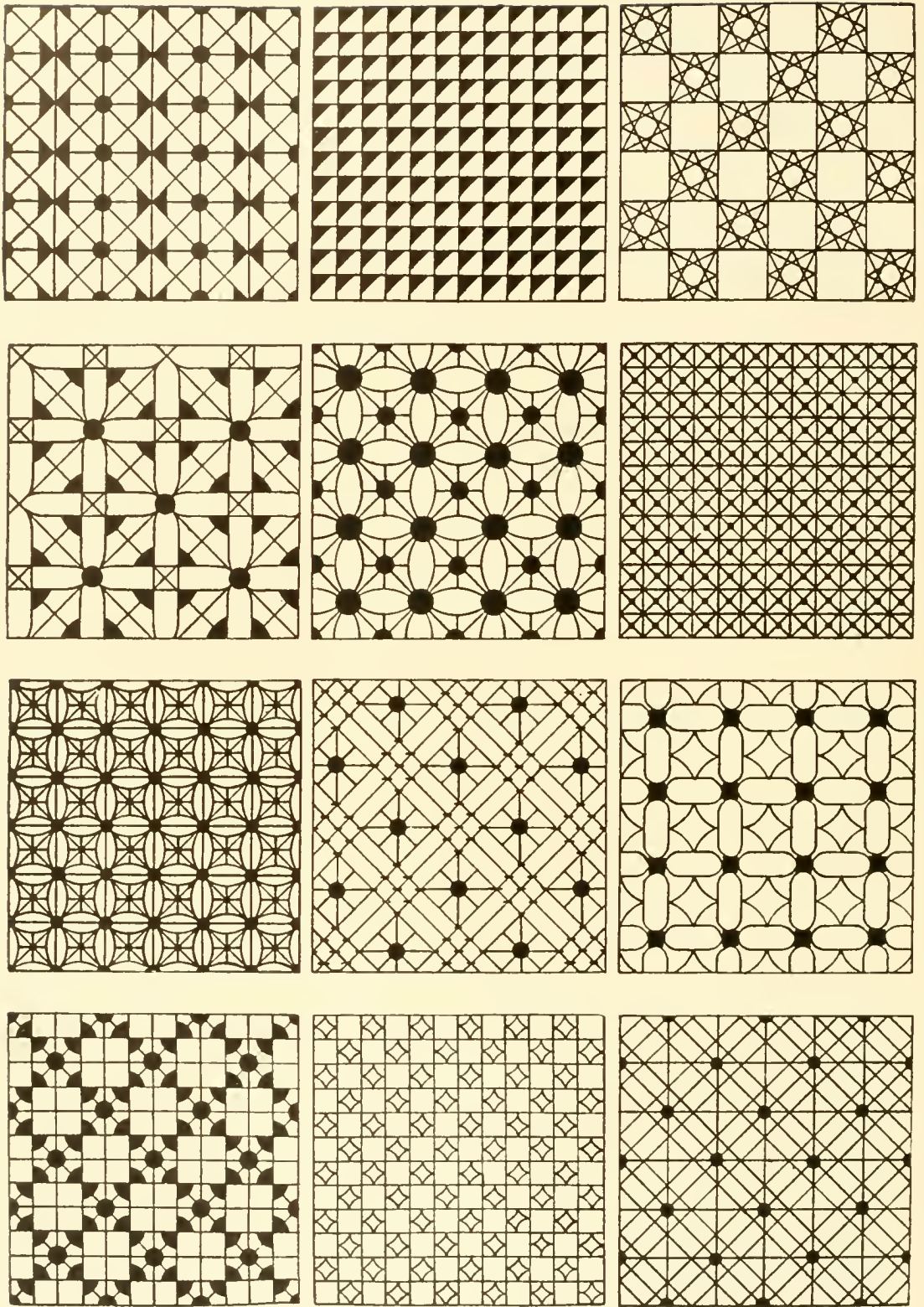


Figure 11

Hedebo Embroidery

Hedebo is one of the most popular embroideries of the day and ever increasing in favor; it grows on one wonderfully.

It is a Danish embroidery, indeed takes its name from the little town in Denmark where it is a cottage industry.

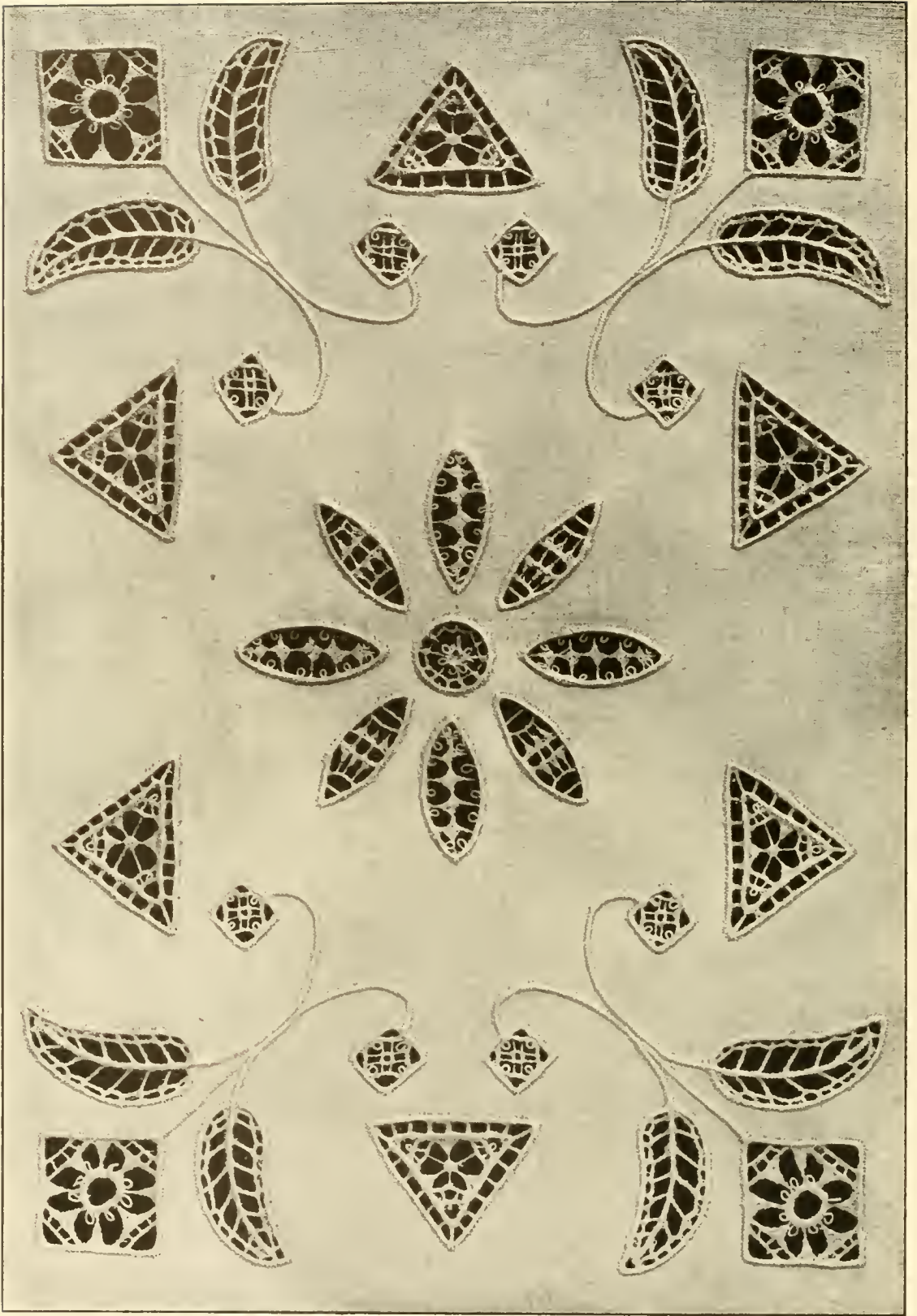
No book on embroidery can be considered complete without a word or two about Hedebo. Linen is the material above all others that should be used, D. M. C. cotton No. 70, No. 0 needle. The tensions medium, not loose.

It is the arrangement and shape of the openings in the Hedebo work, that make it so attractive, and then it can be most effectively combined with both eyelet and raised embroidery.

Hedebo embroidery itself consists of lace stitches, bar stitch and cording. There are squares, triangles, ovals, circles, hearts, leaves and crescents, in an artistic arrangement, with well chosen stitches for each. Those various shapes are often defined by parallel lines, anywhere from $\frac{1}{8}$ to $\frac{1}{4}$ of an inch apart, and that is where the bar stitch comes in. Outline the design with two rows of stitching as usual, cut out one figure at a time and put in a suitable stitch; do not have too great a variety of stitches in the same article; have the same stitch in all the squares, the same one in all the crescents, and so on.

When you begin to cut away the material between the parallel lines, cut only a little at one time, while you are a novice, only about half an inch; then run across from one line to the other in a perfectly straight direction, fasten with two fine stitches and work back over it in the same way that you cover cord to make it heavier like a bar, then make the next one in the same way; be particular to have the bars a uniform distance apart; for small spaces put them a little nearer than in large spaces. It is wise to measure the length of the lines before you work the first bar and estimate how many bars will be required at say $\frac{1}{8}$ inch apart, which is a good distance generally. When the bars are finished cord on either side.

Where there are only single lines to define the spaces, the cording is done as soon as your stitches are put in. With a little systematic practice and intelligent study of the open-work and lace stitches you will have no difficulty in mastering this work. You will be very much surprised after a little while how easy this kind of work will become. The ease with which one is able to adjust the tensions on the Singer Machine, is one of the most valuable adjuncts to the perfection of the various kinds of laces and embroideries of which we speak. (See illustration Page 42.)



Hedebo Embroidery

Richelieu Lace

This kind of lace, strong, simple and elegant in style, is being used in great profusion to trim underwear as well as household linen. When made with silk it is splendidly effective for covers, curtains, collars, jabots, etc.

The engraving illustrating the following

cloth is now ready for the embroidery frame. When using batiste or similar material, thread the machine with No. 110 thread or No. 70 D. M. C., use a No. 00 needle and medium tensions.

The first thing to be done is to follow the



Figure 1

instructions (Fig. 1) is, as you see, a yoke for a chemise and may be useful to you should you desire to take advantage of the design.

Place the batiste or other material to be used for the work upon the pattern and stamp its outline as shown on the side marked A. The

outline of the design with ordinary machine stitching. (See Fig. 1, B.) This is done to avoid excessive ravelling when the cloth is cut out later and also to form a foundation for the groundwork stitches.

Cut the cloth from one of the spaces that

are to be filled with lace stitches and embroider therein the various stitches to be used, as was done with the Renaissance lace. As soon as this is done, cut the goods from the next figure and embroider this in the same way, repeating the operation until there are no open spaces left in the frame.

The centres of the flowers may be filled with the simplest of lace stitches if desired, or with a spider-web, according to the requirements of the design. Now proceed to cord the edges of the various figures composing the pattern. Use same size needle and thread for all the work.

only difference being that no braids are used and the under tension should be considerably tightened. You have probably noticed that this kind of lace as well as the manner in which it is made is the same as the Renaissance, except that no braid is used. The difference between the two laces chiefly consists in the groundwork, or mesh, which in the Richelieu lace is composed almost entirely of the web and picot stitches, with a few of the other lace stitches filling in the openwork spaces of the flowers.

Figure 2 illustrates a fragment of one of the rich panels that form part of the decorations



Figure 2

The object of this final step in the work is to accentuate the outline, throwing it into strong relief, as well as to cover the needle holes. This also serves to give the lace the neat, uniform appearance it ought to have. Tighten the under tension. The machine is now ready for the cording, and for this select a four-strand cord. (See Fig. 1, D.) These instructions carefully followed will enable you without difficulty to execute the embroidery of the chemise yoke.

Always stamp the design on goods, do not trace it. Follow the same instructions given heretofore regarding the other laces, the

in a shop of the Singer Sewing Machine Co. at Madrid, in Spain. You will notice in the reproduction that this bit of panel contains a pretty zig-zag border, this handsome effect being obtained by making alternating diagonal bands of lace and cloth. That is, one band worked in lace stitch and the other of the material used for the groundwork of the lace, outlined with a cord.

As an example of the many combinations that may be made with the different kinds of needlework, embracing the various kinds, note Fig. 3, showing part of a handsome table scarf, of undeniable beauty, even if only

judged by the illustration. This is made with linen crêpe, trimmed with Richelieu lace. The pattern consists of a well arranged festoon of leaves, the veining in these is done in eyelet embroidery. This pattern is finished in long,

There is no lace the making of which offers any serious obstacle to the Singer Sewing Machine. This mechanical medium, heretofore only used for making clothing, will produce within the hoops of an embroidery frame

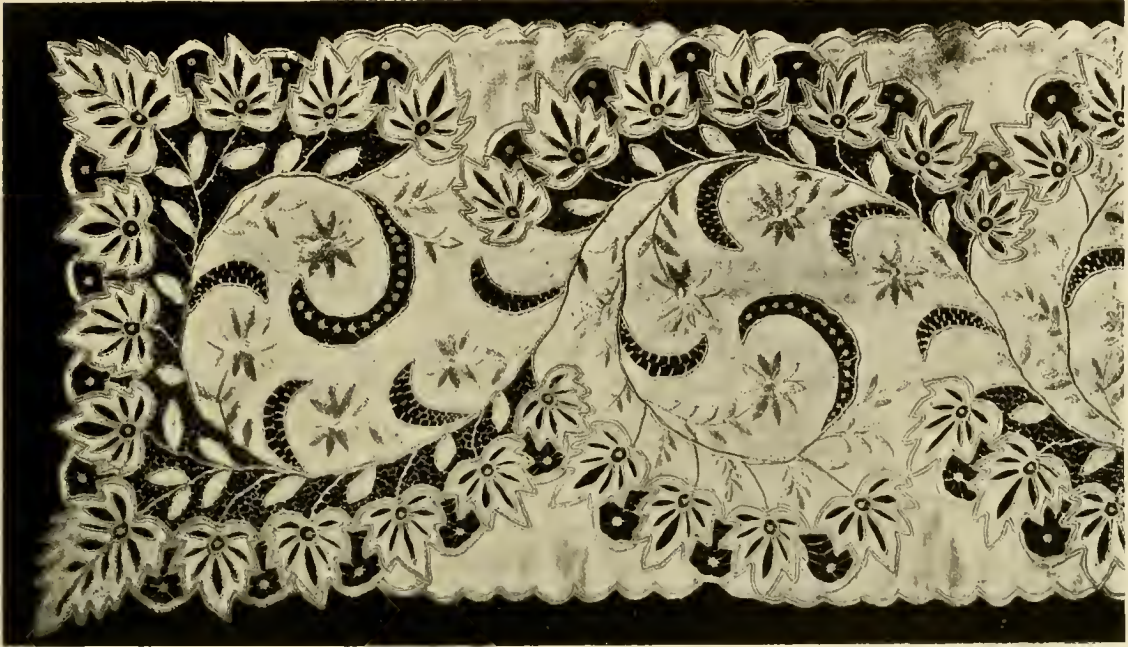


Figure 3

curved leaves filled with lace stitches, which spring from the main branch. The material forming the groundwork is embroidered with white silk daisies in satin stitch, giving a damask-like effect.

the most exquisite lace work, and does it with incredible rapidity. We propose to convince you of this by describing the finest laces, involving the most subtle artifice in their making.

Point Venise

We must agree that all laces, with a very few exceptions, are exquisitely tasteful and supremely elegant, if one only knows how to select the design and to apply the lace in its proper place.

chine is used for making it. To illustrate the description of how this lace is made we use one of the Point Venise collars exhibited at a Singer shop. It shows the most beautiful design and perfect execution of any there, and



Figure 1

Point Venise designs are very beautiful, the workmanship very dainty and the lace admits of wonders in the way of execution; all of which is readily realized when a Singer Sewing Ma-

the illustrations herewith are photographic reproductions of it.

In Fig. 1 is shown part of the collar, three-fifths natural size, which will enable you to

appreciate the greater part of the lace stitches and other work contained in it, and we shall refer to this illustration as we describe the making of the lace.

Stamp the design on very fine firm material, then put in embroidery frame with the care necessary in handling this class of goods. Put a No. 00 needle in the machine. Outline the design with two rows of fine stitching, close together; use No. 110 thread. For making the lace stitches use No. 150 thread. It is best to begin with the lace stitches that form the flowers (or scrolls, as the case may be), care-

sign you have already worked will not lose its shape.

A very effective and easy stitch for the background is the picot stitch. After this groundwork stitch has been put in, a cord must be basted all around the design, right on the two rows of outlining you made at the beginning. In basting the cord on, put a stitch over and back on either side of the cord, just close enough to keep it in place. After the cord has been basted on, cover with a fine close stitch, as you have been previously instructed.

You will notice that some of the edges of

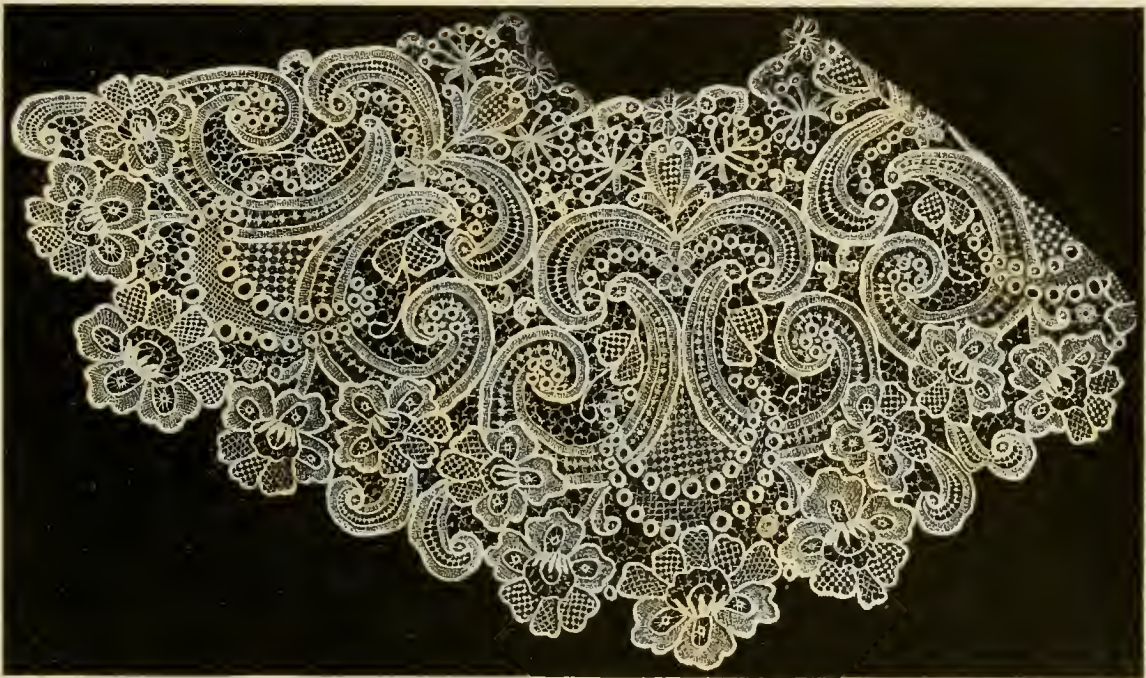


Figure 2

fully cutting away the material in one leaf only at a time, then the next one and so on. In cutting the material away, keep as close to the outlining as possible, without cutting the stitches. After all the lace stitches have been put in as much of the design as you have in the frame, begin to cut away the material that is left or, in other words, the background, and put in what is called the groundwork or foundation stitch.

In doing this a very little of the material must be cut away at one time, so that the de-

the scrolls and flowers are made heavier than the others; to obtain this effect, use a 4-strand cord for the heavy edges, a 2-strand cord or No. 12 thread for the fine edges. Use Battenberg rings when required, choosing the sizes suitable for the spaces where they are to go.

After the work is entirely finished stretch it tightly and evenly on a wooden frame, tacking close enough together to keep it perfectly smooth and firm. When this is done, rest the four corners of the frame on four flat-irons or blocks to raise it from the table; take a

basin of clean cold water with two tablespoonfuls of gum arabic *thoroughly mixed* with it; wet the whole thing, using a clean cloth. Do not remove from the frame until it is quite dry, then cut away the material from the out-

side edge of the design, close to the covered cord.

Fig. 2 shows an exact reproduction of one half of the collar we have just described, that you may copy it if desired.





Shaded Embroidery (Fruit). Photographic reproduction of actual work done on a Singer Family Sewing Machine without special attachments.

Renaissance Lace

There is little that need be said of this well known and much used lace, as we are all fa-

Prepare the machine with No. 110 thread, a No. 0 needle, and have both tensions alike

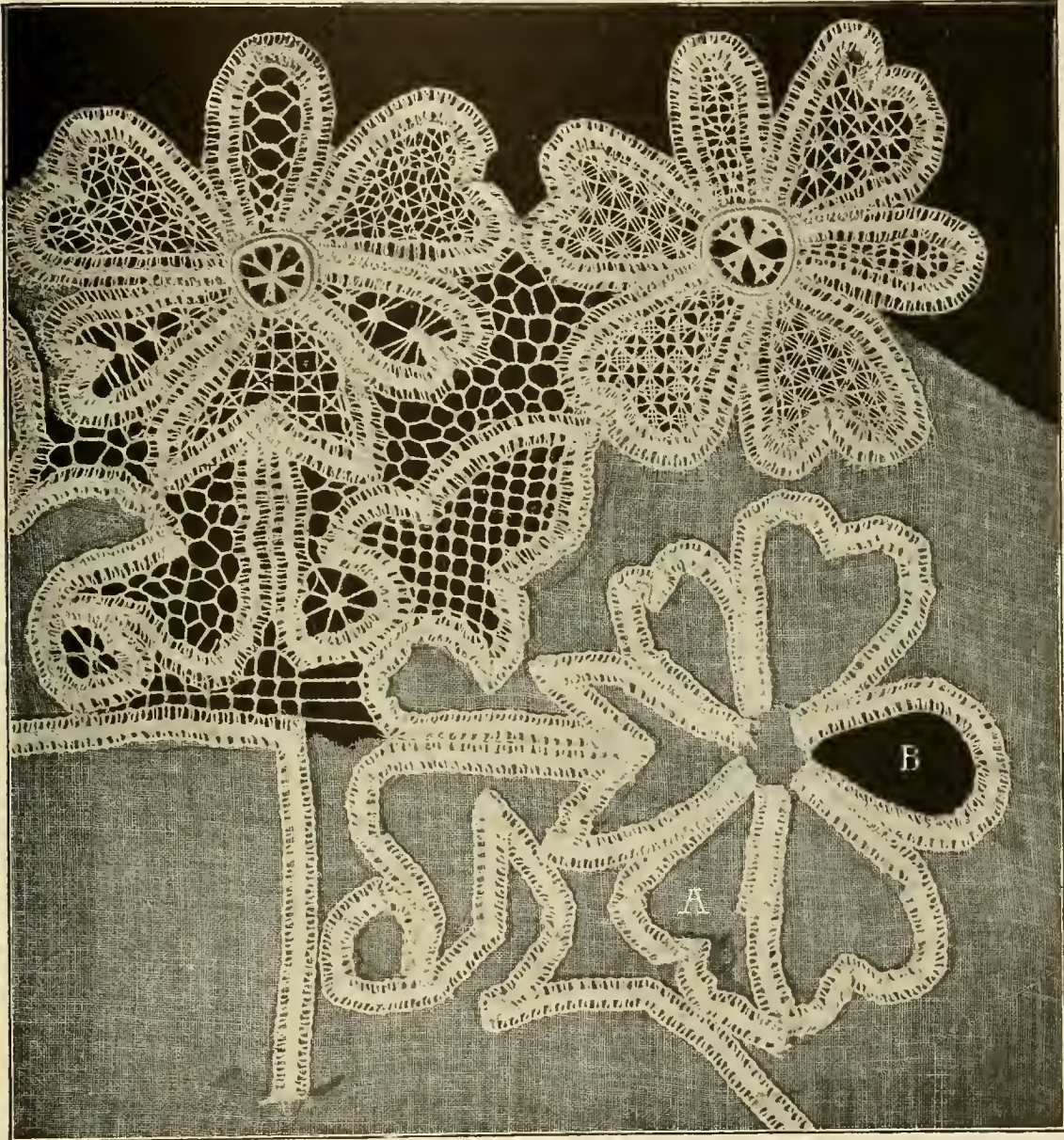


Figure 1

miliar with it as a trimming for napery, bed-sets, curtains and numberless other objects of household use.

and adjusted to suit the material upon which the lace is to be made, which is generally organdie or fine linen.

The accompanying illustration in this lesson (Fig. 1) shows a conventional wild rose pattern, and in order that you may the more easily understand the description we show the beginning of the work in some of these roses, while others are shown finished.

Having selected the design that is to serve for the lace, stamp on the goods the outlines to be covered with the Battenberg braid only. Use No. 0 needle and No. 110 thread for sew-

curves being taken in when the inside edge of the braid is stitched down.

Next, begin to cut away the cloth from the inside of a petal. When putting in the different stitches make your foundation lines run with the warp of the material and this will keep your design straight. When you begin to make the stitches, fasten your thread firmly to the inside edge of the braid by taking two or three small stitches, but do not put any unnecessary



Figure 2

ing braid on the design, and for making stitches a B needle and No. 400 Petit Moulin in bobbin and No. 300 Petit Moulin on top of machine. Have a medium tension. Put the material firmly in the hoop, drawing it perfectly straight, then proceed to sew the braid over all the design that is in the hoop. To do this, sew the outside edge of the braid on first, making a fairly long stitch through the open edge of the braid, the fulness at the

stitches in the edge of the braid as it gives the work a clumsy appearance. In large spaces, cut only a part of the cloth away at a time, to prevent the work getting out of shape. Use a Battenberg ring for the center of the roses.

It is not necessary to iron the work while making. As each hoopful of the work is finished, the edges of the braid, etc., should be gone over with a firm close stitch, making a clean finish.

The rest of the work, such as thickening the cord, making spider-webs, diagonals and knots, etc., should now be done in accordance with the design selected. It is not believed that you will find the least difficulty in making these lace stitches; although there are many of them, there is nothing that you do not already know or can copy. You will probably succeed in discovering new combinations suggested by your own good taste.

The cloth should be cut away as fast as an

Now cut away the cloth between the roses and fill the space with picot, webs or any other ground stitch, according to the design. Continue until you have finished all of the pattern found within the frame that you can.

When this lace is finished it should be placed upon a stretcher especially made for this purpose. While on the stretcher, brush the wrong side of the lace lightly with a very weak solution of gum arabic. Do not iron it.

As a finished sample of this lace see Fig. 2.



Figure 3

open space is needed, but not before the last space is completely finished.

When a rose is finished make a ring of stitches around the center, having it as large as the size of the flower will permit. Cut the cloth away for the center of this ring and fill in with a web or star, which, as you will see by the illustration, you already know how to do. These are formed, as you know, of threads disposed like rays, placed at an equal distance from each other, on which the weaving or darning stitch, already described, is worked.

This is a magnificent tray cloth, embroidered in silk upon satin. No. 3 is a specimen of a panel.

This panel was embroidered with thread on nainsook. You should notice that all of the cloth not cut away is embroidered in Art Stitch. All the edges of the pattern have been corded. The lace stitches used in making this lace are the same ones shown in the lesson in "First Openwork Stitches," therefore you may select from those illustrations whatever stitches seem best fitted to your work.

English Point

Who does not know this beautiful lace? In what center of learning dedicated to women, from the simplest school to the most fashionable college, is the making of this lace not taught? And what one of you, since earliest childhood, has failed to see it used in the adornment of skirts, bodices, aprons, ties,

have represented! Happily in order to possess a gown of this lace to-day neither inexhaustible patience nor great fortune is needed. Nor are we struck with wonder when we are permitted to look upon many square yards of this lace, however admirably executed. The Singer Sewing Machine has worked the miracle.

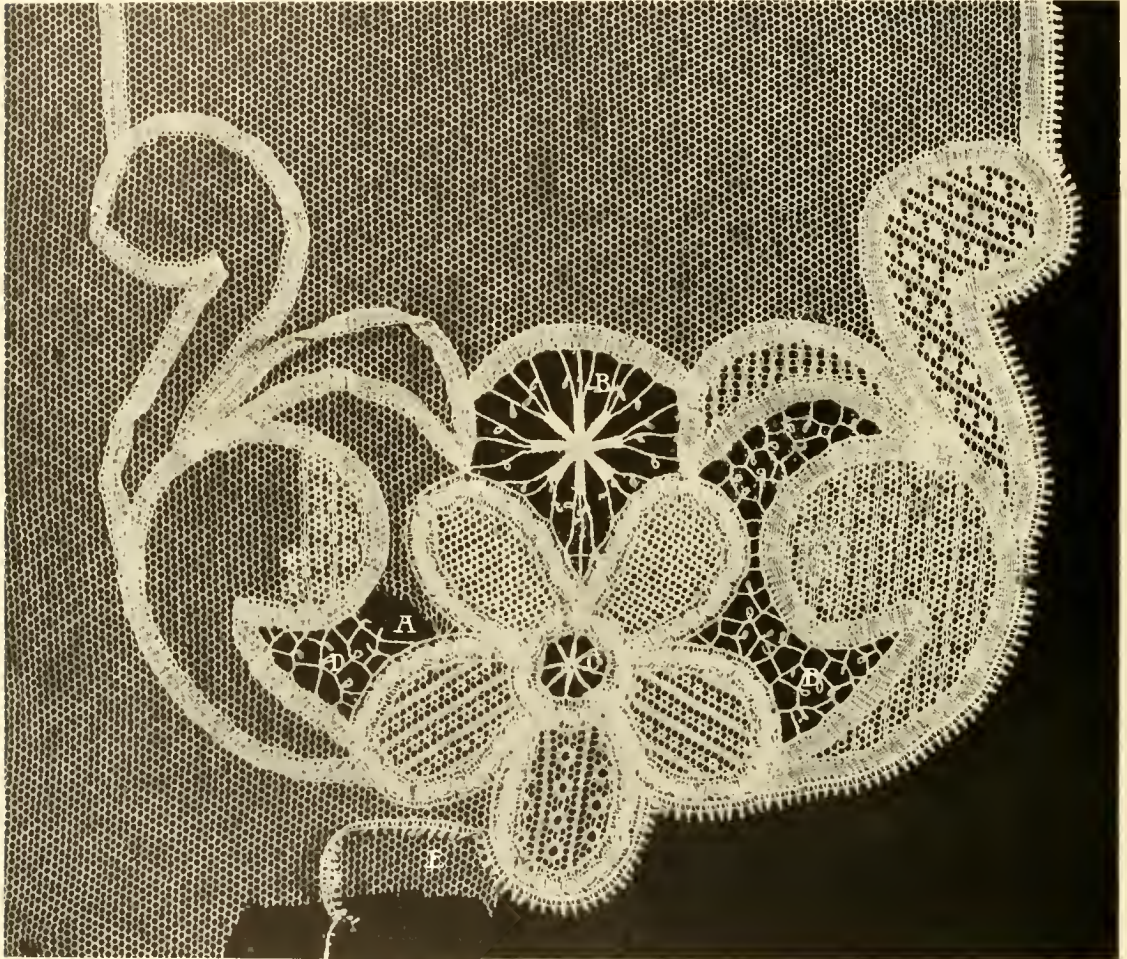


Figure 1

collars and a thousand other articles of personal adornment?

How wonderstruck our grandmothers would have been if they could but have seen us wearing a dress entirely composed of lace. What a prodigy of patience! What capital it would

At the present time what most commands our admiration of lace is the artistic good taste displayed in the design and the beautiful arrangement of the openwork stitches. If there remain anything incredible about this lace, it is that there should still be people will-

ing to undertake the execution by hand of a comparatively large piece of lace, knowing that their patience will be worn out long before it is finished.

The tedium of hand embroidery has been converted by this new method of lace making into a stimulus to begin a new piece of work almost before the last, begun but a few days before, has been finished. There are some who even make the yokes of their chemises of English Point!

when done by hand, and that it will stand much rougher treatment in the laundry.

The seven accompanying illustrations will help to make my description of this lace more lucid and concise and, while helping you to grasp the details, will enable you to appreciate the simplicity and richness of the work.

Fig. 1 illustrates a design that may serve you in making a handsome tie, which you could have ready to wear within a very few hours.

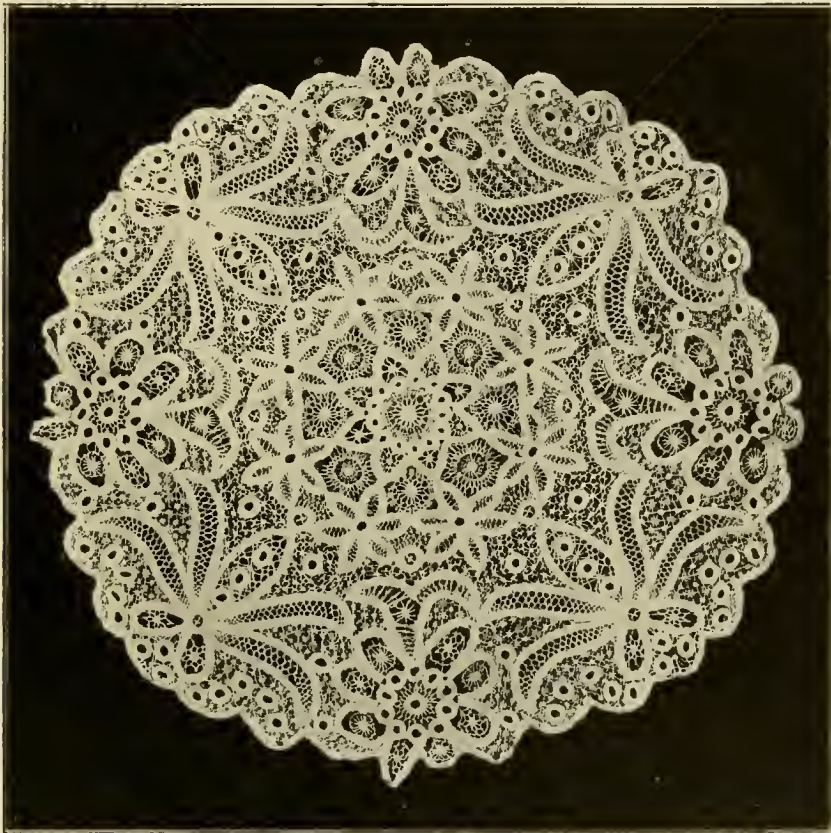


Figure 2

One lady, before she took up the study of machine embroidery, was positively certain that it would not be possible to execute embroidery by this mechanical process that would compare with hand work either in beauty or strength. She has since learned the Singer Sewing Machine method and become an enthusiast. She now declares that not only is the machine-made lace and embroidery stronger and more exact, but that the wrong side of the work is much better finished than

Select a fine, round mesh, double-thread net. Single-thread, square mesh net will not do. This work may be done with silk, if desired, according to its object, but it is better, and even more appropriate to work it with thread. No. 110 thread is best for basting braid on and No. 150 thread for making stitches. Use No. 00 needle and medium tensions. Stamp the design on the net and stitch the braid on in the same manner as for Renaissance Lace.

Never baste braid on before putting the

work in the hoop, the only correct way to put the net in the hoop is for one person to hold it tightly, smoothly, and firmly over the larger hoop, while another person puts the smaller hoop in place. Braid should be put on exactly as described in Renaissance Lace. After stitches in petals (on net) are done, the inside edge of the braid should be gone over like fine cording to fasten it firmly on the net.

Some designs call for two or more kinds of braid, producing a richer effect in some of the figures.

These openwork stitches may be varied to suit the fancy of the worker, and much good taste can be shown in their selection. We would, however, suggest that the closer stitches be made to alternate with the more open ones, as this gives a better appearance to the lace and tends to make the figures in the pattern stand out more clearly. After you have filled in the leaves, flowers, etc., with the lace stitches desired, cut out the net along the outer edge of the braid; this is what we might call the foundation of the various fig-

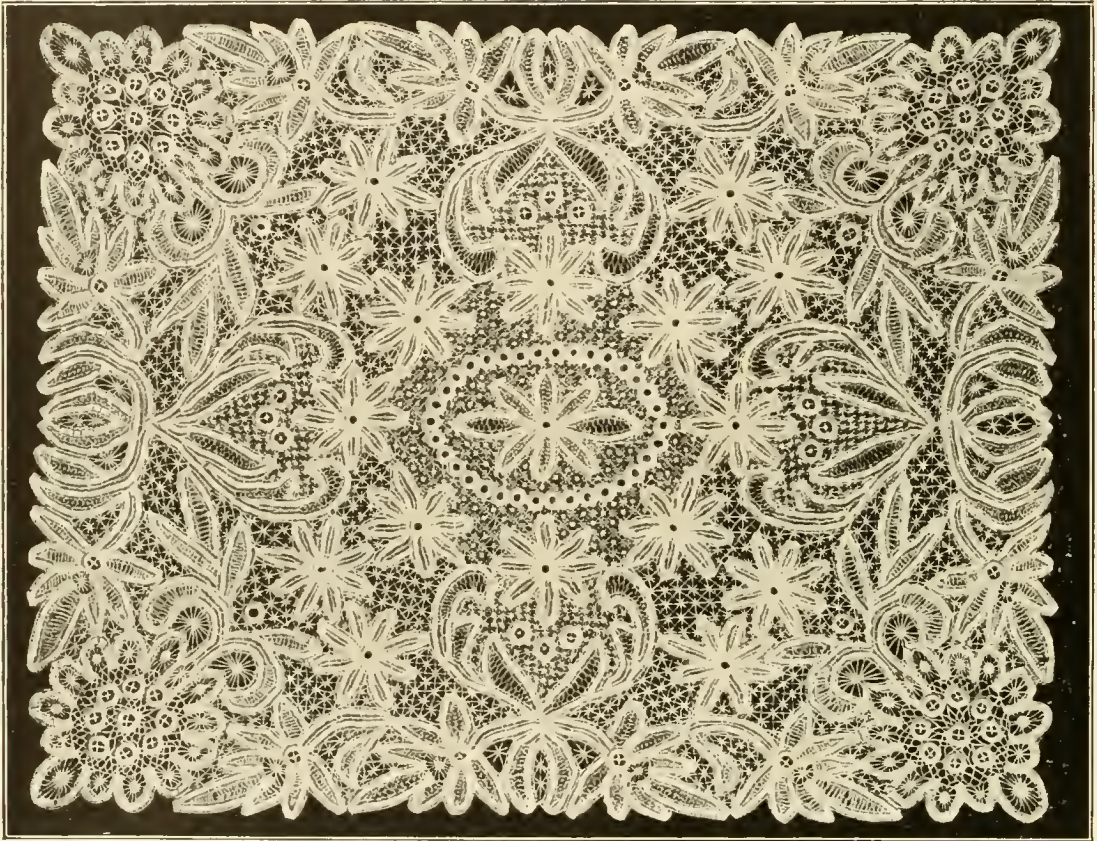


Figure 3

Extreme care should be taken to draw the net smoothly and evenly over the larger hoop before pressing in the smaller one, because any attempt to stretch the net into position after the hoops are closed will result in tearing it.

Place the embroidery frame on the machine and after the braid is put on proceed to embroider the openwork stitches on the net.

ures. (See Fig. 1, A.) This cutting should be done as closely as possible to the stitched edge of the braid. The open space thus left should be crossed with lines of thread forming spider-webs (B) or just a plain star (C), according to the size of the space to be filled and the requirements of the pattern. The lines forming the picot stitch (D D) should be made coarser by stitching over them, back-

wards and forwards, in order to make them stronger, and it is while doing this that the tiny loops characteristic of this stitch should be formed (B D). Begin by making a line heavier by covering the thread, and at about the middle make three or four independent stitches, as though you were about to make

ing the latter work. Do not remove the stiletto until you have taken a stitch or two; this is necessary to avoid any danger of the loop becoming entangled with the bobbin.

If you desire to finish the edge with a narrow lace, put this on the outside edge of the braid as you proceed with the work, covering it

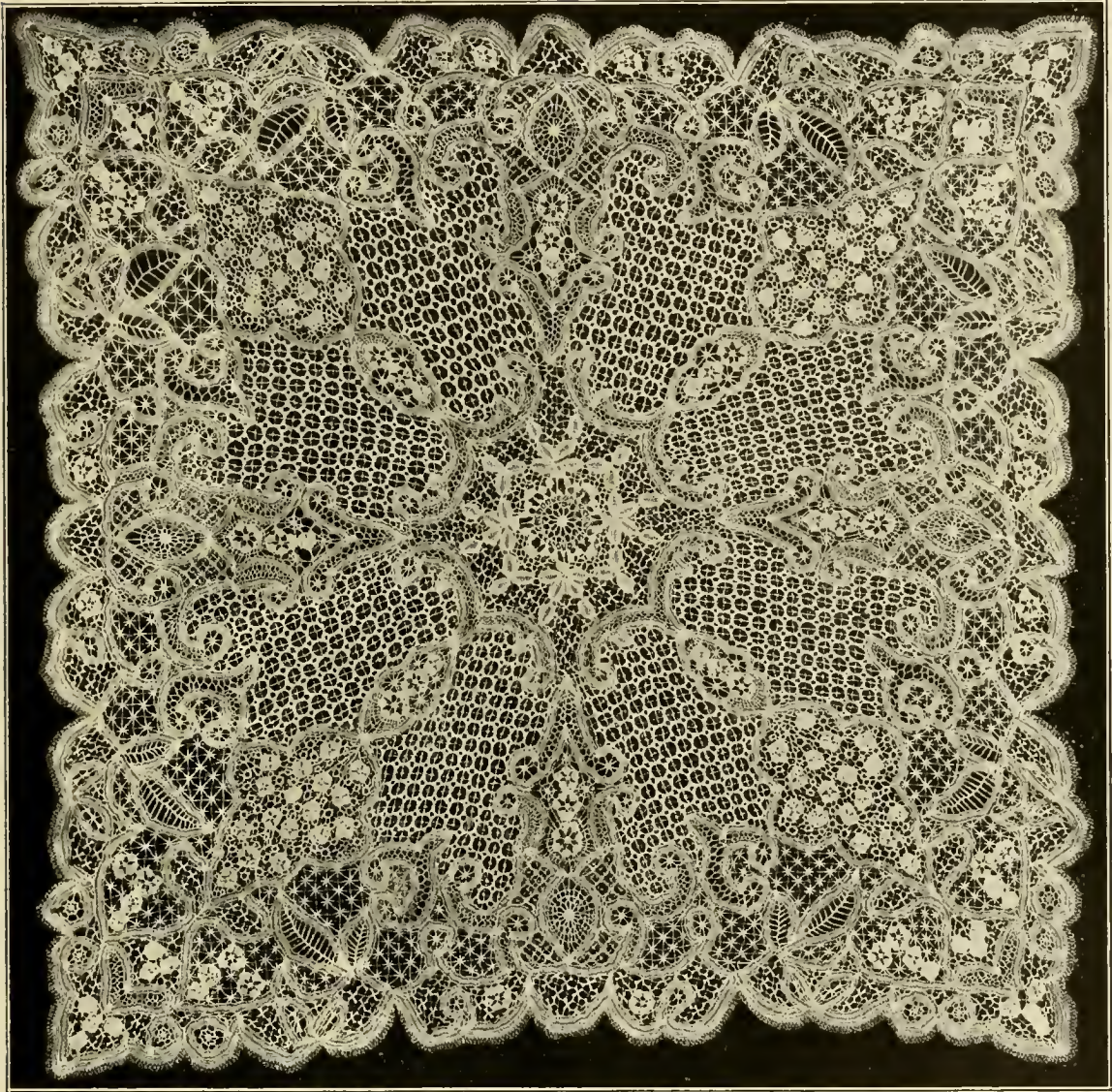


Figure 4

another line at right angles from the first. Take a fine embroidery stiletto in the left hand and with it hold back the stitches just made, so as to form a loop, while bringing the needle back to the thread you have been covering, continu-

as you would cord. This will greatly add to the beauty and effectiveness of the work. (See Fig. 1, E.)

Besides the illustration used to assist in describing how this lace is made, you will find

herein several other illustrations, reproducing finished pieces of this popular lace.

Fig. 2 represents a table-cover of exquisite

the filet stitches, forming the groundwork, and the picot stitch, giving it the elegant and dainty appearance that you will readily appre-



Figure 5

workmanship; No. 3 shows a very handsome tray cloth. On both of these pieces the embroidery is done with cotton thread on linen. Fig. 4 shows a lovely centerpiece.

ciate in the illustration. Fig. 5 represents a section of a panel.

Fig. 6 is a picture showing the dainty head of a young girl, embroidered in colors, which



Figure 6

You will note that in this piece the English Point has been happily combined with one of

appears from between a pair of English Point lace curtains; an odd fancy.

Duchess Lace

Duchess Lace is the most modish of all laces; therefore, it seems unnecessary to say that the Singer Sewing Machine, once having invaded the territory of embroidery and fine needlework, immediately proceeded to prove that its use was the simplest and most rapid method of making Duchess Lace, as well as the most rational way to attain perfection in its manufacture.

Much of the lace now sold as Duchess Point is simply an imitation—beautifully made, thanks to the exquisitely dainty lace braids now sold—of a very old pattern of Brussels Point, made by hand with infinite patience by means of a system of small bobbins.

You are undoubtedly familiar with this famous lace, or at least with its imitation, and will notice that in the appliqué of lace braids on net, the various stitches and general design it closely resembles English Point. The Duchess Lace having some modifications tending to increase its beauty and richness, may be considered as an English Point brought to a high state of perfection.

It requires a special design, composed of prettily formed flowers and small leaves joined by delicately curved stems, as shown in Fig. 1, upon which we shall base our instructions. The lace is made by applying lace braids to net, as described in the lesson on English Point.

For outlining design and sewing on braid use No. 110 thread and No. 00 needle; for stitches on the net, No. 150 thread is used. Put plain braid on first (the design is not outlined where the braid goes) go over outside edge like fine cording with No. 110 thread, then put on the medallion or waved braid and go all around the inside of both braids like a fine cording, this will hold it firmly on the net, then begin on the flowers making stems first, using a very fine cord. After that, work your

stitches on the net, going around each leaf or flower with No. 12 thread and covering it like a cording. After center of figure is finished, cut out the net between the braid and put in stitches, then cord all around.

As you will see in the illustration, the design consists of large medallions, showing the net ground, on which small sprays of flowers are fastened, in imitation of the Brussels lace pattern. The flower design should be outlined with plain stitching and then corded, as described in the article on Brussels lace.

The outside edge of the leaves that surround the medallion, (see B, Fig. 1), should be covered with a very fine cord, in imitation of the heavy thread shown in the real lace.

If you wish to obtain a really perfect imitation of this lace, having the finished work soft and pliable, use only the best materials, buying the finest Duchess braid procurable.

When the flowers in the pattern are large enough to permit of it, they should be made of fine waved braid. When the leaves are larger, use the straight wide braid, joining the edges if possible, but if the design show a space in the center of the leaves, this should be filled with a cross-stitch, as shown in D. The stitches in this lace are very simple, and it is advisable simply to use the filet, cross-stitch and picot; the last having tiny, independent loops, as described in English Point.

This rich lace, which the Singer Sewing Machine has made so easy to produce, is much used to trim blouses, bed-spreads, ladies' underwear, collars, christening robes and even gowns.

Fig. 2 shows an article that, because of its size, represents considerable time and labor.

The work on this spread is the imitation Duchess Lace that has been the subject of this lesson. It is made with Battenberg braid

applied in the shape of medallions, these thread was used, the work being done on an being in two different sizes. No. 500 cotton organdie foundation.

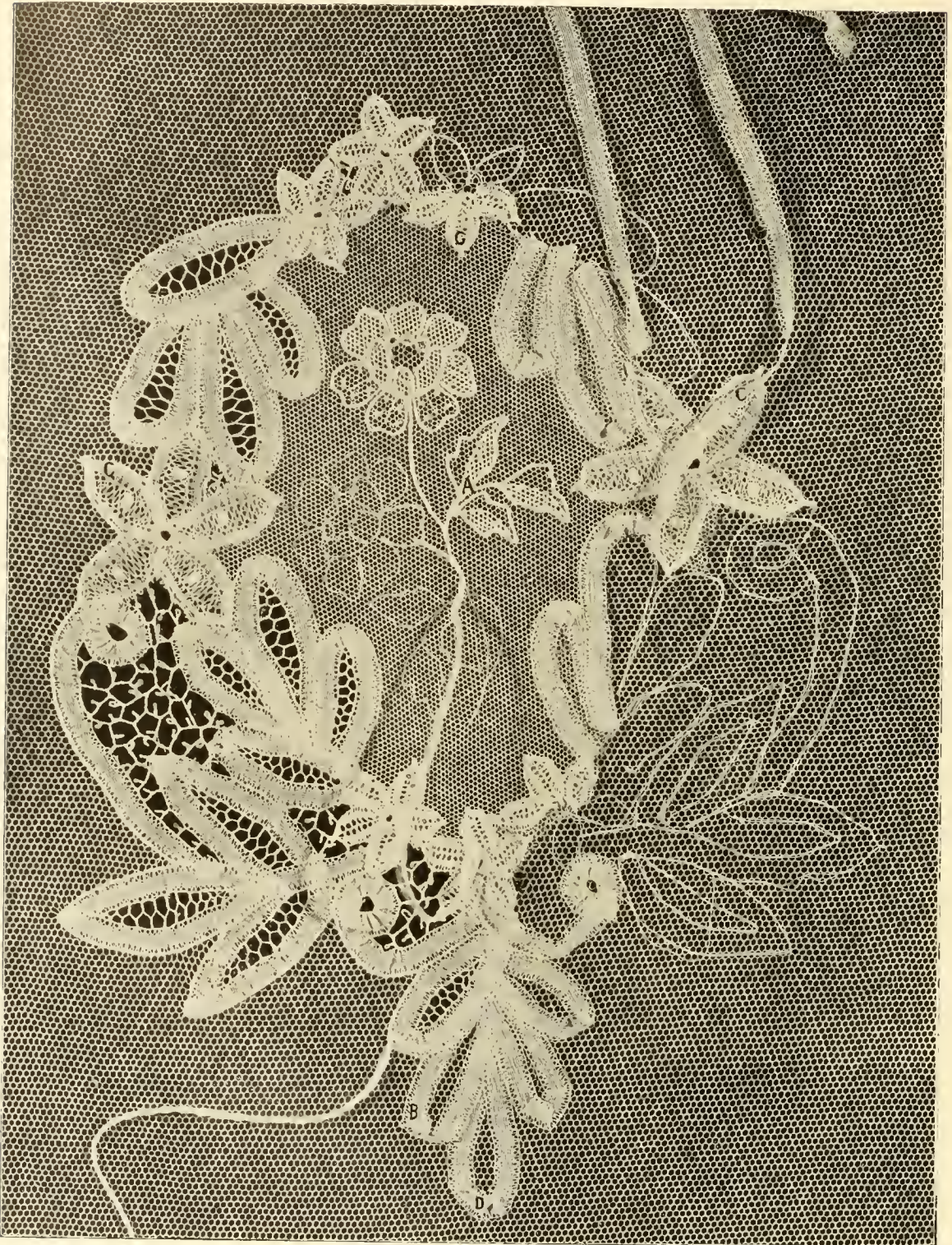


Figure 1



Figure 2

The pattern forms a border scalloped on the inside edge. In the center of the spread there is a very large medallion, with a plain space for the monogram. Distributed along the center of the spread, between the border and the medallion, are eight lace bow-knots,

one in each corner, and one on each side.

Because of the large size of this piece of lace, and in order to do justice to its exquisite workmanship, we have reproduced here only one corner. The three other corners are the same as the one shown.

Brussels Lace

Here is one of those laces whose fineness and delicacy make it seem incredible that it should have been produced by a Singer Sewing Machine. Nevertheless, the instruc-

tion may be executed by this new system of embroidery without worry or difficulty. A specimen of this beautiful work is shown in Fig. 2, which illustrates part of a Spanish lace



Figure 1

tions that follow will soon convince you that with the aid of this machine nothing can be easier or more quickly done. Your experience in making this lace will show how this and other fine laces of the most delicate workman-

mantilla. The illustration hardly does justice to the exquisite detail in this work. Fig. 1 illustrates a table-cover made of this lace, embroidered in cotton, to which we shall refer in the brief explanations required by this work.

A fine double-thread, round mesh net is used in making this lace. Stamp the pattern on the net. Have the tensions on the machine slightly

recommended in the former lessons for lace making where this same material was employed.

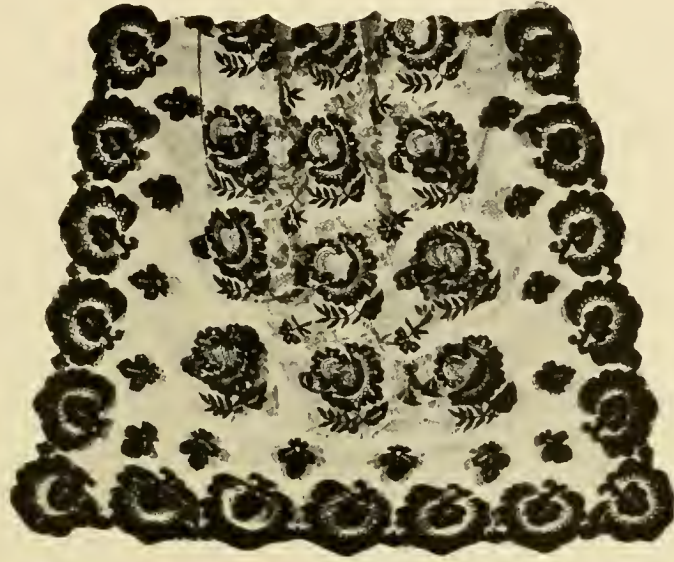


Figure 2

loose so that neither will draw, and then proceed to cover every line in the design with the

Place on the machine No. 150 thread for the openwork stitches and a No. 00 needle



Figure 3

machine stitching, using No. 110 thread. When placing the net in the embroidery frame you will have to observe all the precautions

and have the tensions slightly loose. This work simply requires that each tiny leaf, stem etc. shown in the design be covered with

small machine stitches, or that the larger spaces be filled in with short interlaced stitches in the holes of the net. These stitches need not be very heavy nor overlap, but they should always lie close together and follow the direction of each figure, especially in the case of scrolls or leaves.

many uses to which this lace may be put, as you have probably seen it innumerable times, particularly in fine handkerchiefs, sash curtains, etc. When the pattern is relatively large, a very fine lace braid, such as is employed in making English point lace, may be used to outline the flowers, medallions, etc. If this



Figure 4

The outlines should be finished with a tiny, one-strand cord, giving firmness to the straight or scalloped edges. If greater variety be desired, any band or ribbon motif appearing in the pattern may also be outlined with this cord.

It hardly seems necessary to describe the

be used, omit the corded edge referred to before. If you wish you may embroider open-work centres in the flowers using the finer lace stitches, as is shown in Fig. 4, which illustrates an unfinished piece of work held by the embroidery hoops.

When this lace is finished it should be placed



Figure 5

upon a stretcher especially made for this purpose. While on the stretcher brush the wrong side of the lace lightly with a very weak solution of gum arabic and water; allow this to dry.

The machine-made laces have acquired considerable importance in ecclesiastical decorations, being used for altar-cloths, albs, etc. When used in this way a very fine, complicated design is generally selected. Many of the hand-made pieces give evidence of inexhaustible patience, only explained by the tenacious persistence of some devotee who has kept a vow at the cost of her eyesight.

Fortunately the tedious phase of this work has been eliminated by the rapidity with which it may be done on the Singer Sewing Machine. Many of the convents and asylums abroad have grasped this fact and the more skilled nuns have been instructed in this system of embroidery. In Fig. 3 is illustrated the first piece of work done by one of these nuns after a few lessons.

In those finished pieces of work illustrated in these lessons, it is proposed to present reproductions of the most select examples of machine embroidery. They are marvels of execution, elegant in design and correct in style.



Novelty Lace

This is what they have called it. If any of you wish to give it another name you may, in all freedom and without fear of correction. No one knows who named it, but it is still called Novelty Lace without having aroused a protest or claim. It is a combination formed of some of the features of English point and Richelieu with a modicum of appliqué on net, and has been very happily received.

illustration was embroidered on white in yellowish silk, producing an elegant and delicate cream colored effect.

The materials used for making this lace are silk batiste and a very fine round mesh net.

Stamp the design upon the batiste. Then place the net under the batiste, baste them together, and span the two materials with the embroidery hoops.

Whenever two materials are used, they



This lace is largely used in toilet furnishings, spreads, eider-down quilt covers, etc. Used in this connection it is both exquisite and rich, but it is considered most attractive as a trimming for ladies' dresses. Nothing more magnificent nor handsomer can be imagined if the embroiderer understands how to combine the shades of silk used in the lace so they shall harmonize with the color of the gown itself. The sample which serves for the accompanying

should be basted smoothly and evenly together, not only around the outside of the goods, but also here and there through the center, before they are put into the hoops.

The machine should be made ready with a No. 00 needle and with medium tensions. Use No. 110 thread for tracing design, and No. 150 thread for stitches and cording.

The work should be begun by basting the cord on the stems, making it firm, and then

proceed to cut away the material, being careful to cover the outlines of the design twice with an ordinary machine stitch. (See B in the illustration.)

Cut the batiste away from two or three of the petals of the flowers leaving the net on which some lace stitches should be worked, making them as fine as you possibly can, as shown in C and the other petals of the same shape.

In the centre of the flowers you may either cut away the batiste and embroider the lace stitches on the remaining net, or if you prefer, fill this space with a spider-web, in that case cutting away the net as well as the batiste, as is shown in the different flowers in the sample accompanying these directions. Some of the flower petals may simply have for groundwork the batiste itself.

Now proceed to fill in the groundwork, using the picot stitch described in English point.

This stitch should be very open, and in order to preserve this appearance use an embroidery stiletto to hold the different stitches apart where they cross each other, reinforcing them at those points by taking three or four stitches as in making an eyelet.

The stems of the flowers are made of cord covered with fine close stitches. The leaves attached to these stems should be treated the same as the petals of the flowers, namely, alternating the openwork centres with those of batiste to suit your own fancy.

Having finished the work thus described, proceed to outline the flowers, leaves and borders of the lace with a four or five-strand cord.

Point Lace



This handsome lace is much used for trimming ladies' gowns and especially for trousseaux and layettes.

Stamp the pattern on the batiste; lay this on a piece of écriu net somewhat larger than the pattern itself, baste materials together care-

fully and span with the embroidery hoops. The machine should be prepared with a No. 00 needle, No. 120 thread, and both upper and lower tensions should be medium. design, leaving the net alone. Use No. 150 thread and begin to cover the net with a very fine lace stitch wherever indicated by the pattern. (See A, Fig. 1.) This also applies to the small leaves and petals of the flowers. After this work has been done in the entire



Figure 1

fully and span with the embroidery hoops. The machine should be prepared with a No. 00 needle, No. 120 thread, and both upper and lower tensions should be medium.

When making this lace (See Fig. 1) two rows of stitching should be used to outline the

design, leaving the net alone. Use No. 150 thread and begin to cover the net with a very fine lace stitch wherever indicated by the pattern. (See A, Fig. 1.) This also applies to the small leaves and petals of the flowers. After this work has been done in the entire

space embraced by the embroidery frame begin to cut away the net from what we shall call the groundwork of the design (B, Fig. 1), and as soon as it is cut away fill the groundwork with a picot stitch as described in the English point.

These details having been carried out it is now only necessary to outline the design with cord, using a six-strand cord for this work.

golden dream, may increase their happiness by adding to their trousseau a set of lingerie whose principle value and merit would consist in the fact that it is their own handiwork. All your embroideries may be due to your own labor and intelligence without any great effort nor the necessity of devoting unlimited time to their making. The bridal set alluded to comprised an underskirt, chemise, nightgown,



Figure 2

Iron the work with the greatest care. The design for this lace shown here was copied from a rich and elegant bridal set of underwear. Apart from its great merit, it is a demonstration of the convenience and utility of this system of machine embroidery, because, with this rapid and efficacious method, the young ladies who are about to realize their

drawers and corset cover. In order to give you some idea of this work, the drawers are reproduced in Fig. 2 and the nightgown in Fig. 3. You will notice in the illustrations that the design consists of medallions of two different sizes, joined together with smaller ones. All the pieces of the set are made of nainsook on which the embroidery has been done.

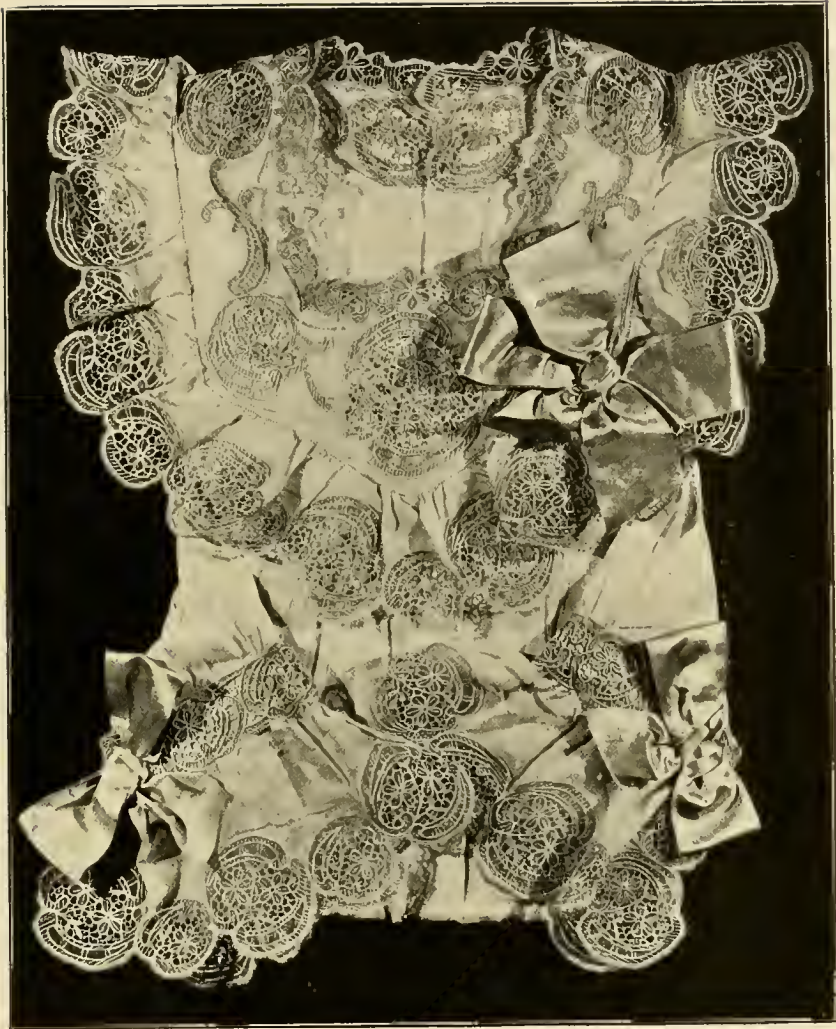


Figure 3

Cluny Lace



As in the case of Brussels Lace, described in the former lesson, round mesh net should be selected. The pattern should be stamped on the net, and the design stitched twice over all that is in the hoops. (See A, Fig. 1.) Prepare the machine with a No. 00 needle and No. 150 thread, having both tensions slightly loose.

openwork design should be embroidered on the net itself, using a few stitches to indicate the central vein in the leaf. Around this, at an equal distance from the border, run a row of stitches covering the centre of the leaf with the stitching. In other leaves after outlining the central vein you may fill in the space between the latter and the edge of the leaf with

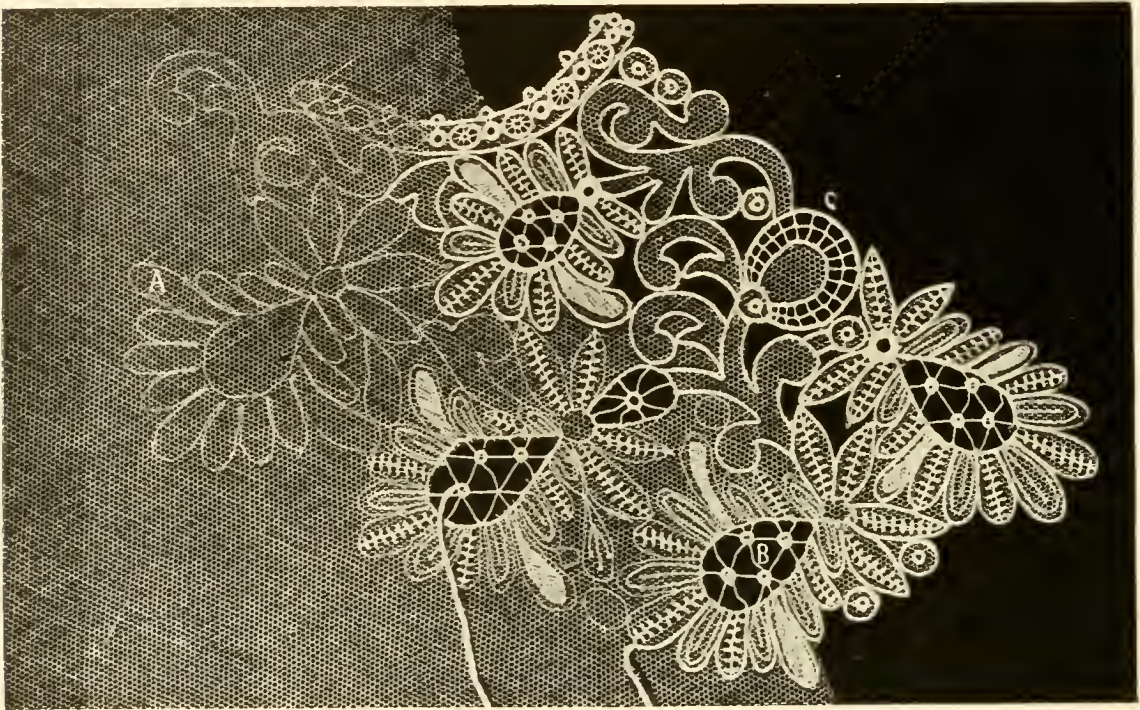


Figure 1

When placing the net in the embroidery hoops the same precautions should be observed as in making other laces, in order to obtain the tautness necessary without pulling the design out of shape.

Begin by cutting the net away from the centre of a flower (B, Fig. 1) and fill the opening left with a web stitch with four symmetrically distributed knots.

The small leaves, or petals, surrounding this

tiny embroidered knots placed in alternating holes in the net. No other embroidery will be necessary in these leaves. Surround the openwork centres of the flowers with a ring like the crocheted ones used in Battenburg, but without using cord as a foundation, the ring to be brought out into relief by stitches carried from the centre to its outer edge. The pattern contains other leaves which instead of being filled in with the web stitches are composed of

small bars crossing from one edge to the other (C). After these bars are made, a thread should be carried across the centre, which is to be knotted on each bar, thus preserving an equal distance between them.

The rings shown in this design serve as a groundwork or support for its other figures. They are made of cord with a knot in the center, the same as those shown in the netting or filet designs, but are smaller in size, as may be seen in the illustration. Finally, outline all the figures in the pattern with a four-strand

Imagine the admiration won by an entire costume of this lace which was seen at a ball, worn by a young lady noted for her beauty. That which heightened the interest with which this young lady was regarded, who with attractive grace, increased the brilliancy of her charms by wearing so rich and original a gown, was the fact that the work thereon was all her own, the product of her own hands, and due to herself alone. She was heard to state this several times with great pride to her friends, who looked at her with admiration not un-

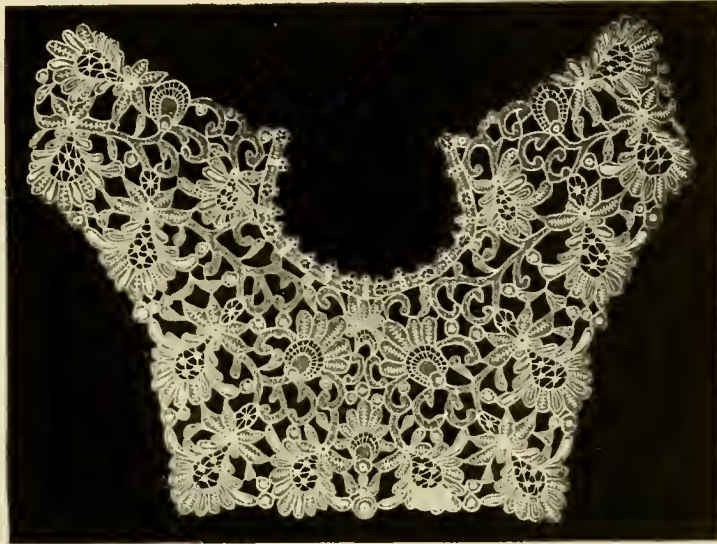


Figure 2

cord, and having finished as much of the design as the embroidery frame will hold at one time, cut the net groundwork out as closely to the corded edge as possible. For this purpose it is advisable to use a very fine pair of curved manicure scissors. In order to give you a better idea of the beauty of the collar, part of which is used as an example in Fig. 1, it is reproduced in its entirety in Fig. 2. You may thus judge of the handsome effect it would produce in conjunction with a child's dainty dress.

tinged in some cases by incredulity. She had taken a few lessons in making this lace on the Singer Sewing Machine, and credit for the successful result was no doubt partly due to her aptitude for the work and her intelligence and persistent application.

We have cited this case with the object of stimulating to constancy in practice of machine embroidery, feeling certain that in every case a reasonable amount of application will ensure satisfactory results.

Hemstitching

Probably there is nothing more used in ornamental needlework for home use than hemstitching: in this, as in every other kind of sewing, the Singer machine takes first place. What a difference from the old time tedious, eye-straining process of handwork, in which our grandmothers took such pride, to the delightful pastime of accomplishing so much in an amazingly short space of time on the Singer machine.

The machine is to be adjusted as previously described for embroidery.

For a plain hemstitched hem draw several threads, six or more, according to the width you want the space to be at the top of the hem; it should not be too wide, as in that case the threads would not stay in place. Crease the first turn of the hem evenly, then fold it over exactly on a line with the lowest or first thread drawn, baste with rather short stitches far enough away from the top of the hem not to be caught by the needle while hemming. Have the tension medium tight; the needle and thread must be chosen to suit the texture of the material. For instance, when hemstitching a sheer material like Persian lawn use No. 200 thread and a No. 00 needle. For this work do not use an embroidery hoop, as that requires sewing muslin on the edge of the hem, which would leave a mark. Have the right side of the work uppermost, and place the top of the hem directly under the needle. Beginning at one extreme end, take one or two tiny stitches in the same place to fasten the thread, holding the hem down on the machine perfectly smooth and rather tight with the thumb and forefinger of the left hand, the thumb

on the near side of the needle, the finger on the far side; with the right hand take hold of the work so that you can move it as you wish.

Take the first stitch forward, the second stitch back in the drawn threads, (this is to hold the threads in place), then one stitch in the hem. When you reach the end of the hem, take one or two fine stitches to fasten. Remember, one stitch forward, one stitch back in the threads, one stitch in hem.

To make the hem more elaborate, the stitch called the zigzag is very effective; it can be used as an insertion as well as for a hem. In either case the manner of working is the same, but the threads are drawn differently for an insertion.

It is not necessary to count the threads for an insertion, measuring the goods is more accurate, as the threads of the warp are apt to be a little heavier than the woof. Measure the distance you desire the insertion to be from the hem and draw the first thread, then draw as many threads as you want the insertion to be wide.

Now suppose you are going to make a very elaborate doylie with a hemstitched hem, a zigzag insertion and embroidery in the center. Draw one thread to mark the width of your hem on all four sides, draw two threads to mark the width of the insertion, then have your embroidery design stamped and make that first. If the threads are not drawn first there is no certainty that the embroidery will be straight. When the embroidery is completed, draw the rest of the threads for the insertion. After the threads are drawn, you will find that you have an open square at each

one of the four corners; these may be filled in, after the zigzag insertion is made, with any stitch which your fancy suggests.

The threads being drawn, span the work in the frame, draw tight and have the drawn threads perfectly straight. To make the zigzag: After the work is placed on the machine take two or three fine stitches to fasten the threads; begin about $\frac{1}{8}$ of an inch from the material and catch a cluster of threads, about

caught and proceed in this manner until the border is finished.

Before you change your work in the hoop, while you are making the border put whatever stitch you decide upon in the corner after the zigzag is done on either side. When you have made the corner stitch, cord the two outside edges of the corner with a very fine cord to make it firm.

When the border is finished press the work



Linen Doylie

Hemstitching, Drawn Work and Byzantine Lace.

fourteen (14), fasten together with three stitches, then work down three stitches on half of the cluster of threads first fastened together; this will bring you $\frac{1}{8}$ of an inch from material on the opposite side from which you started; catch seven (7) threads and fasten with three stitches to the half cluster of threads you are now on, work down three stitches on the seven (7) threads you last

by pinning it at the extreme edges, right side down, on a padded table or board; be sure that it is perfectly smooth and tight, then wet it with a cloth dipped in clean cold water. Leave it pinned down until it is thoroughly dry. Do not iron it. When it is dry take it up, straighten the edges, draw the rest of the threads and make your hem as already described—then iron the doylie.

The making of hemstitched tucks is a little more difficult than that of the hemstitched hem. Not that the process of hemstitching is more difficult, for it is exactly the same, but there is much more measuring where there are a number of tucks, and unless the measurements are accurate and the basting carefully made the effect is spoiled. The dainty

ing the work and hemstitching, as we said in the beginning, are the same as in making the hem.

There is no end of effective combinations in lace insertion, or embroidery with hemstitched tucks, as well as beading of any width desired. Ribbon may be used if it pleases one's fancy. In our illustration we



Example of Hemstitching, Tucking, etc.

skirt shown in this page is a good illustration of this pretty work.

Tucks and spaces must be carefully determined and measured; after the threads are drawn, follow the instructions in the foregoing article about basting a hem.

Use a fine needle and thread for basting and take short stitches. The manner of hold-

ing the work and hemstitching, as we said in the beginning, are the same as in making the hem. There is no end of effective combinations in lace insertion, or embroidery with hemstitched tucks, as well as beading of any width desired. Ribbon may be used if it pleases one's fancy. In our illustration we have shown a simple design of hemstitched tucks and lace, realizing that those using the Singer Sewing Machine can easily make more elaborate ones if they so desire. Any one who owns a Singer Sewing Machine is well equipped to undertake all varieties of needle-work.

Mexican Drawn-work

FIRST PART

This work is frequently employed to adorn napery and other household linen in general. It is also effective in scarfs, blouses and other articles of personal apparel when made of materials that permit the drawing out of threads. The embroidery is done on the remaining threads, running one way of the

shown in Fig. 2. Use No. 0 needle and No. 110 thread.

Once the threads are drawn, great care should be taken to place the work properly in the embroidery hoops. The goods must be kept perfectly straight (particularly if the work is being done on a fine linen) and the

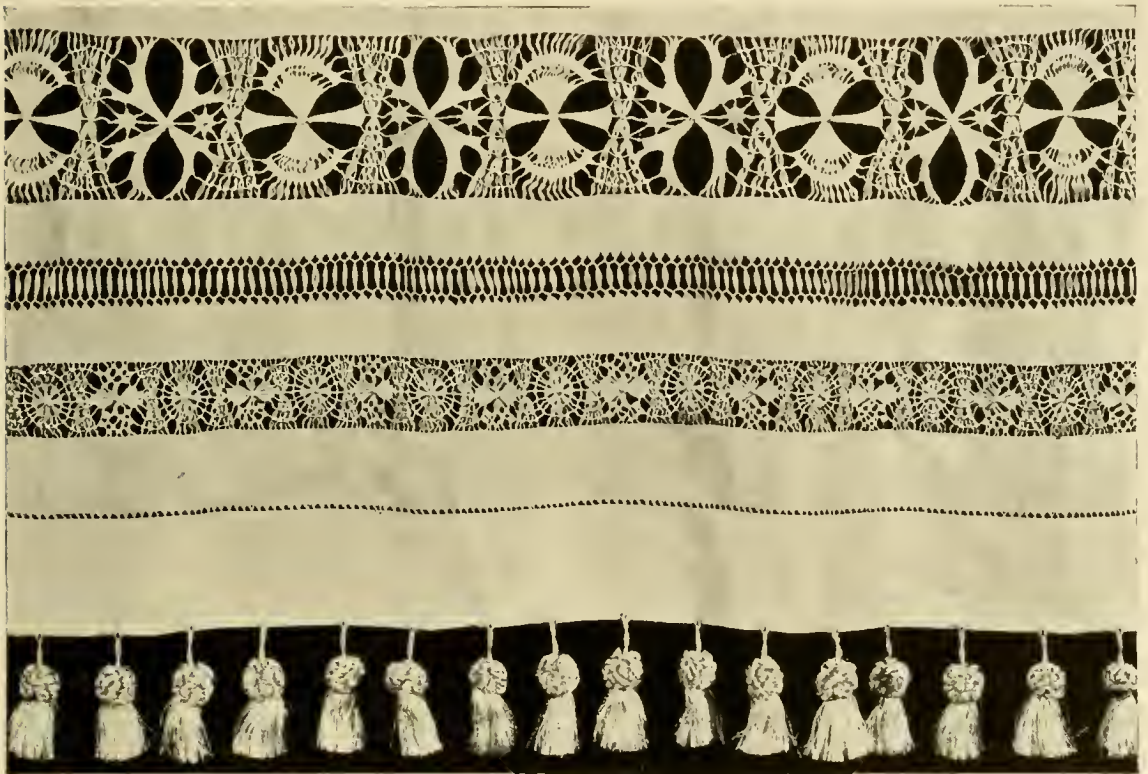


Figure 1

goods, after the threads running in the opposite direction have been drawn out. We shall first describe the work done in crosswise strips like an insertion, which is the form in which it usually appears. Let us select, for instance, a suitable towelling, drawing the threads wherever we think it advisable to place the insertion, so that when this part of the work is done it will have the appearance

parallel edges of the drawn band must be kept perfectly even with the thread of the goods.

In doing the hemstitching use No. 110 thread, No. 0 needle and have the tensions the same as described in the article on Filet Embroidery.

By carefully examining Fig. 2, you will readily see the various stages of this work, from beginning to end.

Begin the work by forming the hemstitched bars shown in the engraving marked B, using from eight to ten threads to form each bar. The greatest care should be taken to have exactly the same number of threads in each bar. This is particularly so when you begin work along the second margin of the open-work band, when the same group of threads must be fastened together each time, as shown in the illustration.

Start at the middle of the insertion and gather the bars just formed into groups of six bars each, as shown in the section of the illustration marked C, holding them firmly by means of several stitches. Allow the thread to form a fine twisted cord along the center of the bars, connecting the groups of six, as shown from C to D. Going back to the first group of hemstitch bars, do the work shown in D, drawing together three bars and holding them together with a heavy knot placed about a third of the way between the center of the bar and the outer edge; then carry the cord along to the next immediate three bars to be held together in the same manner.

From this last point pass to the center of the next group of bars, designated as E, and there fastening the cord, proceed to the first third of the next following group, designated as F, which, as you will note, is connected with the opposite side of group D. In group F do the same work already done in group D; then pass on to group G; thus forming a waving line of cord to the end of the drawn-work band. Now turn back and repeat this work on the opposite side of the central knot. If we return to the first group and repeat this operation, placing the second series of knots nearer the margin of the insertion and, always preserving the undulating lines of the cord, make a raised knot on every two bars instead of separating them into groups of three as at first, and, finally, if we form a raised knot on each separate bar, we shall have alternating groups as shown in F and E. We shall now take up the part of the design shown in group G, which is a closely woven stitch not unlike darning, because up to the present the undulating lines have merely been drawn together in the center of group E.

As we have described this design as begin-

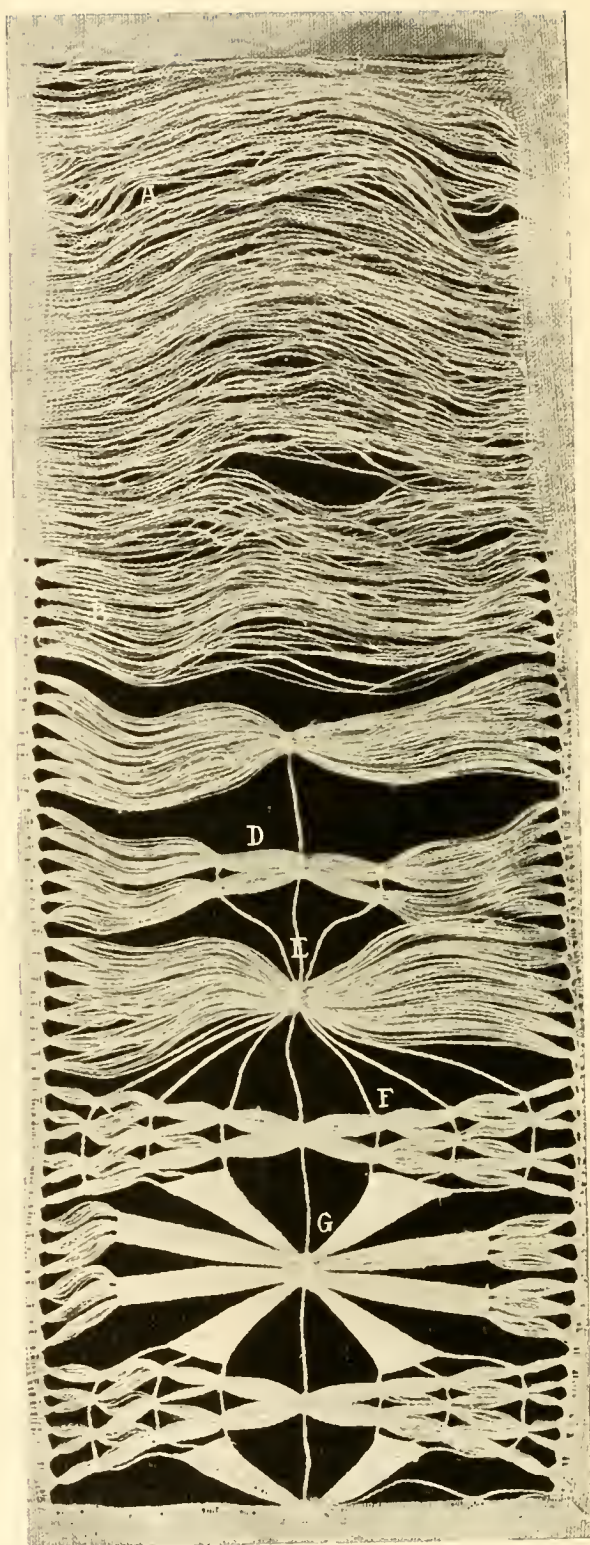


Figure 2

ning with the line of two knots in the center and ending with the line of four knots near the margin of the work, it would be well to state here that this method may be reversed so as to begin the design with the four outer knots and end it with the two center ones.

As it is most important to keep the groups of bars at an equal distance from each other, to preserve the evenness of the work, so that group F shall not be pulled out of shape, you may readily determine for yourself which side you would better begin the work, in order to judge best the distances.

Group G: relating to the closely woven central part of the design formed on the three undulating lines of cord that meet there, and the bars, which should be combined in groups of three. This woven stitch is made by laying the three cords side by side, being careful to

keep them flat, and covering them with short stitches. In order to do this, a stitch must be made immediately in front of the first cord, between the first and second one, between the second and third one and directly after the third one. This same treatment should be given the groups of three bars. This finished stitch which suggests a woven surface, should cover the cords and bars so as to show the original undulating outline. Begin at the center of the figure and work half way up until the eight rays or starlike points have been completed, as shown in the illustration.

Fig. 1 shows the border of a silk scarf, embroidered in silk thread, from which the foregoing detail was taken, and contains other combinations and narrower bands of open-work, forming a very beautiful *ensemble*, which commands our admiration because of the elegance and precision of the work.

SECOND PART

In the First Part of this article attention was asked only to those designs adapted to use

as insertions, and which are formed by drawing out threads running only one way of the

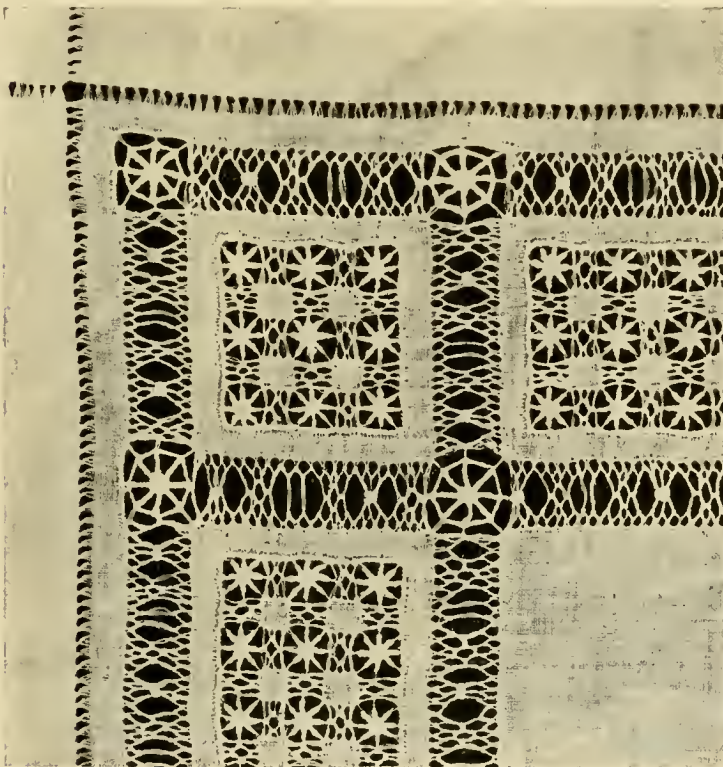


Figure 3

cloth, making an appropriate trimming for towels, scarfs, etc. But if this style of drawn-work is to be applied to table-cloths, handkerchiefs and similar articles, in which the open-work bands cross each other at right angles, the threads will have to be drawn out lengthwise of the material as well as crosswise. This also applies to those designs in which the openwork band is formed of various squares, as shown in the illustrations in this lesson. In both instances when two threads are drawn out of the material, one running lengthwise and the other crosswise, a small square opening is perceptible, which is equivalent to cutting out the cloth and working in the open space. But the

method now under consideration and its application is so different from that described in the article "First Openwork Stitches," that it is worthy of a special description.

Examine the work reproduced in Figure 3, which shows a corner of one of a much admired traycloth, and you will at once understand that we are now considering an entirely different kind of work, although there is a strong resemblance between the two and the method of working is almost the same. Your own good sense will prove to you that it would be useless to undertake this work without having first mastered the details given in "First Openwork Stitches."

The work illustrated in Fig. 4 has been so arranged that each stage of the embroidery is illustrated in a series of three squares. This will enable you to appreciate the consecutive details that have been superimposed thereon in order to bring the work to completion; therefore, if you will compare one line of these squares with the following one, you will easily distinguish the proper order in which the various stitches follow each other.

Let us begin with the squares marked A, which show the material after the threads have been withdrawn in only one direction, leaving two parallel lines of perfect cloth between the two drawn-work bands, which are of equal width. The cross-threads that have not yet been drawn should be cut along the edge marked B and at the corresponding edge on the other side, leaving at the outer edges two more bands of perfect material equally distant from each other, so as to form a perfect square. Remove the threads just cut, leaving open squares as shown in section C. The cloth now being ready for work, begin at D and draw a corded thread diagonally across the square to the opposite corner, where the crossbands of cloth have formed a tiny solid square. Fasten the thread here with several stitches, taken diagonally from corner to corner. Repeat this operation in all the open squares found within the embroidery frame, always working diagonally and in the same direction. Return over the same ground already covered and repeat this operation in the two opposite corners of the

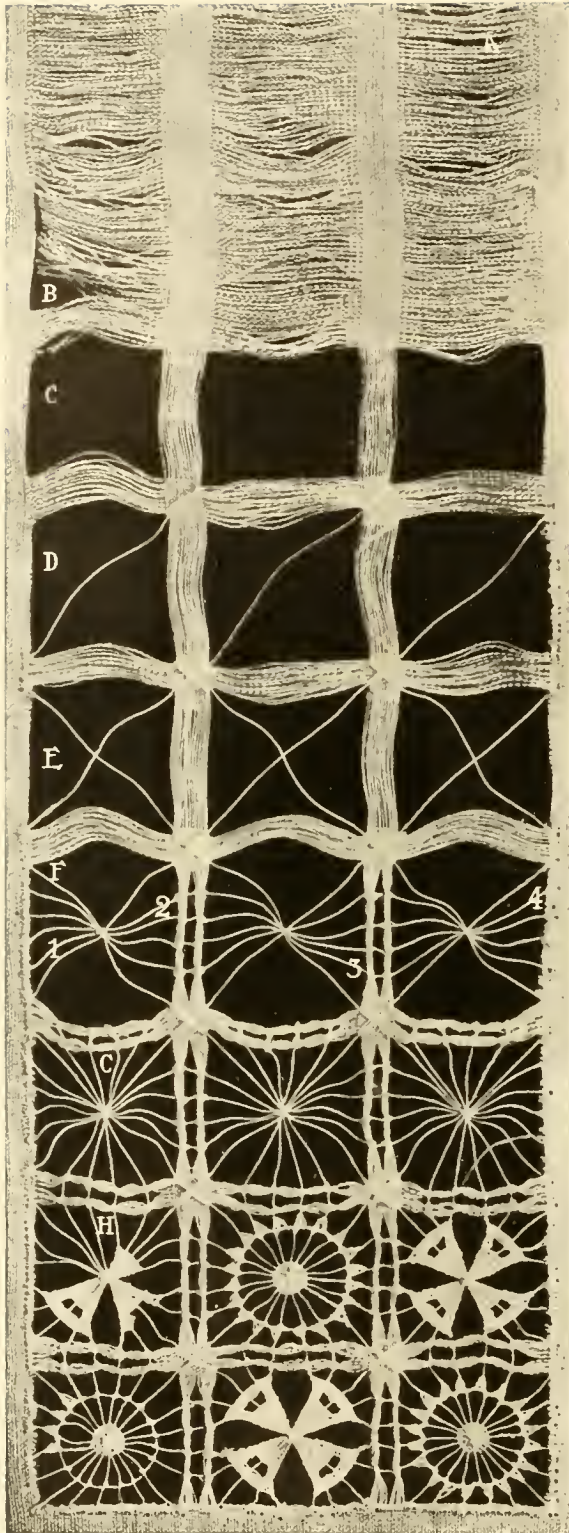


Figure 4



Figure 5

squares, giving them the appearance shown in E. The small linen squares formed by the cross-bands should also be covered with a cross-stitch.

Square F.—Begin at the edge 1 and fasten the threads with one or two stitches, going from this point in a straight line to the center, where the retaining stitches should be repeated; then pass on to 2, there form a small knot, taking up half the threads contained in the intersecting bands. Do the same with the balance of the threads, and carry the embroidery thread to the center of the next square; after fastening the threads there pass on to 3, always repeating the tying together of the threads that compose the intersecting bands separating the open squares, as was done in 2; go on to the center of the next square until you have reached 4, and do not forget properly to place the retaining stitches at each point indicated. At 4 start at the beginning of the first inside line so as to come back over the ground just covered, passing over the centers and making the little knots in each half of the threads composing the intersecting bands, until the four threads shown in F between the original diagonally placed threads are completed. In order to finish this part of the work, as shown in G, simply repeat the process, filling in the other sides of the square as already explained.

In order to complete this work as shown in the two remaining series of open squares consisting of three squares each, beginning with F, simply follow the instructions for Fig. 5 in the lesson on "First Openwork Stitches," as it is the same design. The embroidery in square H is the weaving stitch described in a former lesson. Here five of the radiating lines are gathered in at one time and, in the center, include the diagonal threads first placed within the square, which are covered with the weaving

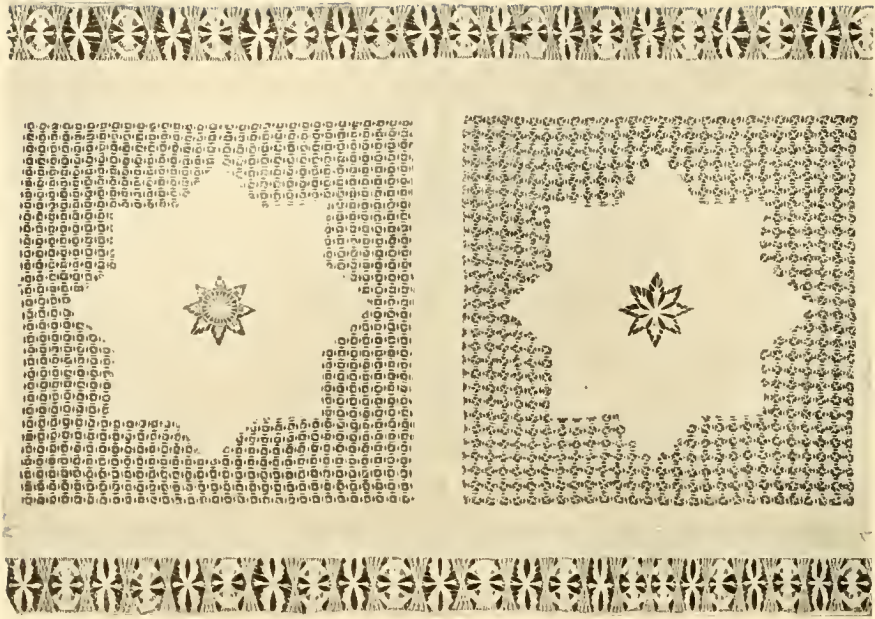


Figure 6



Figure 7

stitch for one third of their length, then freed, the lateral lines alone being covered, then again taken up, all five lines being covered with the weaving on the last third of their length, as in the beginning.

This drawn-work lends itself to a thousand

and one combinations and designs, and may be used to trim any material from which threads can be extracted.

As an example of the results obtainable from this work and of its many applications, in Fig. 5 is shown a linen towel embroidered

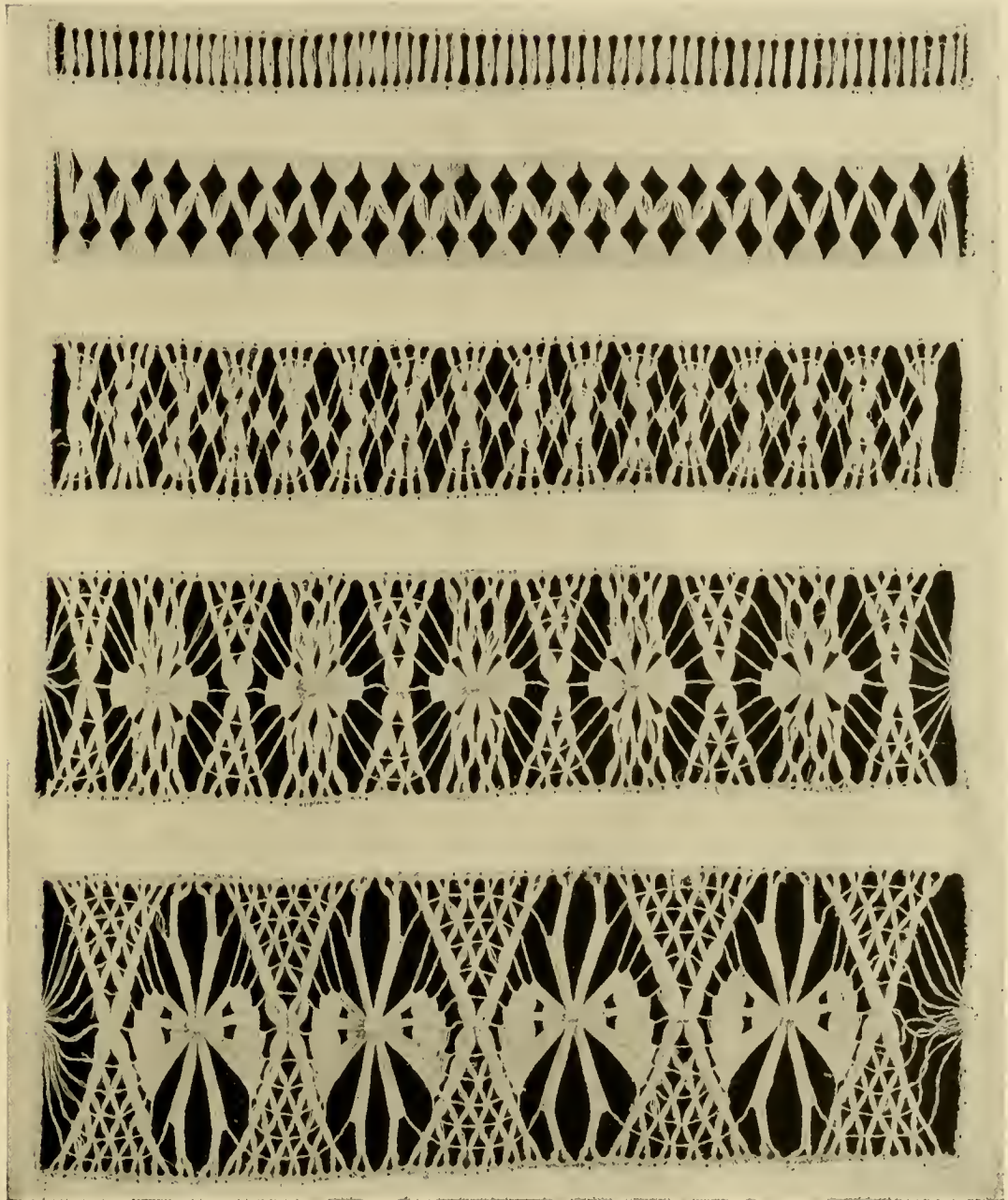


Figure 8

with cotton. Fig. 6 reproduces part of a panel made entirely of drawn-work done on linen and embroidered with cotton thread. Fig. 7 shows a beautiful scarf of the same work, in brocade embroidered with silk.

In view of the popularity enjoyed by Mex-

ican drawn-work to-day, we insert here several pages of illustrations, showing the many ways in which the various designs may be applied, and have no doubt that they will prove of interest to all who attempt this work.

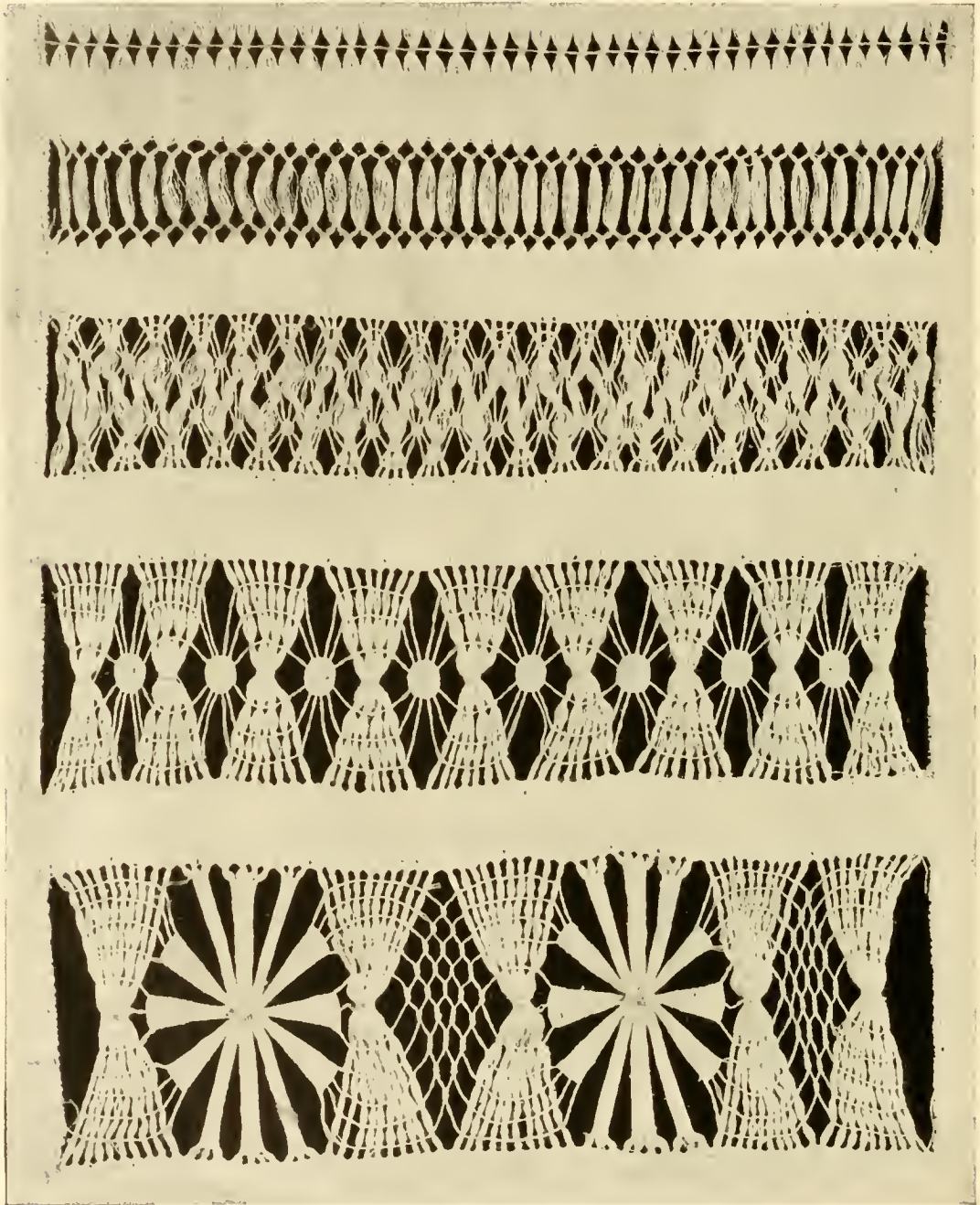


Figure 9



Figure 10

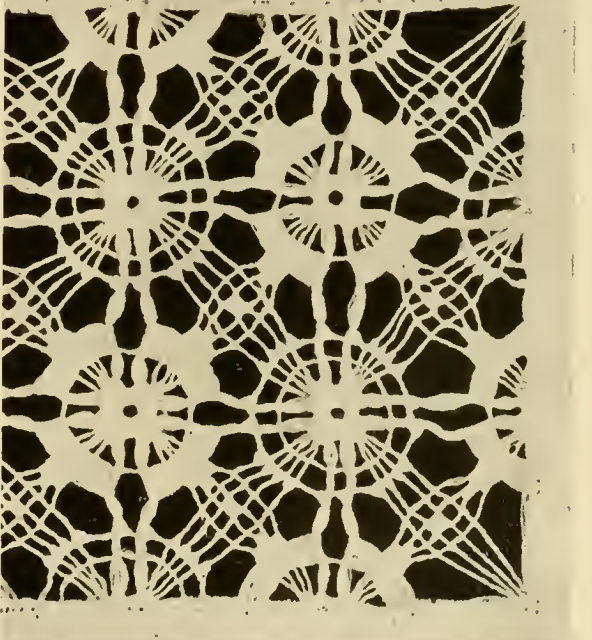
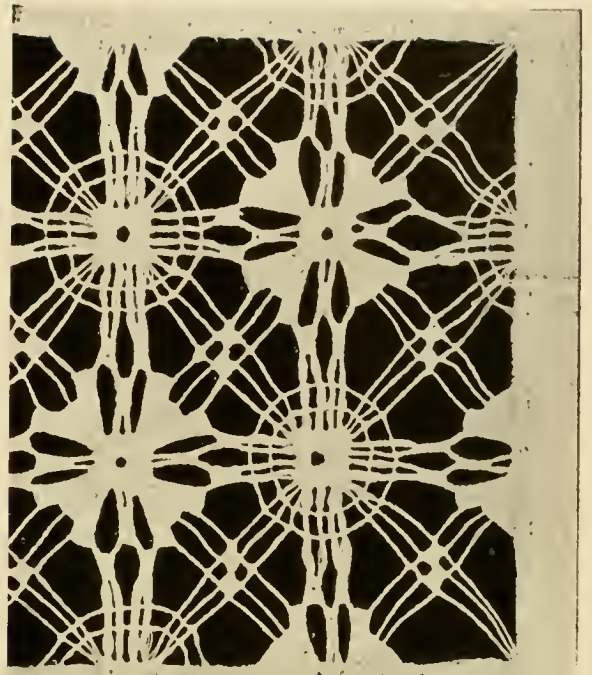


Figure 11

Teneriffe Wheels

This lace is most appropriate for trimming household linen, (such as a centerpiece, a bureau scarf, napery, etc.) but its use has become so general that many ladies use it to trim silk or batiste blouses and even entire summer

and the Teneriffe wheels are fastened to this, making a border. The wheels are made separately, one at a time, and are afterwards fastened to the scarf with a very fine cord, as in the case of any other lace.

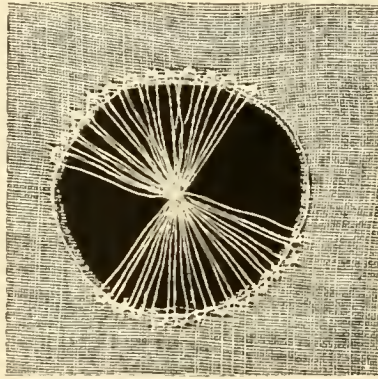


Figure 1

dresses. It is both elegant and economical, as it can be made with very little effort and at a trifling expense, the time consumed in doing the work by machine being much less than when done by hand.

The stitches and form of these wheels give the name to the lace. Made separately they are afterwards joined in groups, forming rosettes, or in strips, to be used as insertion or an edging. Sometimes large circles are made

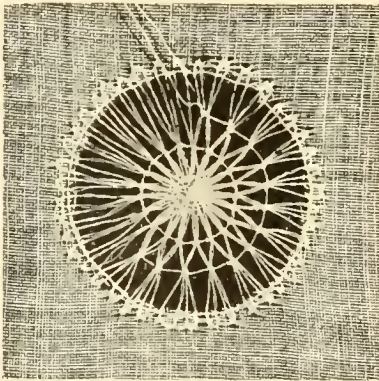


Figure 2

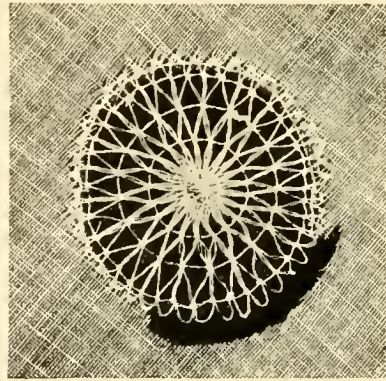


Figure 3

You will note in the table scarf shown in Fig. 4, the greater part is taken up with Mexican drawn-work, which has already been described. The drawn-work forms the foundation

of the individual wheels, producing a very effective dress trimming.

Take any ordinary cloth that is free from dressing (it will not show as it will all be cut

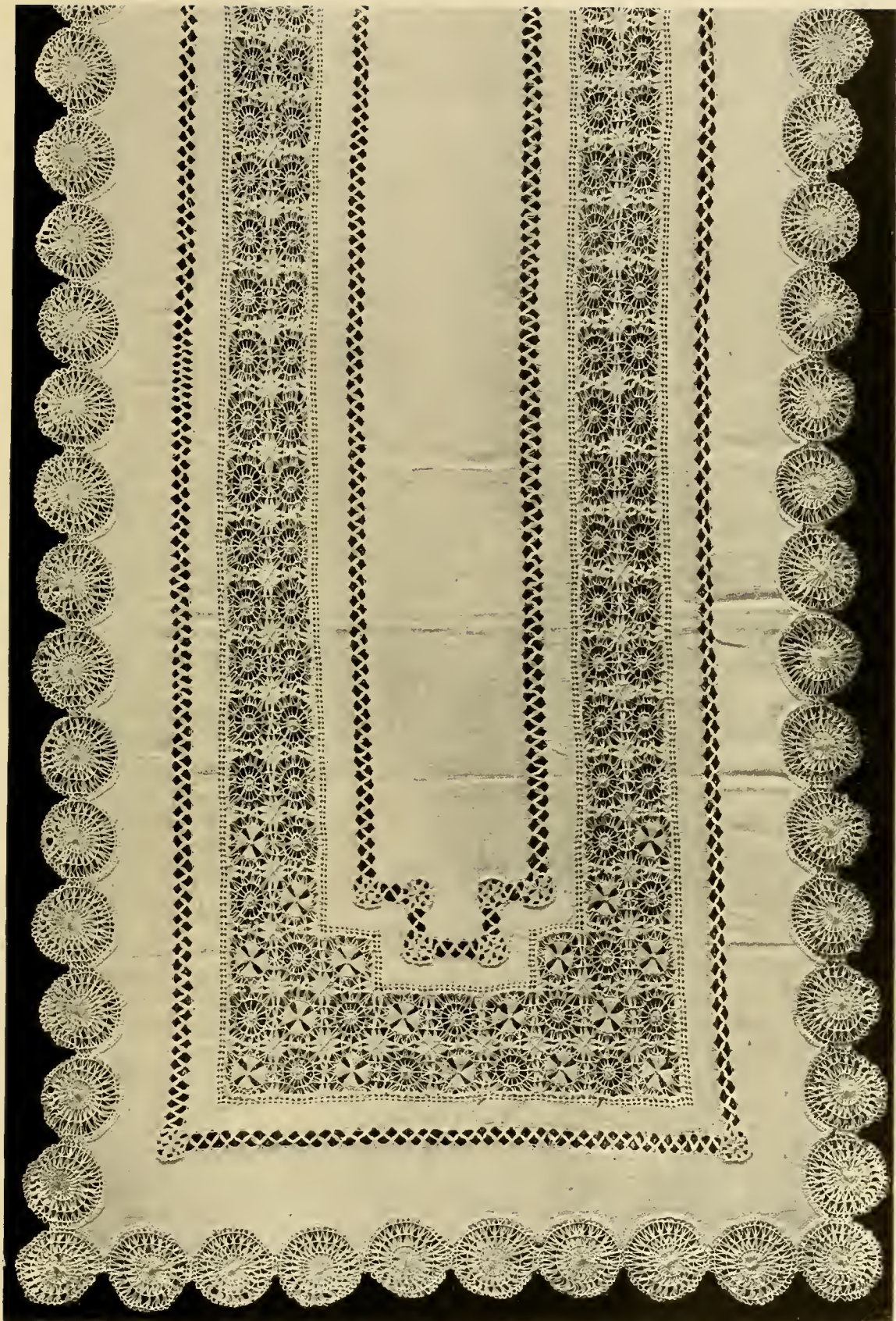


Figure 4

away) and trace a circle on it, using, if possible, a compass in order to insure greater accuracy. Cover the outline of this circle with two or three rows of stitching, then cut out the cloth. Now drive the needle through one of the lines of stitching at the edge of the circle, and after fastening the thread with several stitches, draw the thread straight across the circle, fastening it with several stitches at a point diametrically opposite to its starting point. Make one stitch back, or towards the outer circumference of the circle, then bring the thread back across the circular opening, beside the first thread and crossing this, as though you were about to make a spider-web. (See Fig. 1.) Continue to fill the open circle with threads placed about a thirty-second of an inch apart until the entire circumference has been covered, making each thread across the others in the center, and fastening it with a stitch or two at the edge. The work now to be done makes it necessary that there should be an even number of these threads.

In the middle, where the threads cross, make a small closed circle, using the weaving stitch used for making the solid center in a spider-web. Divide the space between this solid center and the edge of the circle into three parts, and beginning at the third nearest the center, make a circle of thread formed by taking up the cross threads of the web in

bunches of four; then pass on to the second third of the division (see Fig. 2) still continuing to take up just four threads each time, but taking two from each two preceding groups instead of the same four. Now make the circle of thread at the point indicating the last third of the original division, taking up only two threads, one from each of every two preceding groups. (See Fig. 3.)

The wheels should now be entirely separated from the cloth. Do this by ravelling out the latter, so as not to break any of the stitches made in the beginning between the cross threads, as these form an edge of tiny loops, by which the wheels may be fastened together.

When this is done place the wheels on the material in any position you please, being careful to have each wheel smooth; then stitch around twice, as you do in outlining the design; cut the cloth away from the back and put a fine cord around each wheel, covering it, as you have been already instructed. A most elaborate and beautiful border can be made of Teneriffe wheels, placed close together and corded, the outside edge can be cut away the same as a scallop.

By varying the number of threads taken up when making the stitched circles around the wheel and the arrangement of the groups of thread, a variety of patterns may be worked out.





Velvet Appliqué. Photographic reproduction of actual work done on a Singer Family Sewing Machine without special attachments.

Velvet Appliqué

Having finished the description of the larger number of laces that were thought to be of interest, we will now take up a new series of embroidery. There are very many of these, but we shall explain only the best known, the

face down, then cloth or satin on top of it, face down, then the crinoline with the stamped design uppermost, on top of all. See that the materials are perfectly smooth and even, and then tack them to the table by driving a pin

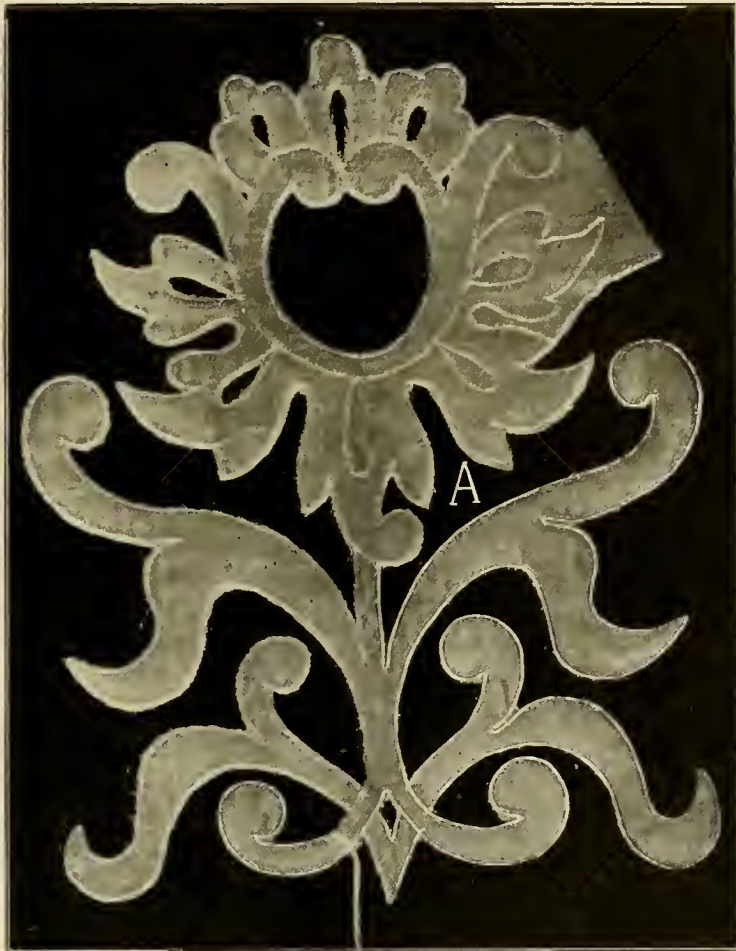


Figure 1

most practicable and best adapted to general use. This one is the work known as appliqué, and we shall describe the easiest way to execute it with the invaluable aid of the Singer Sewing Machine.

The first operation is to stamp the design on crinoline. Then lay the velvet on a table,

through them at each corner and along the sides at equal distances to keep the various materials tight. Baste the materials together, keeping on the lines of the design so that no marks will be left on the velvet. For basting use a curved needle, No. 6 Milliners and No. 40 thread. (To curve needle, heat and bend



Figure 2

with two pairs of pliers while hot.) The work is now ready for the machine, as no embroidery hoops are needed for this work.

Trace the design with two rows of stitching, using No. 0 needle and No. 00 silk, of a color to match the velvet. After the design has been traced, turn the work over, which will bring velvet on top, showing design traced in silk, as plainly as it was stamped and traced on the crinoline. The tracing must be done in very fine stitching, the second row close to the first one, but not on it; this is to hold the velvet that forms the design when the rest is cut away. When the tracing is finished remove the bastings.

Now begin to cut the velvet away from the design just a hair's breadth outside the tracing. Use manicure scissors with long, sharp points. Be very careful not to cut the material under the velvet and only to cut the velvet away from the spaces. The velvet forms the design. If you cut away any of the design, the work will be spoiled. Do not cut away too much at once. Put the work on the machine, use No. 6 Tetz cotton and cord on the edge of the velvet, where you have cut it, covering the cord smoothly and closely with silk of the same shade as the material under the velvet. Use No. 0 needle and No. 00 silk.

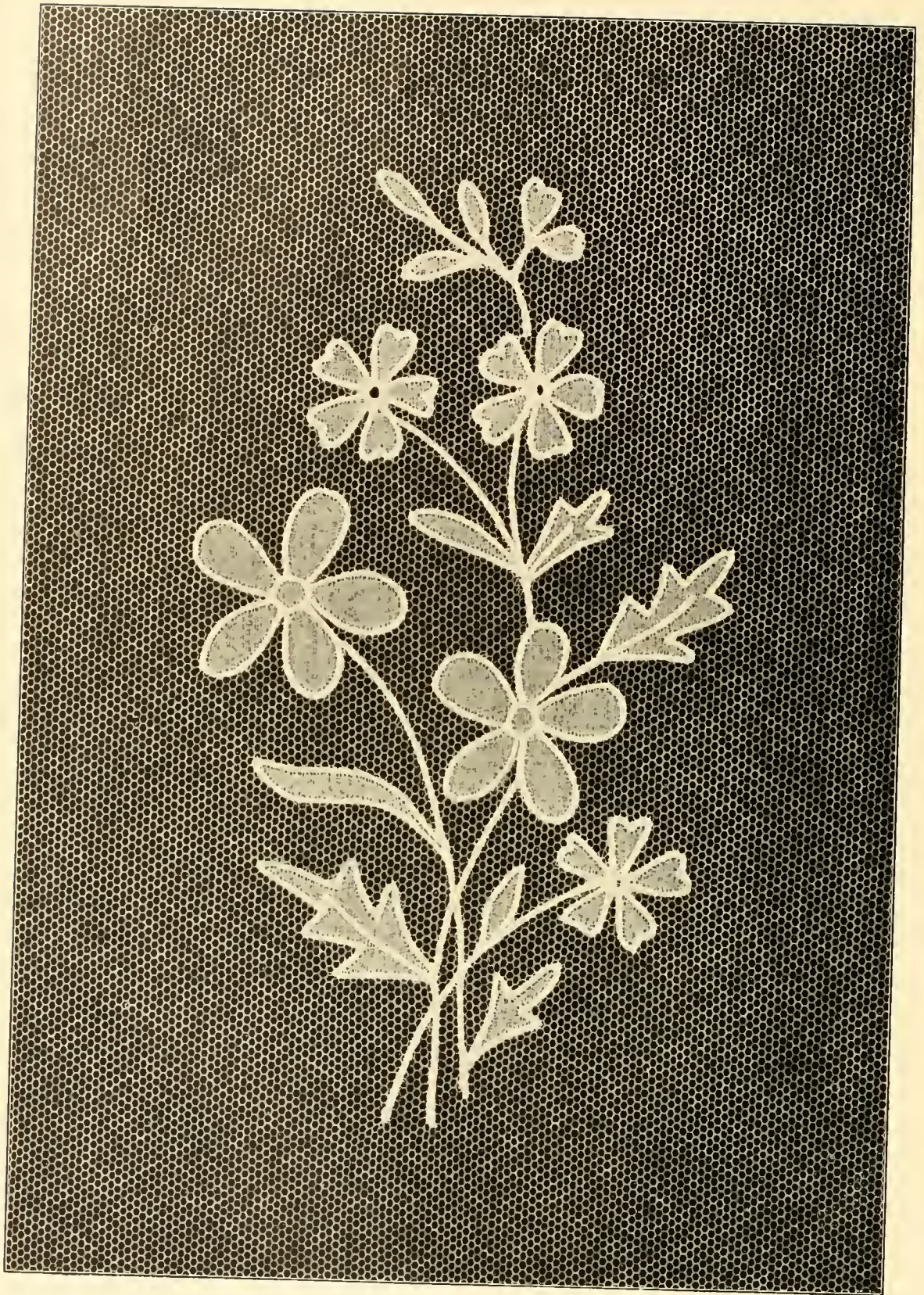
After the cording is finished, cut the crinoline away from the back, as close to the stitching as possible, but be careful not to cut a stitch.

Do not use an iron for pressing, but take three thicknesses of muslin, wet them in clean, cold water, and wring out partly, so that they will not drip. Spread them smoothly on a pine table, lay the work on it, velvet side up, draw it tight and perfectly straight and tack it

enough to keep it so. It is well to sew a strip of muslin all around the edge of the work, and put the tacks in this muslin. Do not take the work up until it is perfectly dry.

This appliqué may also consist of satin on satin, satin on cloth, cloth on cloth, or of baste, nainsook or bolting-cloth applied to net. If these materials are used, it is not necessary to employ the stiff linen, as the embroidery frame may be used, because the difficulty existing when velvet is used is absent in this case. When the embroidery frame is used, the stitching outlining the design must be done as each additional portion of the work is placed in the rings. This work is frequently used for hangings, dresses, cloaks, spreads, sash curtains and other household decorations. Fig. 2 shows a handsome cover made of appliqué of velvet on satin and embroidered in silk.

As you will notice in taking up this new series of embroidery, we have selected the most simple and best adapted for the first lesson. This offers the fewest difficulties, although we may say that practically no difficulties at all exist with the new method of embroidery once you have thoroughly mastered the use of the machine itself. As already explained in the other lessons, as soon as you have succeeded in learning how to cover the cord perfectly you may well say that you have conquered all the difficulties. Those who have attentively followed the instructions and have, therefore, succeeded in learning to control the movement of the embroidery frame, will appreciate the truth of these assertions. Everything else is simply instructions as to the preparation of the work and the order in which the various kinds should be taken up.



Appliqué on Net.

Net Appliqué

As a sequel to the preceding lesson and in order that you may better learn the slight difference of treatment between appliqué of velvet already shown and of other appliqué not made of that material, we now describe how to make net appliqué on a Singer Sewing Machine. The knowledge of this work will constitute a basis upon which to make combinations of various materials that may serve

Choose the material to be employed according to your own taste and to the object to which it is to be put. When it is to be used for cording jabots, ladies' gowns, or even neckwear, very handsome results may be obtained.

Stamp the design on the material that is to be used for the appliqué, then place this on the net, which must have a round mesh. The two materials must then be basted care-



Figure 1

as a groundwork for appliqué. The chief difference between net appliqué and that of velvet consists in the manner in which the materials must be prepared for work. When using net, use the hoop embroidery frame, and eliminate the stiff linen which is no longer necessary. The net may be embroidered in beautiful lace stitches, this form of the appliqué lending itself to many combinations that are both elegant and beautiful in effect.

fully together, and placed in the embroidery frame, care being taken to see that both are evenly and firmly spanned by the hoops. Outline the design twice with machine stitching as usual, covering all that part embraced by the frame, then proceed to cut away the cloth close to the stitching and outlining the pattern, leaving the net representing the appliqué uncovered as is shown in A, Fig. 1.

Now proceed to embroider the lace stitches

on the net. These may be varied at will by selecting those stitches best adapted to the design employed and best harmonizing with each figure of that design. Of course, the same figures must always contain the same

the leaves. This will be made plain to you if you will consult Fig. 1. When this part of the work is finished cord the outline of the design, using a five-strand cord for the purpose. If silk be not used, the cording and stitches may be done with a No. 00 needle, and No. 150 thread.

Fig. 2 shows a section of a panel. This elegant and artistic work is made of appliques of bolting-cloth on net. The handsome sprays of flowers that form the design are of light cream-colored bolting-cloth adorned with a combination of artistic lace stitches which we shall describe later, and appliquéd on white net. This produces an effect of charming elegance and admirable simplicity.

The process is the same. The design is stamped upon bolting-cloth. This is laid smoothly on the net, held in place by a basting stitch and then spanned by the rings, the outline being again followed by the machine stitching. Cut the bolting-cloth out of those parts of the design to be filled in with the lace stitches. Now fill in the open spaces and cut the bolting-cloth close to the machine stitching outlining the design, leaving the figures of the latter uncovered and standing out from the net.

The outlines should now be corded. Begin this by first cording the stems and branches, as these usually terminate in the leaves and flowers. This enables you to cover the joining more easily.

Here you have a work that unites beauty and elegance with simplicity, and the ease with which this is done with the extraordinary Singer Sewing Machine method will enable you to finish scarfs, bed-spreads, and many other objects quickly and satisfactorily.



Figure 2

stitches, that is, all the petals of given flowers must be embroidered in the same stitches. Whatever stitch is selected for the stems must be used in all the stems, and that chosen for the leaves must again appear in all

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