The Artistic Touch LETTERING BOOK

by

RUTH E. FRANKLIN

C O P Y R I G H T

Copyright ©1987 Artistic Touch Publications, Ruth E. Franklin, Author.

All rights reserved, no part of this book may be reproduced in any form or by any means, except for embroidery work, as intended, without the written permission of the publisher.

Use for the production of templates, automatic machine tapes, jacard cards or floppy disk is specifically forbidden on the registered, copyright designs by Ruth E. Franklin contained in this book without written permission and compensation.

Printed in St. Louis, Missouri, United States of America

This book has been compiled over a period of fourty years by the author. All designs shown have been used in the embroidery business by the author and have proven to be pleasing and desirable to the embroidery purchasing public.

Time studys contained in this book are based on the average time it takes the author to do the styles shown. Studys were also made on operators employed by the author. There is no guarantee express or implied that the reader will be able to embroider the styles in the time stated.

Do you agree?

1. It makes no difference what kind of lettering I use for embroidery work . . . the public don't know the difference any way!
2. A two inch letter is a two inch letter no matter what style, therefore, all two inch letters should be the same price!
3. I can just use my handwriting style for doing script lettering . . . it will look O.K.!
4. If I just stick to one style of block letters and one style of script letters, I won't have any problems!
5. A three inch letter is 1/3 larger than a two inch letter, so I will just charge 1/3 more for them!
6. O.K. so I don't always get square corners on my block letters and the width kinda varies and my spacing may not be perfect, but who is going to notice?
7. Why should I bother making embroidered samples for my customers to see? They know what embroidered lettering is supposed to look like!
8. I don't have time to worry about style & balance when I make patterns, no one will notice!
9. The idea is to get the lettering on the garment as fast as possible, there is no reason for me to be concerned about style & finesse . . . I probably won't ever see the customer again any how!
10. I don't need to worry about making time studys to figure my prices . . . I can just guess at what to charge!

IF YOU AGREE WITH ANY OF THE STATEMENTS ABOVE . . . You will not be sucessful in the embroidery business!

In the following pages of this book I will try to show you why!

Ruth E

L E T T E R I N G & A R T W O R K

In all of my years in the embroidery business, my best advertisement has been from my satisfied customers and from the work I have produced itself. I have had customers come from all over the United States who told me they saw a job that I had done and asked the person wearing it where they had it done.

Is the reason behind this just because I do good embroidery work? Yes, that is part of the reason, but . . . the real reason is that I do great artwork! All embroidery work starts with the artwork and if you are not particular at that stage of the game, everything that follows don't mean a thing. You have to add style & finesse to your work or you will always be just mediocre.

A professional embroidery artist must have the ability to do every kind of lettering well. Above all, the artist who hopes to win top-flight rating in his profession must know lettering so thoroughly that he is able to adapt existing styles to each particular job and also, when the occasion demands, create what appears to be a new lettering style.

The beginner is usually surprised at the tremendous amount of different styles that are used in lettering. Lettering, when used correctly, by itself can create almost any desired impression, express an idea, and even lend distinction to your work. It can suggest quality, charm, action, speed, beauty, dignity, character, etc. Lettering can be made to fit awkward shapes and spaces. It should carry the message to the reader in the simplest and most pleasing manner. The good lettering artist thinks not only of the shapes of the letters but concentrates on the most effective and practical use of the letters and the idea intended to be conveyed by the words which the letters spell.

Only the professional with lots of experience should try to design new lettering styles, you are better off to use existing styles until you really know what you are doing.

Lettering is an art. The student must appreciate that people are able to tell immediately when the spacing is wrong or lettering is out of balance. I caution every person learning to be an embroidery artist to set a high standard for himself so that your work will have a professional look to it.

I shall endevor to explain in a simple manner the things that give lettering style, action, character, etc. In addition to the shape of the letter, I place special importance on the white space around the letters themselves. This helps spacing and legibility. Extra care to secure the correct weight & proportion gets more style and character into the lettering. If you don't get your spacing right and the heavy strokes aligned properly and about the same width, it can really be seen when you stand back from the work and look at it. When you are working at the machine and looking at the work closely, don't ever forget that the finished product will be viewed from a distance.

On the following page you will find two examples. Note the individual strokes in examples number 1 and 2; also note the white spaces in and around the letters to which the small arrows call attention in these examples.

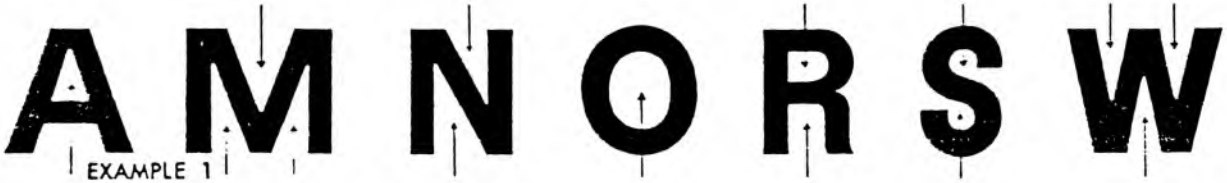
Most students try to use styles that can be done easily, avoiding the styles that look difficult. One should use the style of letter that fits the job regardless of how difficult it may be to execute. Most customers are more than willing to pay a slightly higher price for a lettering style that adds style & finesse to the work.

First decide on the style you will use, sometimes you will use several on the same garment. Then decide on how it is to be layed out. Most beginners seem to think that when the lettering is to be in an arch, the letters

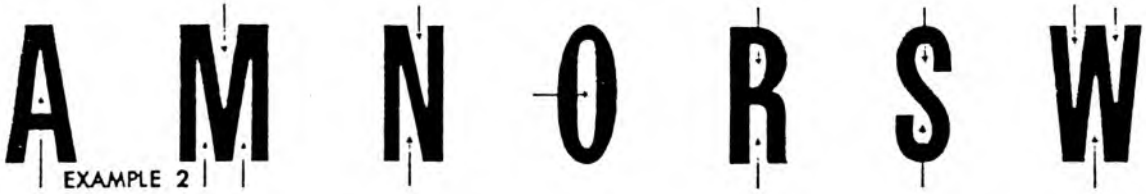
should still be drawn going straight up & down . . . wrong! The letters stay the same shape, you just arrange them into the arch. (See example number 3)

After you have decided on the styles of lettering to be used & the sizes, draw lines for your layout on a piece of tracing paper. Start tracing the top line of letters. Start at the center & work out to each side. Complete all lines of lettering on this piece of paper . . . then, check to see that your spacing & "air" is right. Generally, you will find that all of the lines of lettering are not balanced correctly. Fold each line of lettering in half so that you have the center line for each line, then re-trace the pattern onto a second sheet of tracing or pattern paper making sure to place the center of each line of lettering in the center of the new paper. Be sure you don't get your pattern too large for the smaller garments in the order. If you try to keep patterns for shirts & jackets no wider than 14" and no higher than 12" you should not have any problem.

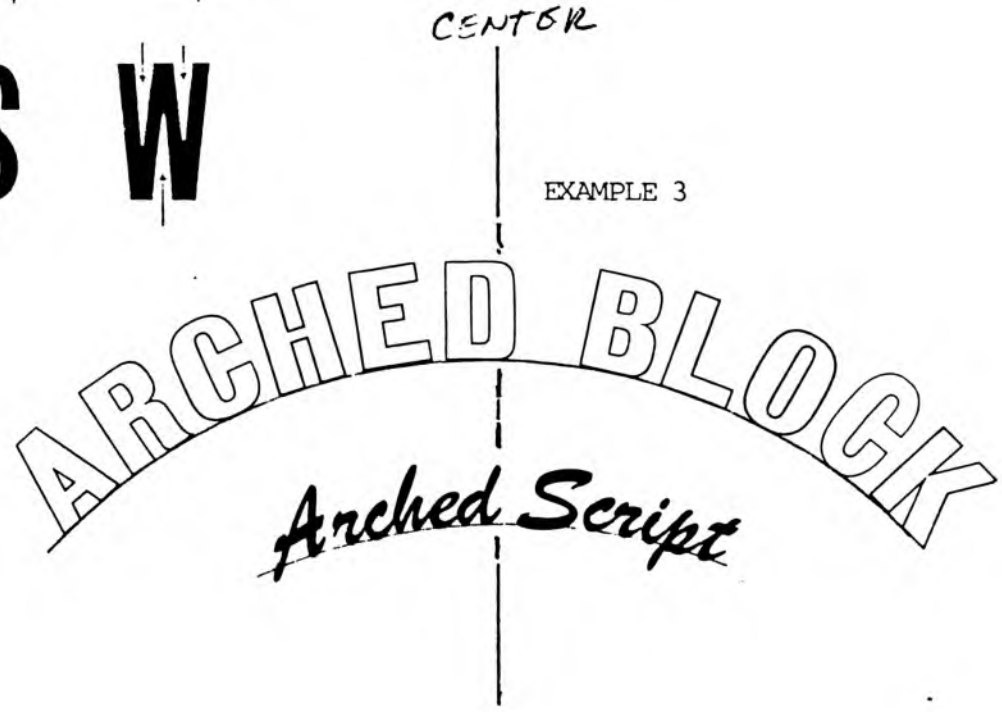
CAREFUL SPACING



EXAMPLE 1



EXAMPLE 2



EXAMPLE 3

EXAMPLE 4

EXAMPLE 5

Company

EXAMPLE 6

Stylish

Administration

EXAMPLE 7

Advertising

EXAMPLE 8

Advertising

Penmanship

EXAMPLE 9

Spend Your Vacation in

ST. LOUIS MO.

EXAMPLE 12

Woman's Home

Companion

EXAMPLE 13

For Your Daughter's Wedding Gift

Monogrammed Towels

EXAMPLE 10

Something more than beer...a tradition

EXAMPLE 11

Budweiser

Is lettering always supposed to be lined up on a straight line? Not necessarily. Notice example number 4 is set on a wavey line and example number 5 is not straight, yet this is the way they should be for the message they are sending.

In examples number 6 through 13, notice how the style of lettering used matches the word to complete & compliment the message. In examples 10,11,12 & 13, notice the different styles of lettering used to compliment each other.

There are many alphabets shown on the following pages and each style has character and indivuality when used intelligently. There can be many variations of weight and proportions not only in the letters themselves but in the serifs and other parts of the letters. With each of the alphabets the capitol letter is shown with the lower case letters in the size best suited for that size capitol, but . . . you can at times use a larger size lower case letter providing that the wording looks good and is in balance. As a general rule, the long strokes on the lower case "t" & "b" should never be any taller than the capitol letter. Can you use different capitol letters with other lower case letters? Certainly, and I have shown an example of this in example number 14 below. The capitols are straight roman and the lower case is slanted roman.

EXAMPLE 14

Madison Square Garden

New York City

It is impossible to overstress the importance of spacing because spacing is absolutely necessary to make lettering legible and interesting. Mechanically measuring the space between letters seldom gives good spacing. When I told a friend in the business that I was going to do this book, he suggested that I place dots between the letters to line them up by, I didn't have the heart to tell him that was probably the worst thing I could do to someone who is trying to learn to do lettering correctly.

Spacing should be done with feeling, inasmuch as two straight letters like "N" and "I" should not be as close together as "N" and "O". The contrast between the straight letter and the curve of the "O" makes its own separation.

Compact or condensed lettering spacing is most important as the white spaces show prominently and unless correctly done will ruin legibility. A good lettering artist takes advantage of every shape and thickness when working on condensed letters. If the beginner wants to give himself a test he could do no better than to take some long word and make it fit a short space without reducing the height of the letters or making them too "skinny."

When you are working on the machines, it is important to follow the pattern as closely as possible. Artwork drawn by the best of artist can be ruined by "sloperators" who don't give just as much attention to spacing as the artist. Try to be just as much of an artist when you are sitting at the machine as when you are at the drawing board.

When doing script lettering, the most important thing to watch is in making the connecting strokes. No matter how heavy or light the letters are, the same general stroking must be followed. If you are doing a word like "Jackpot" the down stroke on the "J", "k", "p" and "t" must all be on the same slant or it will look terrible. When done correctly, script lettering is easy to do and produces a very pleasing effect.

Script lettering can be used to say many things, "Alexi" is very feminine while "Brush script" is very masculine. "George's Moving & Storage Co." embroidered on the back of work shirts with "Alexi" script would look just as dumb as "Rosemary's Florist" done in "Brush" script. "P.T. Barnham", "Playbill" and "Gay Ninety's" denotes gayity and "Cooper" or "Halo" staggered could be used for a clown. Don't get in the habit of just using a few of the alphabets, look through the book for the right alphabet to fit each job that you do.

I am sure that you have noticed as you look at the different styles, some of them take less than a page for the full upper & lower case alphabet while others take three pages . . . yet all of the alphabets in this book are two inches high. Many shops really do think that if a letter is two inches high all two inch letters should cost the same price, if you think this, you are on your way to putting yourself out of business. Each alphabet is different and must be priced differently. On the following page, I have compiled a chart that tells you the average length of time that it takes to do the upper & lower case letters of each alphabet either on the chain-stitch machine or on the satin-stitch machine. I can not tell you what price to charge because prices vary all over the country. If you can check with other shops in your area and find out how much they charge for a 2" block letter (Headline block) you can then figure how much per minute your machines should produce. Then by using that figure, you can use my chart to decide what prices you will charge for all of the other styles. You say the only other shop in town is charging much less than the chart says you should be charging? Well . . . I say just sit back & wait for them to go out of business because they can't last long without charging prices where they can make a profit. Along with that, they will soon learn that you are charging more and doing better work than they do and they will start raising thier prices. I have always found that quality and service is what brings customers back, low price will get them there once, but poor quality and poor service always goes with low prices, so if you stubornly maintain your quality and service, you will find in the long run those two things are more important to customers than low price.

Until you have every available piece of wall space in your shop covered with an embroidered sample, you don't have enough! You must have actual samples for people to see. I have notebooks on the counter with all of the lettering styles embroidered in chainstitch and in satin stitch in many different colors. I also have many samples on the walls. I have all of the monogram styles in catalogs in different sizes and different colors. I like having people tell me they would like to spend a day in the shop looking at all of the samples. It sure beats being asked if that is all I can do.

I hope the advice I have tried to give you in this book will help you to become one of the best embroidery artist in the world. I have never lost interest in the embroidery business in the fourty years that I have been doing it. It is said that a person is lucky when he wakes up in the morning and has a job to go to, he is doubly blessed if he likes doing that job as much as I always have. Best of luck to you.

T I P S T O S A V E Y O U T I M E & M O N E Y !

1. When you perforate your patterns, use a 12" X 12" square of white scrim felt under the paper. It is easy to handle, light color so you can see what you are doing and it is inexpensive and available from Troy Thread Co.
2. Purchase a "pounce wheel for perforating your patterns. Yes, it can be done with a straight pin and it can be done on the machine, but a "pounce wheel" with the swivel action is the best & easiest way.
3. For small orders, <u>there is a machine that can be used to make perforated patterns.</u> It is the "Thermo-Fax Secretary" copying machine made by 3M Co. They can be purchased for around $50.00 each if you watch the classified ads in your local neswpaper. They make rotten copys but they are great for making stencils for duplicating machines, and what is a perforated pattern? . . . a stencil, of course! Along with the machine, you will also need to purchase "Thermal Stencils". The ones I use are made by the "Heyer Co" in Chicago, Ill. If enough of you start using these machines, Troy Thread Co. will start stocking the stencils for you. All you need to do to perforate a pattern on this machine is draw your design on an ordinary piece of paper with a lead pencil (the lead must be there in order for the machine to work) insert your drawing between the stencil sheet & the backing sheet of the thermal stencil and place it in the machine. It takes about 5 seconds for the machine to make the stencil. You can stamp about five shirts before the stencil starts tearing up, more if you are very careful. This is the best time saver I have ever found!
4. In order to operate an embroidery shop, <u>you need a copy machine just as much as you need sewing machines.</u> When you get yours, be sure that it has the capability to do enlargements & reductions, preferably on a sliding scale. I used to spend hours either doing enlargements by hand or I would spend a fortune doing it photographically, to me, the copy machines that enlarge & reduce are the best invention for the embroidery business since they hooked the sewing machines up to electricity!

ARTISTIC TOUCH TIME STUDYS
for
CHAINSTITCH LETTERING

These time study charts will tell you the average length of time that it takes an experienced operator to do each lettering style shown in the Artistic Touch Lettering Book. Preparation time and machine problems are not figured into the price, just actual machine time.

As you can see by the chart, it takes an average of one minute to produce Headline Block letters. This is the style that you should base your prices on. Find out what shops in your area are charging for this style lettering & that is all you need to know.

If you find they are charging $1.00 per letter for Headline Block . . . that means your machines should produce $60.00 per hour, or $1.00 per minute. This is the figure that you will base the rest of your prices on. Lettering styles that take two minutes to do must then be charged at $2.00 per letter and those that take three minutes must be charged at $3.00 per letter. If you do not figure separate prices for each size letter in each style . . . you can end up losing your shirt!

How should you charge for designs? There is really no absolute way to figure prices for designs. On average, a two inch headline block letter contains one square inch of embroidery. Therefore if you charge $1.00 per letter for Headline Block, you should charge $1.00 per square inch for designs done in one color, $1.25 if there is two colors etc. Depending on how intricate the design is, you can charge additional.

If you are going to bid on doing a large quantity of designs, you should always do one first and figure out how much time it takes to do it and charge accordingly. I believe the embroidery business is the only one I have ever ran across where the people operating the businesses have no idea of what there prices should be, I hope I have taken some of the guess work out of embroidery pricing with this book. Embroidery work is a professional skill and the customer should realize that cheep prices are a thing of the past. If you are not careful in figuring your prices, you will find yourself working long hours for minimum wages . . . is that why you put all of your time and money and effort into learning your skill? I hope not!

CHAINSTITCH LETTERING TIME STUDYS

The number shown in the square is the number of letters an experienced operator can do in one hour. To arrive at your price to charge per letter, Divide your hourly rate needed by number of letters in square . . . that will be the price per letter. EXAMPLE: 2" Headline block $60.00 per hour divided by 60 equals $1.00 per letter.

STYLE NUMBER	STYLE NAME	1"	1½"	2"	2½"	3"	3½"	4"	4½"	5"
#1	HEADLINE BLOCK	70	70	60	50	42	37	30	25	21
#2	RUTH'S MONOGRAM BLOCK	70	70	60	50	42	37	30	25	21
#3	GOTHIC BLOCK upper case	70	70	60	50	42	37	30	25	21
#3	Gothic Block lower case	70	70	60	50	42	37	30	25	21
#4	HELVETICA BLOCK upper case	70	70	60	50	42	37	30	25	21
#4	HELVETICA BLOCK lower case	70	70	60	50	42	37	30	25	21
#5	FULL ATHLETIC BLOCK	60	60	50	42	37	30	25	21	18
#6	HALO BLOCK	60	60	50	42	37	30	25	21	18
#7	ROMAN LIGHT BLOCK upper case	60	60	50	42	37	30	25	21	18
#7	ROMAN LIGHT BLOCK lower case	60	60	50	42	37	30	25	21	18
#8	ROMAN BOLD BLOCK upper case	60	60	50	42	37	30	25	21	18
#8	ROMAN BOLD BLOCK lower case	60	60	50	42	37	30	25	21	18
#9	ROMAN CONDENSED BLOCK upper	60	60	50	42	37	30	25	21	18
#9	ROMAN CONDENSED BLOCK lower	60	60	50	42	37	30	25	21	18
#10	ROMAN SLANTED upper case	60	60	50	42	37	30	25	21	18
#10	ROMAN SLANTED lower case	60	60	50	42	37	30	25	21	18
#11	P.T.BARNHAM	60	60	50	42	37	30	25	21	18
#12	PLAYBILL upper case	60	60	50	42	37	30	25	21	18
#12	PLAYBILL lower case	60	60	50	42	37	30	25	21	18
#13	COOPER BLOCK upper case	42	37	30	25	21	18	16	14	12
#13	COOPER BLOCK lower case	60	60	50	42	37	30	25	21	18
#14	GRACE SCRIPT upper case	70	70	60	50	42	37	30	25	21
#14	GRACE SCRIPT lower case	70	70	60	50	42	37	30	25	21
#15	DIANA SCRIPT upper case	70	70	60	50	42	37	30	25	21
#15	DIANA SCRIPT lower case	70	70	60	50	42	37	30	25	21

(Do not use this chart for pricing monogramming, see charts in monogram book.)

NOTE: For satin-stitch lettering, I charge 50% more than chainstitch. Figure your price accordingly.

CHAINSTITCH LETTERING TIME STUDYS

The number shown in the square is the number of letters an experienced operator can do in one hour. To arrive at your price to charge per letter, Divide your hourly rate needed by number of letters in square . . . that will be the price per letter. EXAMPLE: 2" Headline block $60.00 per hour divided by 60 equals $1.00 per letter.

STYLE NUMBER	STYLE NAME		1"	1½"	2"	2½"	3"	3½"	4"	4½"	5"
#16	NEPTUNE SCRIPT	upper case	70	70	60	50	42	37	30	25	21
#16	NEPTUNE SCRIPT	lower case	70	70	60	50	42	37	30	25	21
#17	BRUSH SCRIPT	upper case	70	70	60	50	42	37	30	25	21
#17	BRUSH SCRIPT	lower case	70	70	60	50	42	37	30	25	21
#18	COMMERCIAL SCRIPT	upper case	70	70	60	50	42	37	30	25	21
#18	COMMERCIAL SCRIPT	lower case	70	70	60	50	42	37	30	25	21
#19	BANKER'S SCRIPT	upper case	70	70	60	50	42	37	30	25	21
#19	BANKER'S SCRIPT	lower case	70	70	60	50	42	37	30	25	21
#20	SOLAR SCRIPT	upper case	70	70	60	50	42	37	30	25	21
#20	SOLAR SCRIPT	lower case	70	70	60	50	42	37	30	25	21
#21	MURRAY HILL BOLD	upper case	70	70	60	50	42	37	30	25	21
#21	MURRAY HILL BOLD	lower case	70	70	60	50	42	37	30	25	21
#22	ARTISTIC SCRIPT	upper case	70	70	60	50	42	37	30	25	21
#22	ARTISTIC SCRIPT	lower case	70	70	60	50	42	37	30	25	21
#23	STRADIVARIUS	upper case	60	60	50	42	37	30	25	21	18
#23	STRADIVARIUS	lower case	70	70	60	50	42	37	30	25	21
#24	BERNHARD		70	70	60	50	42	37	30	25	21
#25	ALBUM SCRIPT	upper case	60	60	50	42	37	30	25	21	18
#25	ALBUM SCRIPT	lower case	70	70	60	50	42	37	30	25	21
#26	CANCELLARESCA	upper case	60	60	50	42	37	30	25	21	18
#26	CANCELLARESCA	lower case	70	70	60	50	42	37	30	25	21
#27	SNELL ROUNDHAND	upper case	60	60	50	42	37	30	25	21	18
#27	SNELL ROUNDHAND	lower case	70	70	60	50	42	37	30	25	21
#28	INVITATION SCRIPT	upper case	60	60	50	42	37	30	25	21	18
#28	INVITATION SCRIPT	lower case	70	70	60	50	42	37	30	25	21

(Do not use this chart for pricing monogramming, see charts in monogram book.)

CHAINSTITCH LETTERING TIME STUDYS

The number shown in the square is the number of letters an experienced operator can do in one hour. To arrive at your price to charge per letter, Divide your hourly rate needed by number of letters in square . . . that will be the price per letter. EXAMPLE: 2" Headline block $60.00 per hour divided by 60 equals $1.00 per letter.

STYLE NUMBER	STYLE NAME		1"	1½"	2"	2½"	3"	3½"	4"	4½"	5"
#29	SATURN SCRIPT	upper case	60	60	50	42	37	30	25	21	18
#29	SATURN SCRIPT	lower case	70	70	60	50	42	37	30	25	21
#30	JULIET SCRIPT	upper case	60	60	50	42	37	30	25	21	18
#30	JULIET SCRIPT	lower case	70	70	60	50	42	37	30	25	21
#31	PALACE SCRIPT	upper case	60	60	50	42	37	30	25	21	18
#31	PALACE SCRIPT	lower case	70	70	60	50	42	37	30	25	21
#32	BALMORAL SCRIPT	upper case	50	50	42	37	30	25	21	18	16
#32	BALMORAL SCRIPT	lower case	60	60	50	42	37	30	25	21	18
#33	ALEXI COPPERPLATE	upper case	50	50	42	37	30	25	21	18	16
#33	ALEXI COPPERPLATE	lower case	60	60	50	42	37	30	25	21	18
#34	Artistic Monogram	upper case	60	60	50	42	37	30	25	21	18
#34	Artistic Monogram	lower case	70	70	60	50	42	37	30	25	21
#35	ARTISTIC FINESSE	center	50	50	42	37	30	25	21	18	16
#35	ARTISTIC FINESSE	right	50	50	42	37	30	25	21	18	16
#35	ARTISTIC FINESSE	left	50	50	42	37	30	25	21	18	16
#36	GREEK ALPHABET		60	60	50	42	37	30	25	21	18
#37	TRADING POST		50	50	42	37	30	25	21	18	16
#38	GAY NINETY'S		50	50	42	37	30	25	21	18	16
#39	TUSCON GRAILLE		50	50	42	37	30	25	21	18	16
#40	OLD ENGLISH	upper case	42	42	37	30	25	21	18	16	14
#40	OLD ENGLISH	lower case	50	50	42	37	30	25	21	18	16
#41	ENGRAVERS OLD ENGLISH	upper	42	42	37	30	25	21	18	16	14
#41	ENGRAVERS OLD ENGLISH	lower	50	50	42	37	30	25	21	18	16
#42	ARTISTIC CURLEY Q		60	60	50	42	37	30	25	21	18
#43	RICKSHAW	upper case	50	50	42	37	30	25	21	18	16

(Do not use this chart for pricing monogramming, see charts in monogram book.)

CHAINSTITCH LETTERING TIME STUDYS

The number shown in the square is the number of letters an experienced operator can do in one hour. To arrive at your price to charge per letter, Divide your hourly rate needed by number of letters in square . . . that will be the price per letter. EXAMPLE: 2" Headline block $60.00 per hour divided by 60 equals $1.00 per letter.

STYLE NUMBER	STYLE NAME		1"	1½"	2"	2½"	3"	3½"	4"	4½"	5"
#43	RICKSHAW	lower case	60	60	50	42	37	30	25	21	18
#44	SHANGRA LA		50	50	42	37	30	25	21	18	16
#45	SCIMITAR		50	50	42	37	30	25	21	18	16
#46	ANGLO	upper case	50	50	42	37	30	25	21	18	16
#46	ANGLO	lower case	60	60	50	42	37	30	25	21	18
#47	CARDINAL	upper case	50	50	42	37	30	25	21	18	16
#47	CARDINAL	lower case	60	60	50	42	37	30	25	21	18
#48	PICADILLY		70	70	60	50	42	37	30	25	21
#49	NEON		70	70	60	50	42	37	30	25	21
#50	ARTISTIC OLD ENGLISH		60	60	50	42	37	30	25	21	18
#51	CHARTER SCRIPT	upper case	70	70	60	50	42	37	30	25	21
#51	CHARTER SCRIPT	lower case	70	70	60	50	42	37	30	25	21

(Do not use this chart for pricing monogramming, see charts in monogram book.)

OTHER LETTERING SIZES AVAILABLE

This book is the "MASTER BOOK" and it contains all 51 lettering styles in the two inch size. I recommend that you add a copy machine capable of making enlargements & reductions to your equiptment, but if you don't have one, other sizes are available. Alphabets up to the 2" size are printed on 8½" X 11" paper, those over 2" are printed on 11" X 17" paper. The ones up to 2" are in three-ring binders, those over 2" are in boxes for easy storage. In the smaller sizes, three sizes may be on one page. When the size is increased fewer letters will fit on each page up to the sizes over 12 inches only have one letter on each page. Since most embroidery shops seldom have any need for sizes larger than 5 inch, you can purchase the complete set (1/4"-1/2"-3/4"-1"-1½"-2½"-3"-3½"-4" & 5") for a special rate of $500.00. The larger sizes may be purchased individually. I am sure you will find that having all of these alphabets in the needed sizes at your fingertips ready to just trace the patterns you need will save you what they cost many times over.

BOOK	SIZES IN BOOK	PAGES IN BOOK	PAPER SIZE PRINTED ON	BOOK PRICE
"A"	1/4-1/2-3/4-1"	184	8½" X 11"	$ 40.00
"B"	1½"	184	8½" X 11"	$ 40.00
"C"	2" (This master book)	246	8½" X 11"	$ 49.95
"D"	2½"	184	11" X 17"	$ 80.00
"E"	3"	184	11" X 17"	$ 80.00
"F"	3½"	329	11" X 17"	$ 150.00
"G"	4"	329	11" X 17"	$ 150.00
"H"	5"	329	11" X 17"	$ 150.00
COMPLETE SET "A""B""D""E""F""G""H"				$ 500.00

The larger sizes are available by individual alphabet. The charts on the following pages will show you how many pages are in each alphabet for each size. The price for these is .60¢ per page for up to 100 pages. Over 100 pages the price is .50¢ per page and over 1000 pages the price is .40¢ per page.

When placing orders be sure to include style number and style name.

LARGER SIZES LETTERING AVAILABLE

THIS CHART SHOWS THE NUMBER OF PAGES IN EACH ALPHABET IN EACH SIZE. You may purchase any complete alphabet in any size shown.

PRICES

up to 100 pages .60¢ per page
over 100 pages .50¢ per page
over 1000 pages .40¢ per page

STYLE NUMBER	STYLE NAME	STYLE CONTAINS	6"	7"	8"	9"	10"	11"	12"	13"	14"	15"	total
#1	HEADLINE	upper-lower # punc.	8	16	16	23	23	23	46	46	46	46	293
#2	RUTH'S MONOGRAM BLOCK	upper	5	9	9	13	13	13	26	26	26	26	166
#3	GOTHIC	upper-lower # punc.	12	24	24	35	35	35	69	69	69	69	441
#4	HELVETICA	upper-lower # punc.	12	24	24	35	35	35	67	67	67	67	433
#5	FULL ATHLETIC BOLCK	upper # punc.	8	14	14	21	21	21	42	42	42	42	267
#6	HALO BLOCK	upper lower # punc.	12	24	24	35	35	35	68	68	68	68	437
#7	ROMAN LIGHT	upper lower # punc.	10	15	15	21	21	21	43	43	43	43	275
#8	ROMAN BOLD	upper lower #	11	21	21	32	32	32	64	64	64	64	405
#9	ROMAN CONDENSED	upper lower # punc.	8	16	16	23	23	23	32	32	32	32	237
#10	ROMAN SLANTED	upper lower # punc	12	24	24	33	33	33	66	66	66	66	423
#11	P.T.BARNHAM	upper	3	6	6	12	12	12	26	26	26	26	150
#12	PLAYBILL	upper lower # punc.	8	16	16	23	23	23	32	32	32	32	237
#13	COOPER	upper lower # punc.	15	20	20	30	30	30	69	69	69	69	421
#14	GRACE SCRIPT	upper lower # punc.	15	20	20	30	30	30	68	68	68	68	417
#15	DIANA SCRIPT	upper lower # punc.	15	20	20	30	30	30	67	67	67	67	413
#16	NEPTUNE SCRIPT	upper lower # punc.	18	22	22	33	33	33	66	66	66	66	425
#17	BRUSH SCRIPT	upper lower # punc.	12	24	24	35	35	35	68	68	68	68	437
#18	COMMERCIAL SCRIPT	upper lower # punc.	15	20	20	30	30	30	67	67	67	67	413
#19	BANKER'S SCRIPT	upper lower	9	18	18	27	27	27	54	54	54	54	355
#20	SOLAR SCRIPT	upper lower	9	18	18	28	28	28	54	54	54	54	345
#21	MURRAY HILL BOLD	upper lower # punc.	12	24	24	35	35	35	67	67	67	67	433
#22	ARTISTIC SCRIPT	upper lower	9	18	18	27	27	27	54	54	54	54	355
#23	STRADIVARIUS	upper lower	9	18	18	27	27	27	54	54	54	54	355

STYLE NUMBER	STYLE NAME	STYLE CONTAINS	6"	7"	8"	9"	10"	11"	12"	13"	14"	15"	total
#24	BERNHARD SCRIPT	upper	12	15	15	18	18	18	26	26	26	26	200
#25	ALBUM SCRIPT	upper lower	9	18	18	27	27	27	54	54	54	54	355
#26	CANCELLARESCA	upper lower # punc.	15	22	22	33	33	33	66	66	66	66	422
#27	SNELL ROUNDHAND	upper lower # punc.	15	20	20	30	30	30	67	67	67	67	413
#28	INVITATION SCRIPT	upper lower	9	18	18	27	27	27	54	54	54	54	342
#29	SATURN SCRIPT	upper lower # punc.	15	20	20	30	30	30	67	67	67	67	413
#30	JULIET SCRIPT	upper lower # punc.	12	24	24	35	35	35	69	69	69	69	441
#31	PALACE SCRIPT	upper lower # punc.	15	20	20	30	30	30	70	70	70	70	425
#32	BALMORAL SCRIPT	upper lower # punc.	12	24	24	35	35	35	67	67	67	67	433
#33	ALEXI COPPERPLATE	upper lower # punc.	15	20	20	30	30	30	69	69	69	69	421
#34	ARTISTIC MONOGRAM	upper lower	8	12	12	18	18	18	27	27	27	27	194
#35	ARTISTIC FINESSE	center-right-left	15	20	20	35	35	35	78	78	78	78	472
#36	GREEK ALPHABET	upper	6	8	8	12	12	12	24	24	24	24	154
#37	TRADING POST	upper #	6	12	12	18	18	18	36	36	36	36	228
#38	GAY NINETY'S	upper # punc	7	13	13	20	20	20	40	40	40	40	253
#39	TUSCON GRAILLE	upper # punc.	10	13	13	20	20	20	40	40	40	40	253
#40	OLD ENGLISH	upper lower # punc.	12	24	24	35	35	35	70	70	70	70	445
#41	ENGRAVERS OLD ENGLISH	upper lower # punc.	12	24	24	35	35	35	69	69	69	69	441
#42	ARTISTIC CURLEY Q	upper	10	12	12	14	14	14	26	26	26	26	184
#43	RICKSHAW	upper lower # punc.	11	22	22	33	33	33	66	66	66	66	418
#44	SHANGRA LA	upper # punc	10	13	13	19	19	19	38	38	38	38	245
#45	SCIMITAR	upper # punc.	9	15	15	22	22	22	43	43	43	43	277
#46	ANGLO	upper lower # punc.	15	20	20	30	30	30	68	68	68	68	417
#47	CARDINAL	upper lower # punc.	12	24	24	35	35	35	68	68	68	68	437
#48	PICKADILLY	upper # punc.	10	13	13	19	19	19	38	38	38	38	245
#49	NEON	upper # punc.	9	15	15	22	22	22	43	43	43	43	277
#50	ARTISTIC OLD ENGLISH	upper	6	9	9	13	13	13	26	26	26	26	167
#51	CHARTER SCRIPT	upper lower punc.	10	19	19	29	29	29	57	57	57	57	363

#1 HEADLINE BLOCK

ABCDEFGHIJK

LMNOPQRST

UVWXYZ

2 INCH SIZE

1234567

8908?!:;

£$.- »«/

2

2 INCH SIZE

#3 GOTHIC BLOCK

ABCDEFG

abcdefg

123456

2 INCH SIZE

#2 RUTH'S MONOGRAM BLOCK

Designed by Ruth ®
©

2 INCH SIZE

HIJKLMN

hijklmn

7890&

2

OPQRSTU

opqrsuv

! ? $¢ - ‘ ’ —

3

6

2 INCH SIZE

#4 HELVETICA BLOCK

ABCDEF

WXYZ&?

wxyz!$

2 INCH SIZE

V W X Y Z

w x y z

4

2 INCH SIZE

7

GHIJKL

WXYZ

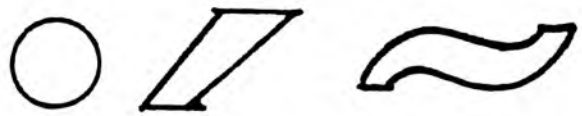
&?!£$

2

SIZE

MNOPQ

12345



3

2 INCH SI

GHJKL

abcdefg

(;) 1234

2

SIZE

MNOPQ

hijklmno

5 67890

2 INCH SIZE

RSTUV

pqrstuv

#5 FULL ATHLETIC BLOCK

ABCDEF

MNOPQ

WXYZ

2 INCH SIZE

GHIJKL

RSTUV

#6 HALO BLOCK

ABCDEF

RSTUV

67890

2 INCH SIZE

#7 ROMAN LIGHT BLOCK

ABCDE

WXYZ&

VWXYZ

FGHIJK

abcdefg

12345

2

2 INCH SI

LMNOP

hijklmn

6789

QRSTUV

opqrstu

#8 ROMAN BOLD BLOCK

ABCDE

TUVW

pqrstuv

FGHIJ

XYZ ab

wxyz·12

#9 ROMAN CONDENSED BLOCK

ABCDEFGHI!

JKLMNOPQR

STUVWXYZ&

abcdefghijkl

mnopqrstuvw

xyz123456789

2 INCH S

KLMN

cd efghi

3456789 0

3

2 INCH SIZE

OPQRS

jklmno

24

2 INCH

#10 ROMAN SLANTED BLOCK

ABCDE

QRSTU

lmnopqrstu

FGHIJK

VWXYZ

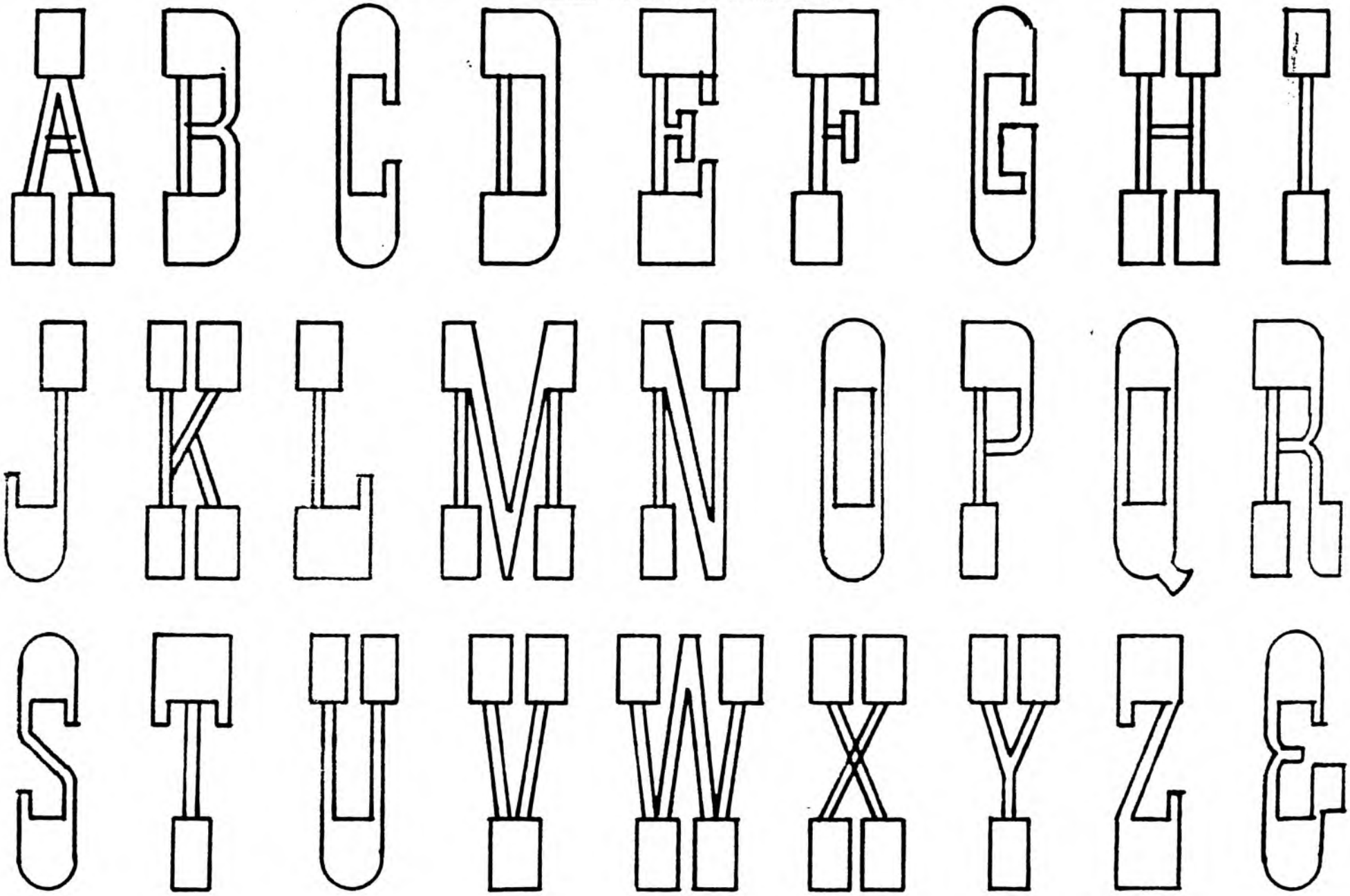
vwxyz!123!

LMNOP

abcdefghijk

456789&

#11 P.T. BARNHAM BLOCK



30

2 INCH S

#12 PLAYBILL BLOCK

ABCDEFGHIJK

VWXYZ abcdef

uvwxyz 12345

LMNOPQRSTU

ghijklmnopqrst

?! 67890 ; &

#13 COOPER BLOCK

ABCD

NOPQ

YZ&ab

2 INCH SIZE

EFGHI

RSTU

cdefgh

JKLM

VWX

ijklm

nopqrs

tuvwx

yz123

4 5 6 7 8

9 0 , $ ¢

! ?

#14 GRACE SCRIPT

ABCD

RSTUV

rstuvw

2 INCH

E F G H

W X Y Z

x y z & $ ¢

IJKLM

abcdefghi

NOPQ

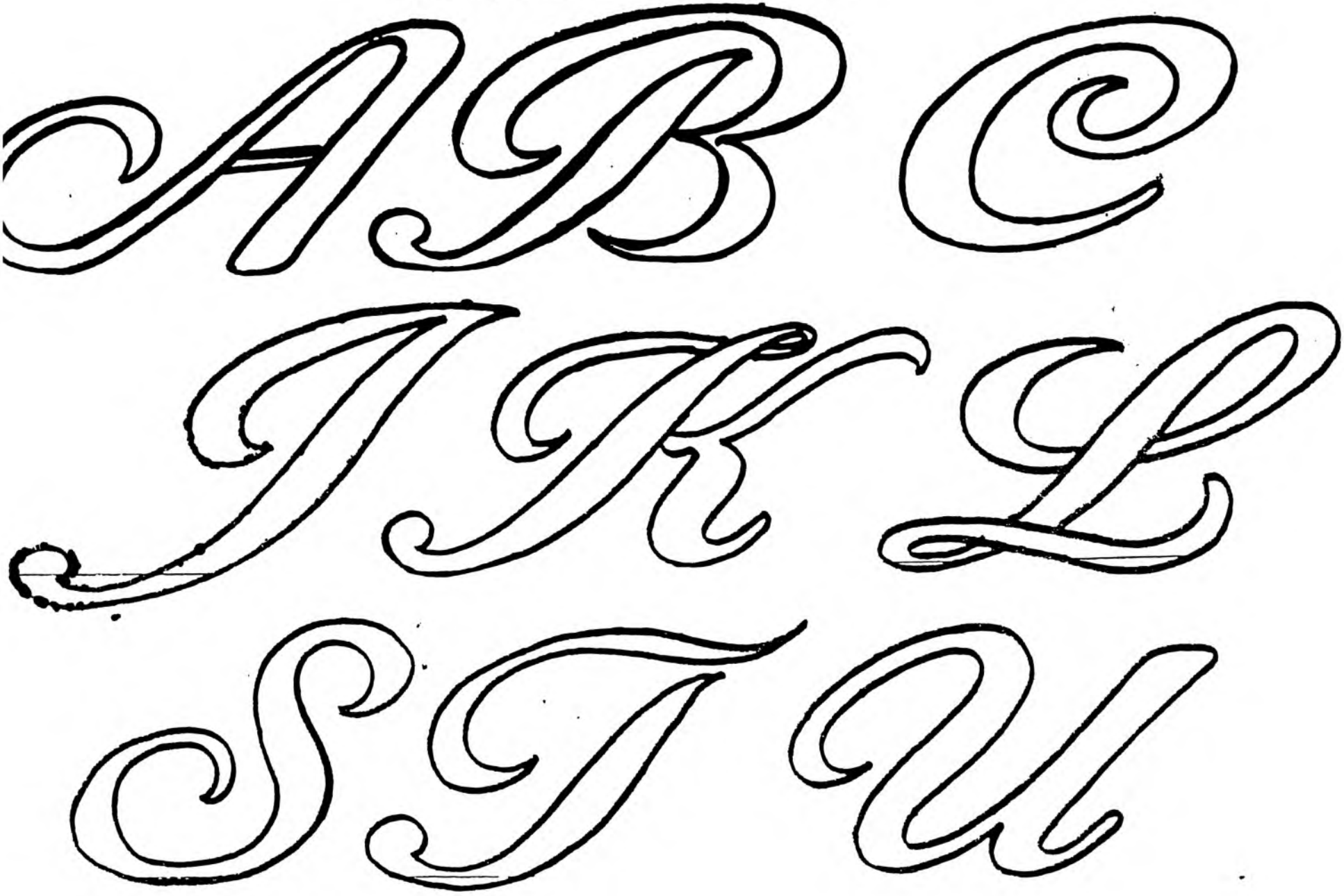
jklmnopq

1 2 3 4 5

6 7 8 9

0 ! ? : —

#15 DIANA SCRIPT



DEF

MNO

VWX

G H I

P Q R

Y Z!?

abcdefg

opqrstuv

12345

2 INCH SIZE

hijklmn

uvxyz ,ſc

67890:

#16 NEPTUNE SCRIPT

ABCD

EFGHI

JKL

MNOP

QRS

2 INCHES

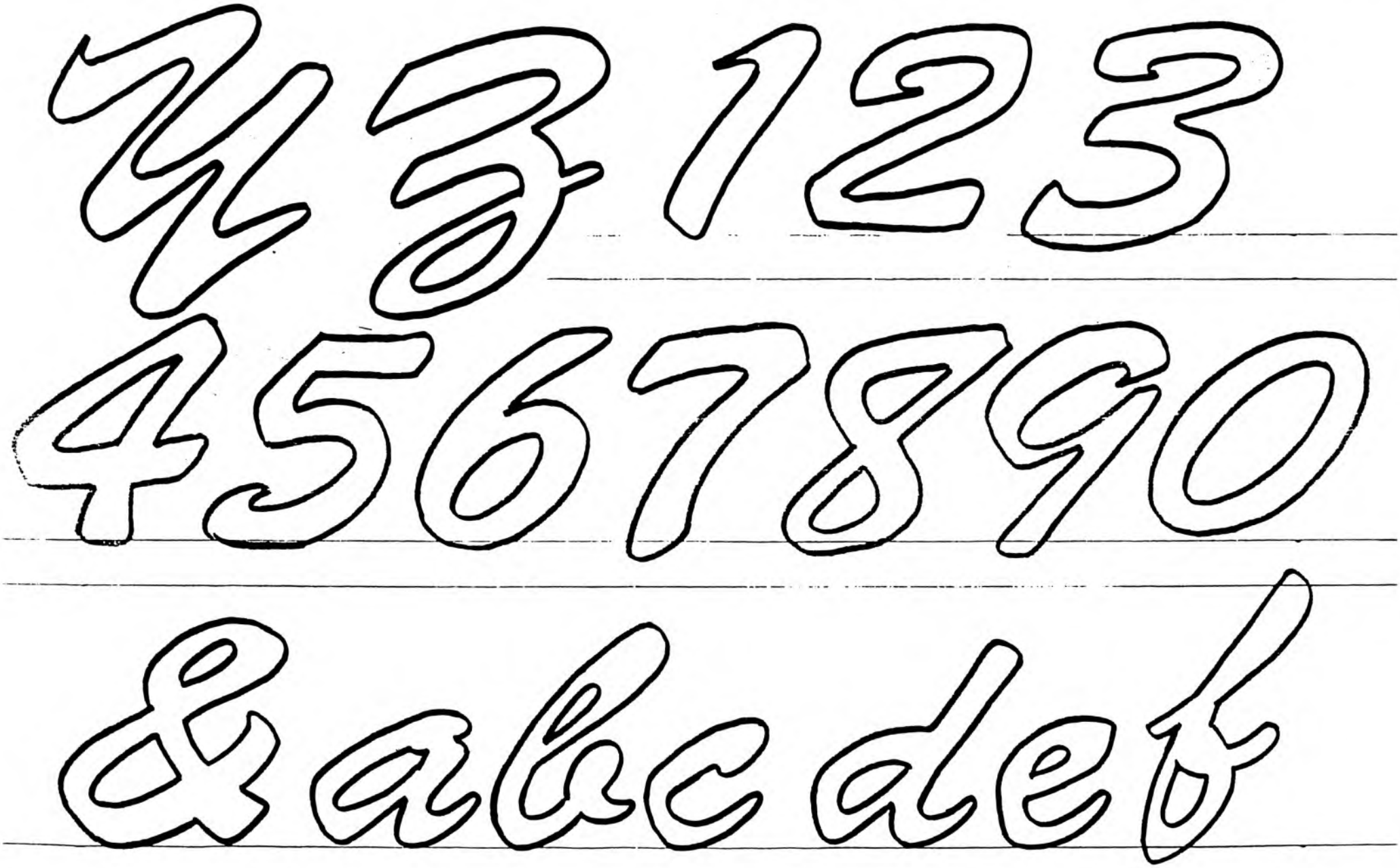
XYZ;:!?

12345

EFGH

MNOP

UVWX



2 INC SIZE

67890

&

abc

defghijk

2 INCH SIZE

lmnopqr

stuvw

xyz

#17 BRUSH SCRIPT

ABCD

IJKL

QRST

2 IN. SCTE

ghijklmn

opqrstuv

wxyz$¢!?

#18 COMMERCIAL SCRIPT

2 IN SIZE

D E F G

N O P Q

X Y Z

Straighten this & its elevated post to fit this page.

YL

H I J

R P T

2 IN SIZE

abcdefgh

ijklmnopq

rstuvwxyz

? ! ?

1 2 3 4 5

6 7 8 9 0

2 INCH

#19 BANKER'S SCRIPT

2 INCH SIZE

I J K L
X Y Z
u v w x y z

M.N O.P

abcdefg

4

2 INCH SI

#20 SOLAR SCRIPT

ABCDE

KLMNO

UVWXY

FGHIJ

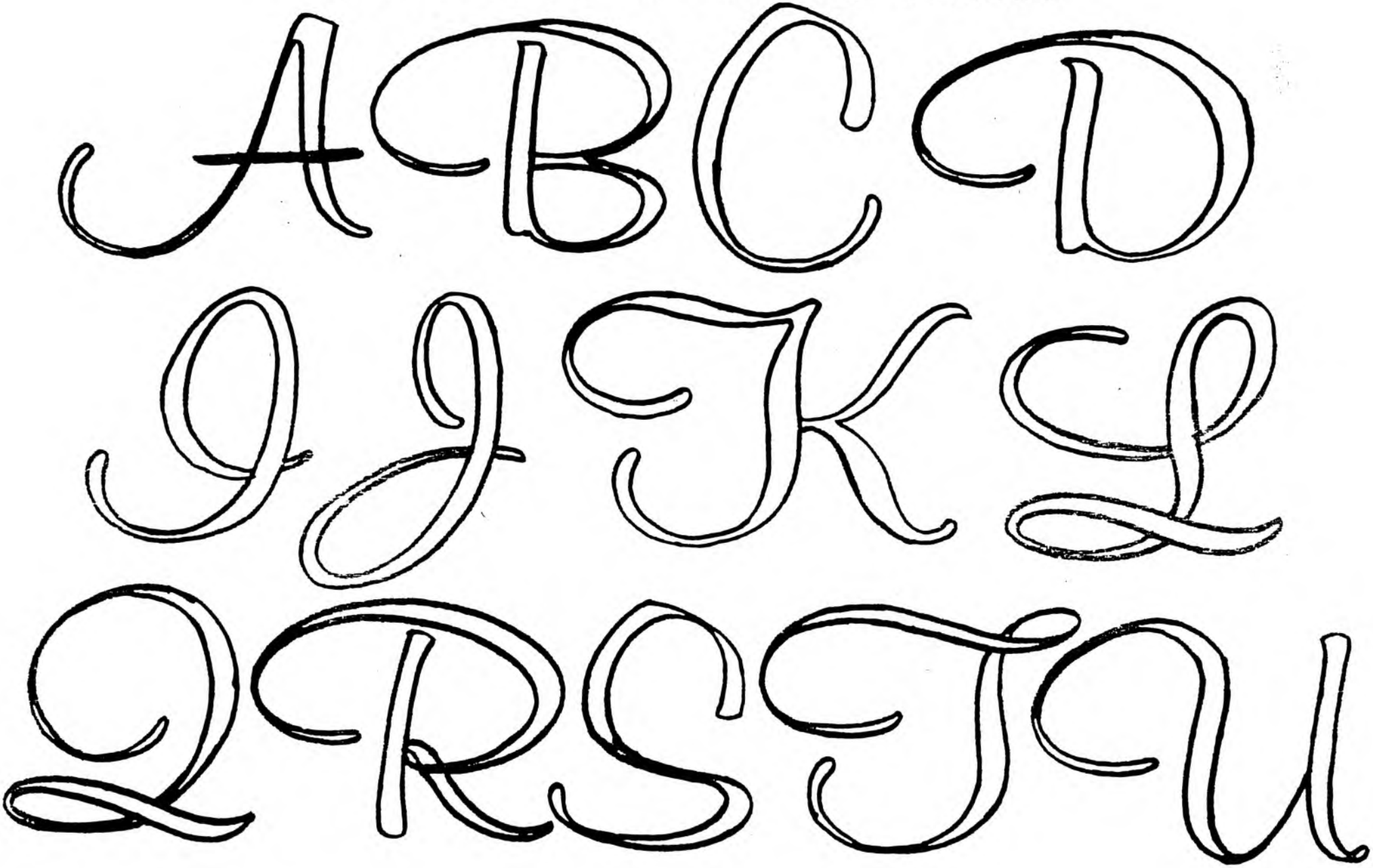
PQRST

UVWXYZ

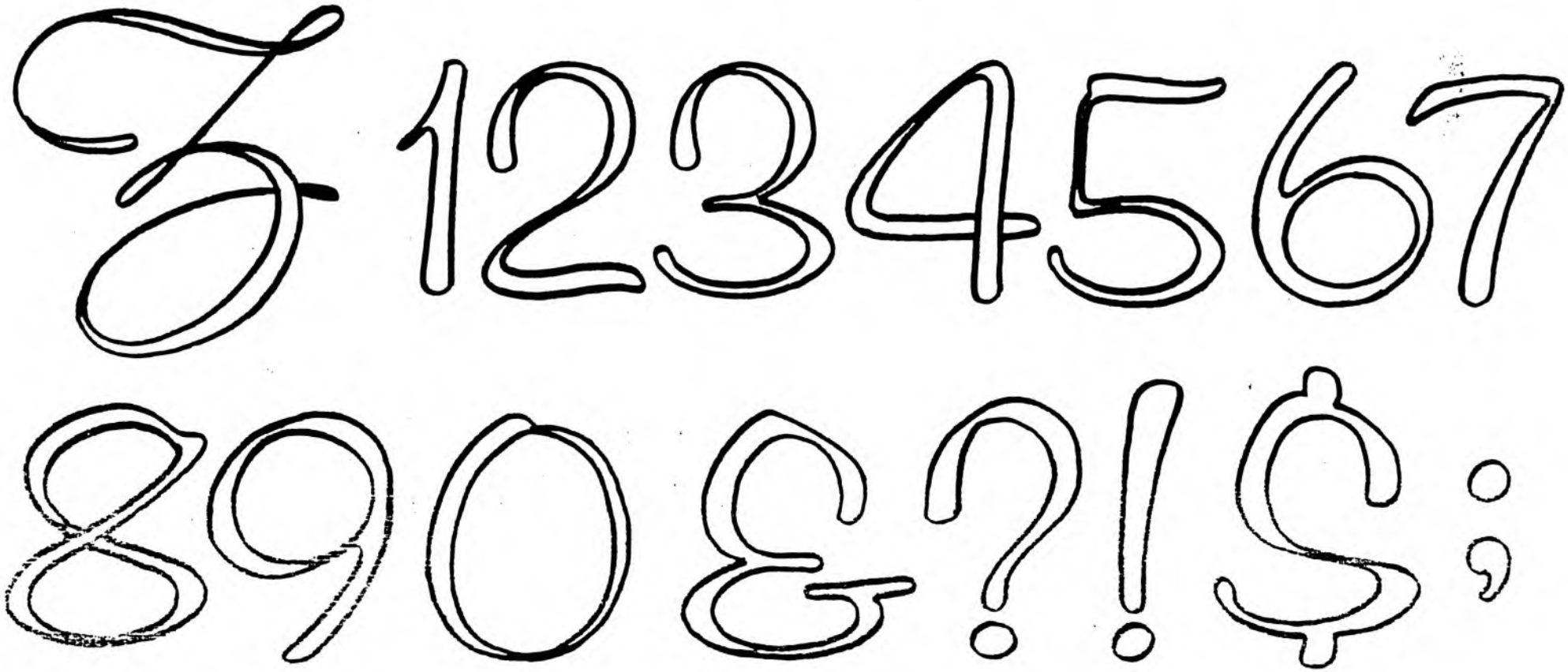
2 INCH

abcdefghi
jklmnopqr
stuvwxyz

#21 MURRAY HILL BOLD SCRIPT



2 INCH SIZE



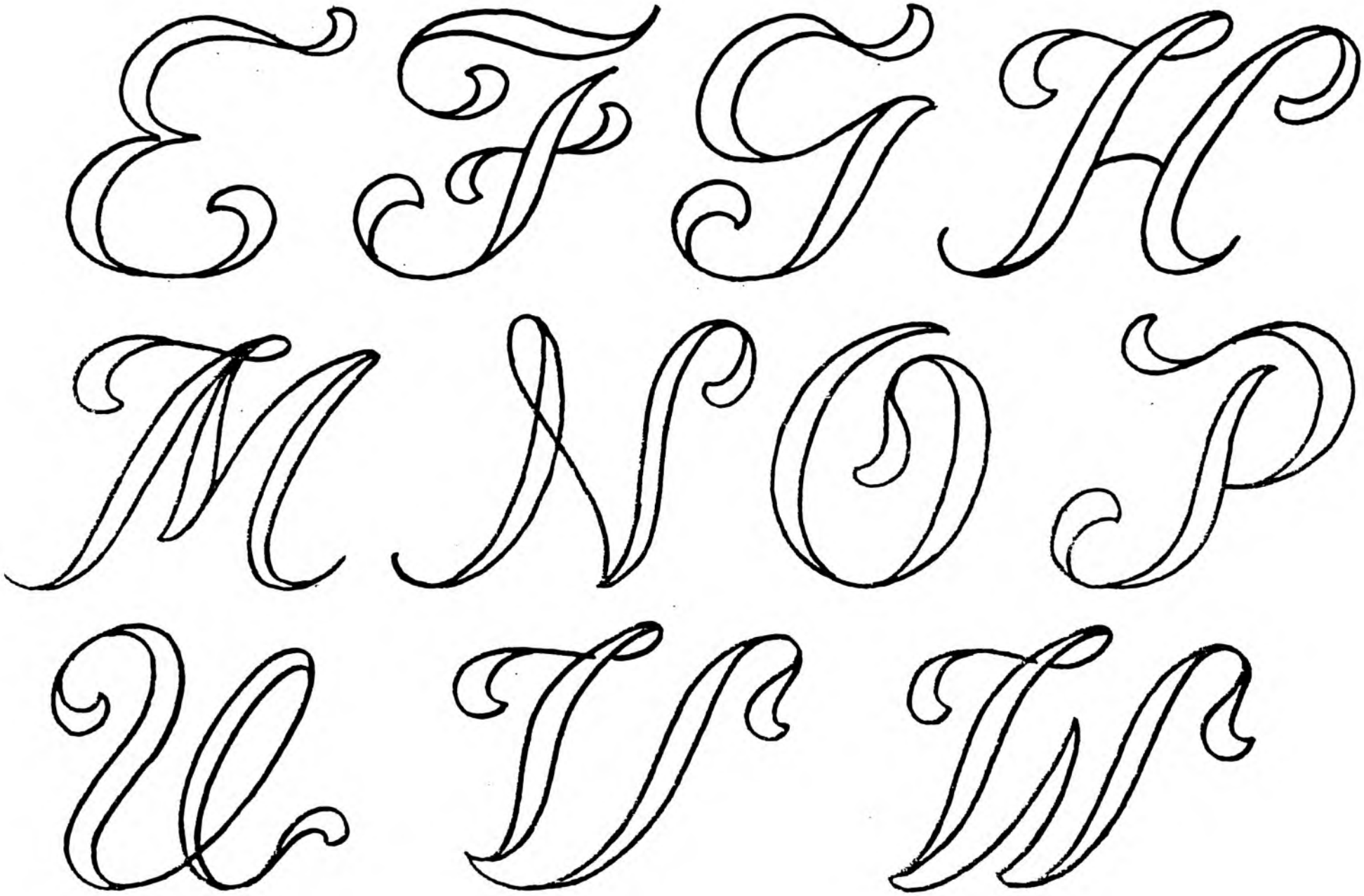
2 INCH SIZE

abcdefghij
klmnopqr
stuvwxyz

2 INCH SIZE

#22 "ARTISTIC" SCRIPT

2 INCH SIZE



2 INCH SIZE

X Y Z

abcdefghijkl

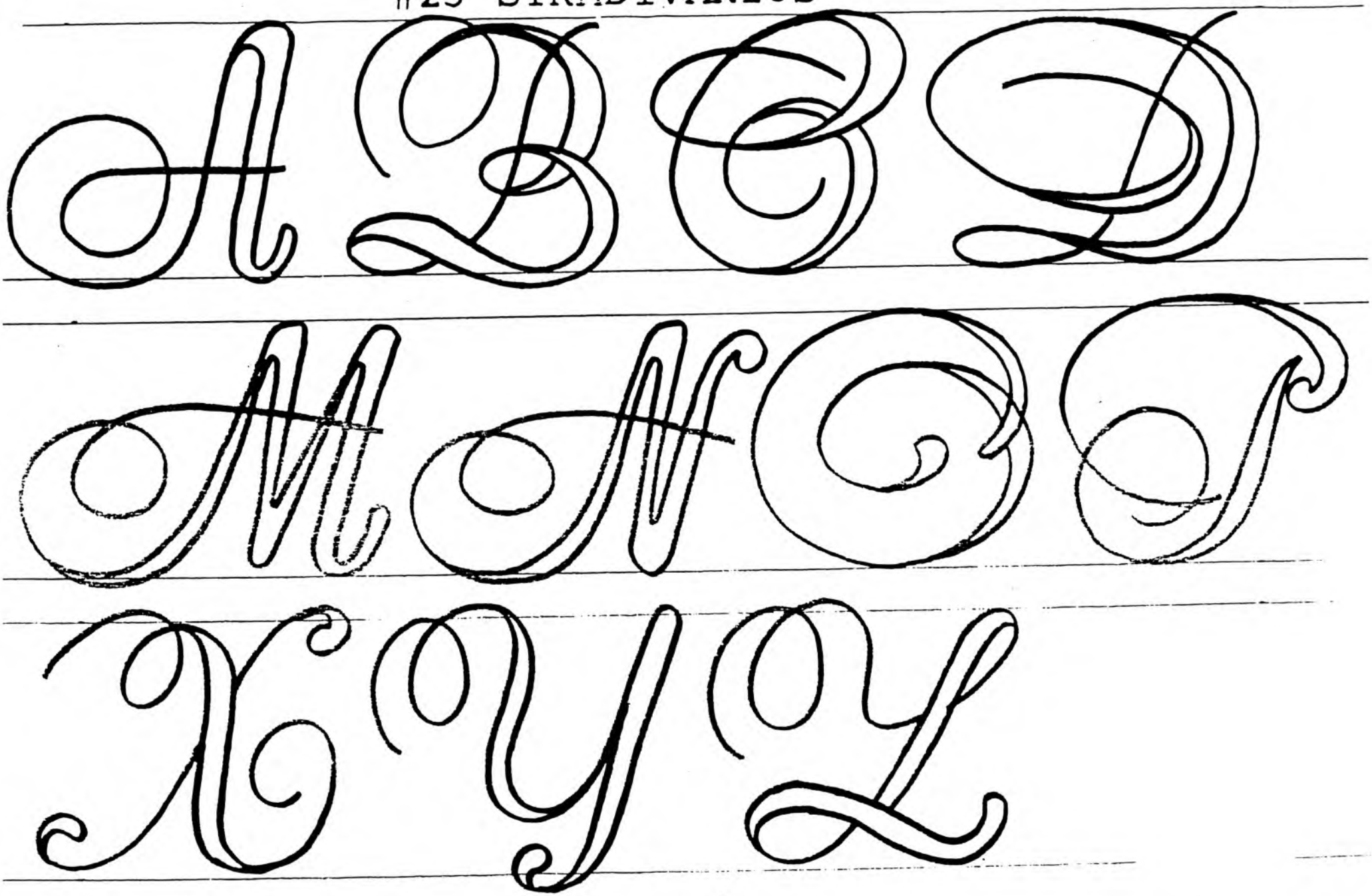
mnopqrs tu

2 IN SIZE

vwxyz

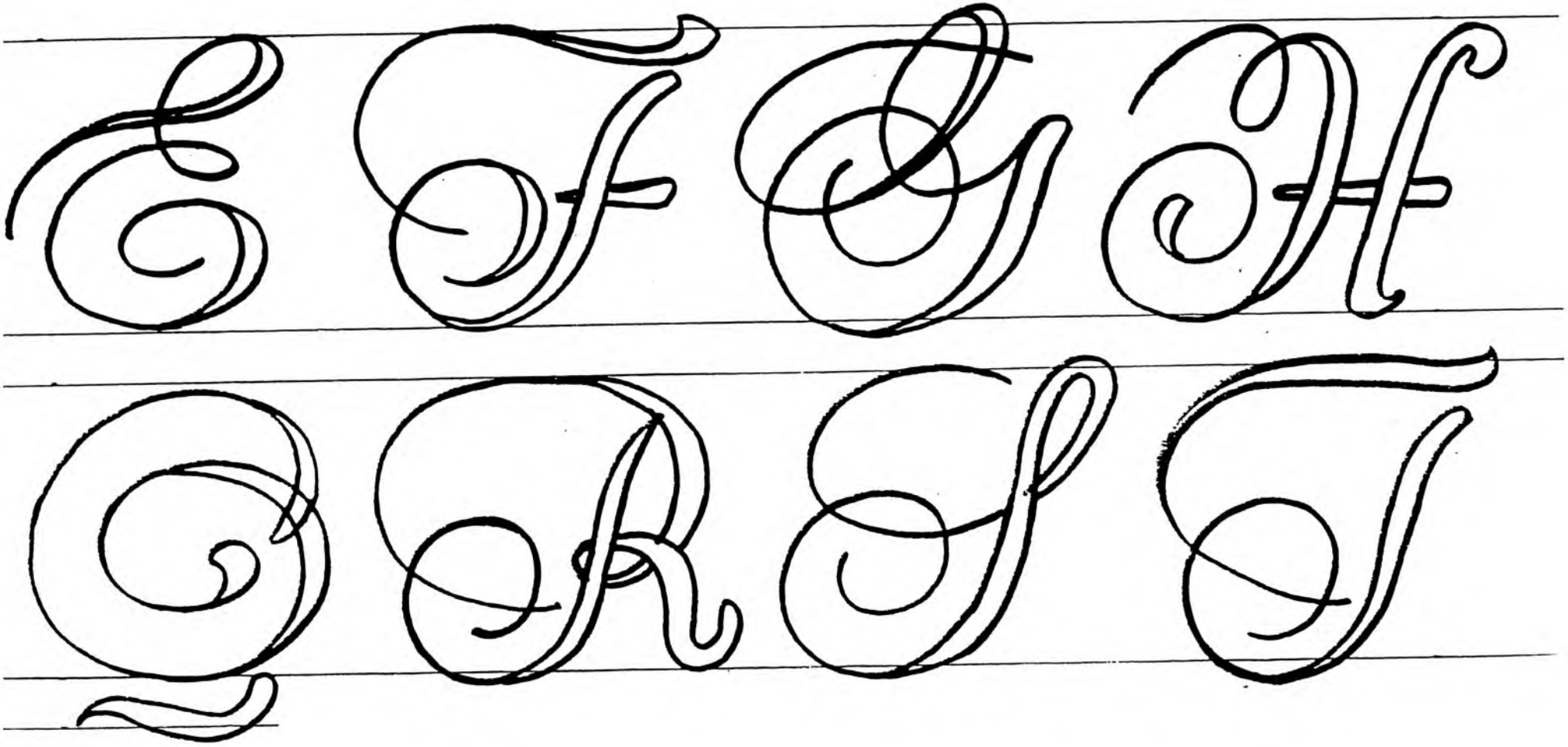
2 INCH SIZE

#23 STRADIVARIUS

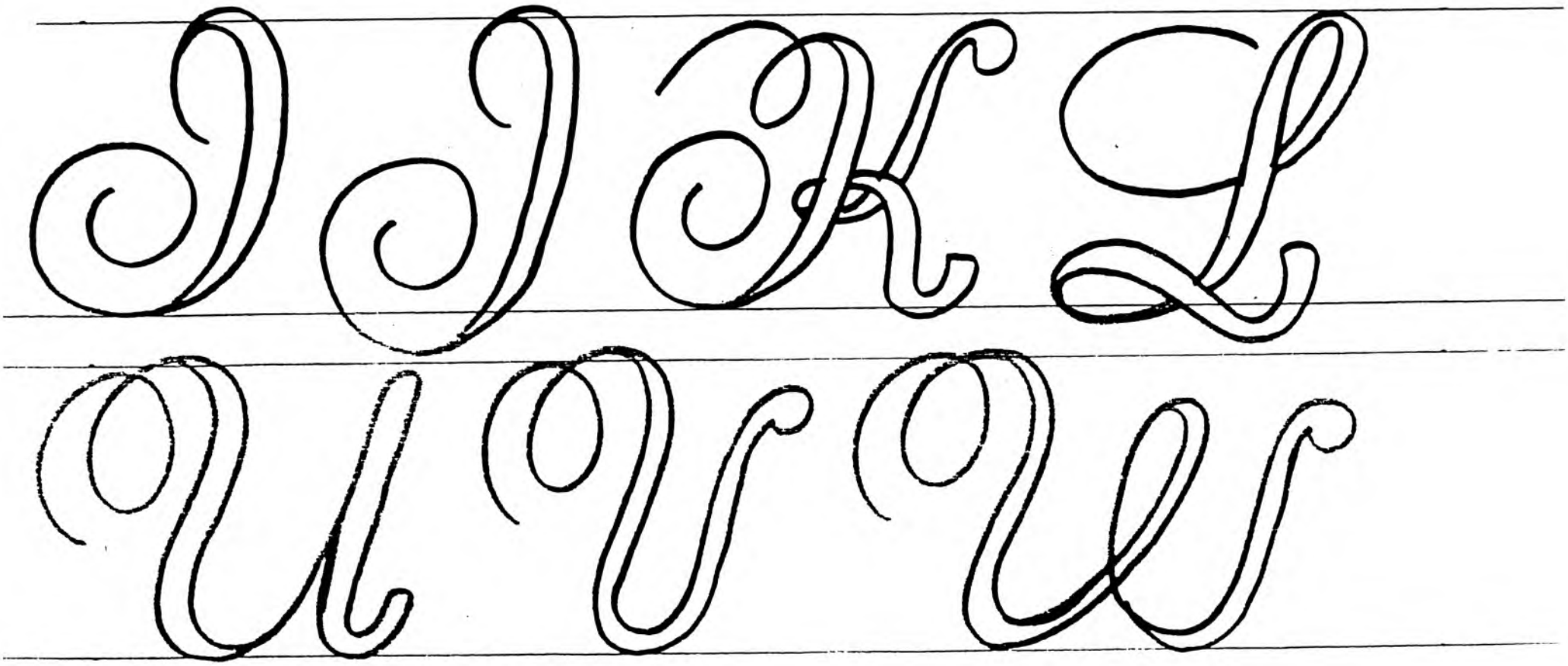


'78

2 INCH SIZE



2 INCH SQ



2 INCH - SIZE

abcdefghijkl

mnopqrstuv

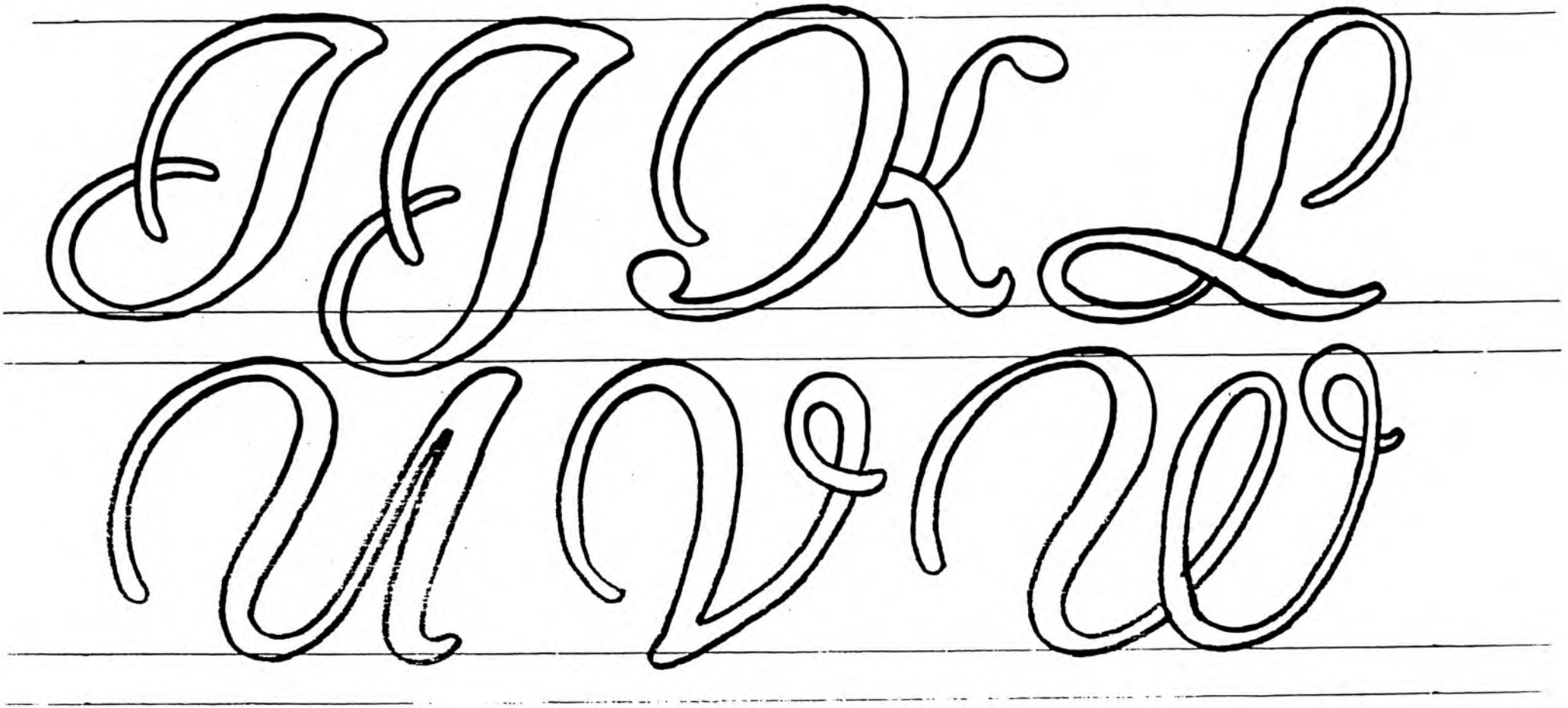
wxyz

2 INCH SIZE

#24 BERNHARD SCRIPT

2 INCH SIZE

83 2 INCH SQ.



3

2 INCH SIZE

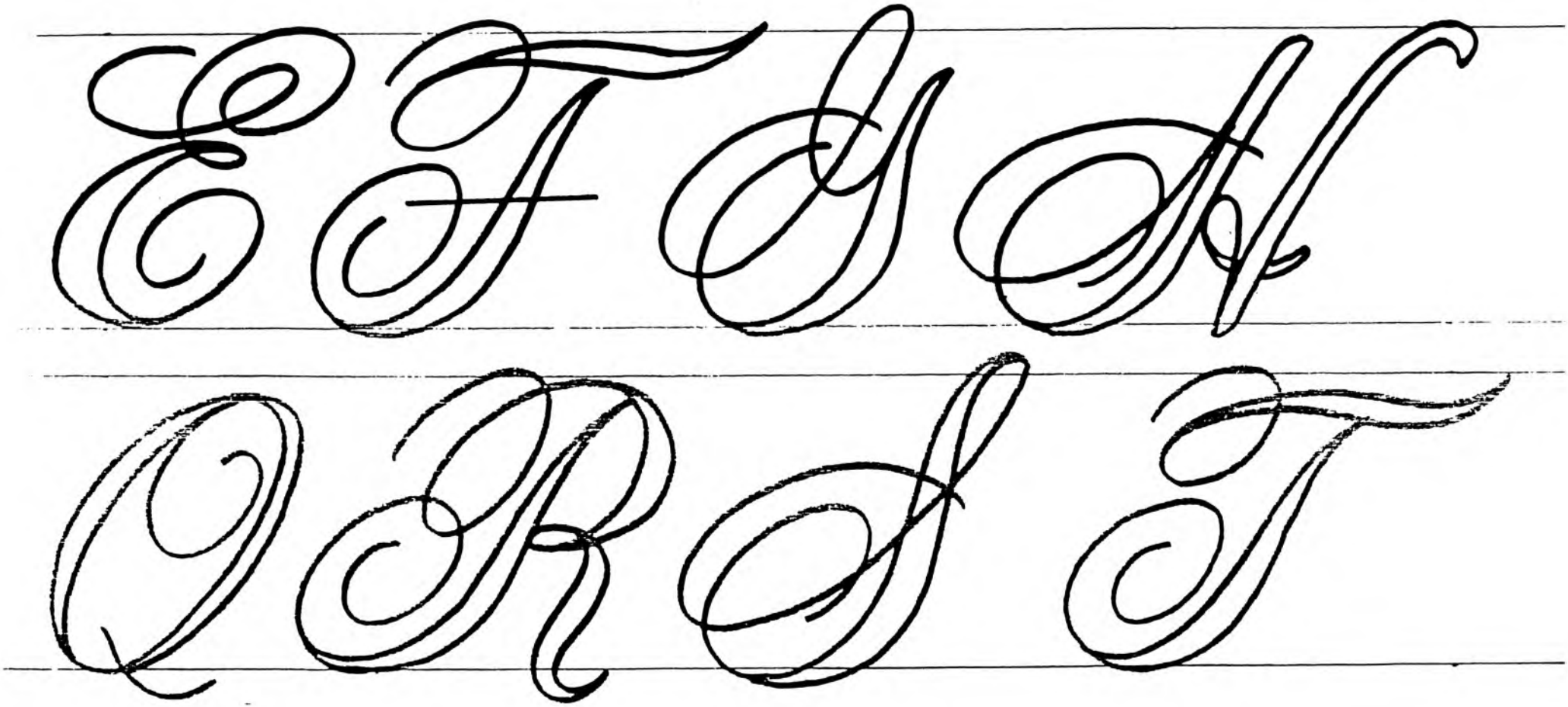
#25 ALBUM SCRIPT

ABCD

MNOP

XYZ

2 INCH SIZE



I J K L

U V W

2 INCH SIZE

abcdefghij

klmnopqrs

tuvwxyz

2 INCH SIZE

#26 CANCELLARESCA SCRIPT

2 INCH SIZE

2 IN. SIZE

GHI

RST

Ghiklmn

01 2 INCH SIZE

2 INCH SIZE

wxyz &?!;

12345

67890

2 INCH SIZE

#27 SNELL ROUNDHAND SCRIPT

ABCD

MNOP

WXY

2 INCH SIZE

EFGH

PQRS

Zabcde

2

2 INCH SIZE

IJKL
FUV
fghijk

lmnopqr

stuvwxy

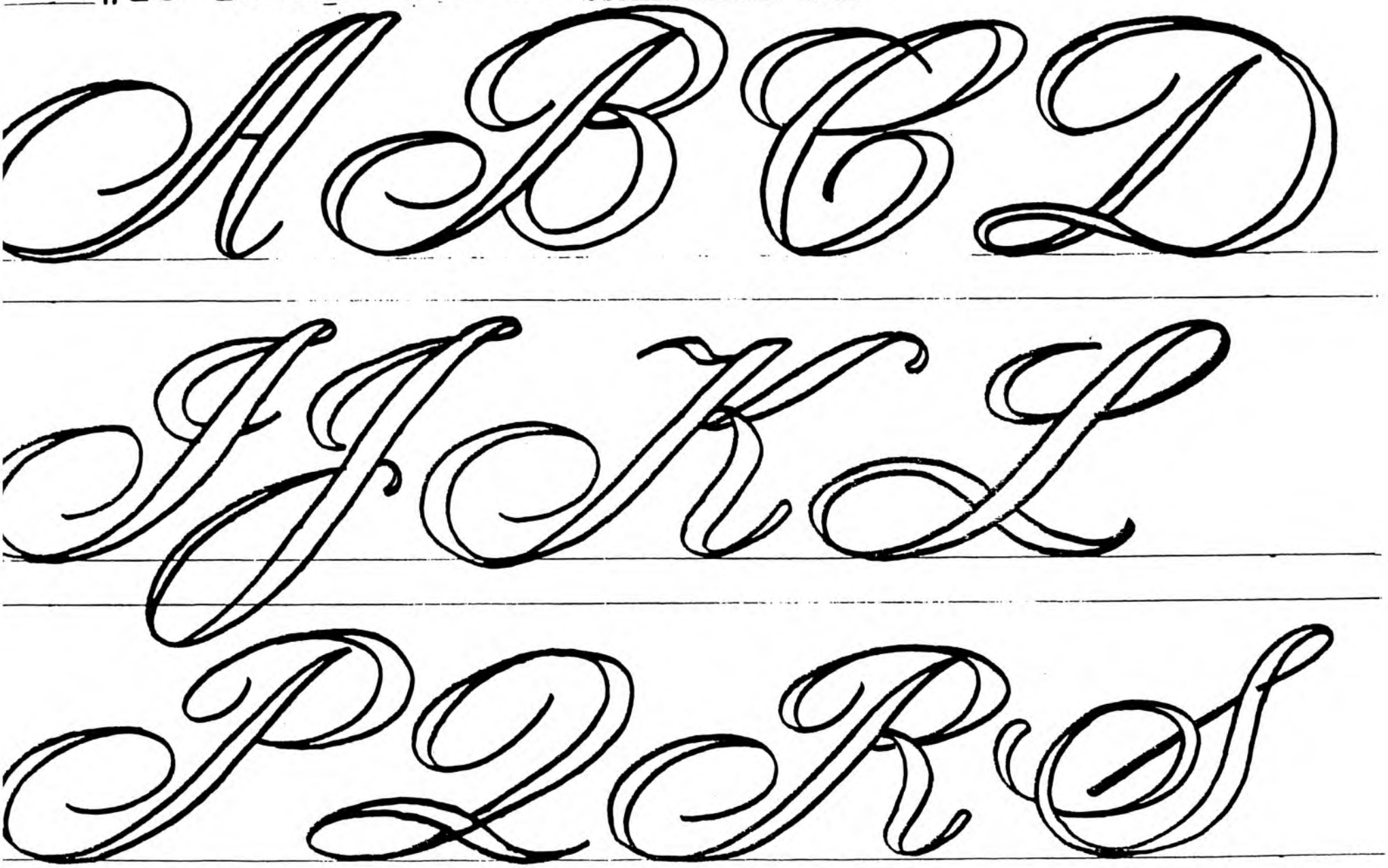
z123456

2 INCH SIZE

78,90-,!?

2 INCH SIZE

#28 INVITATION SCRIPT



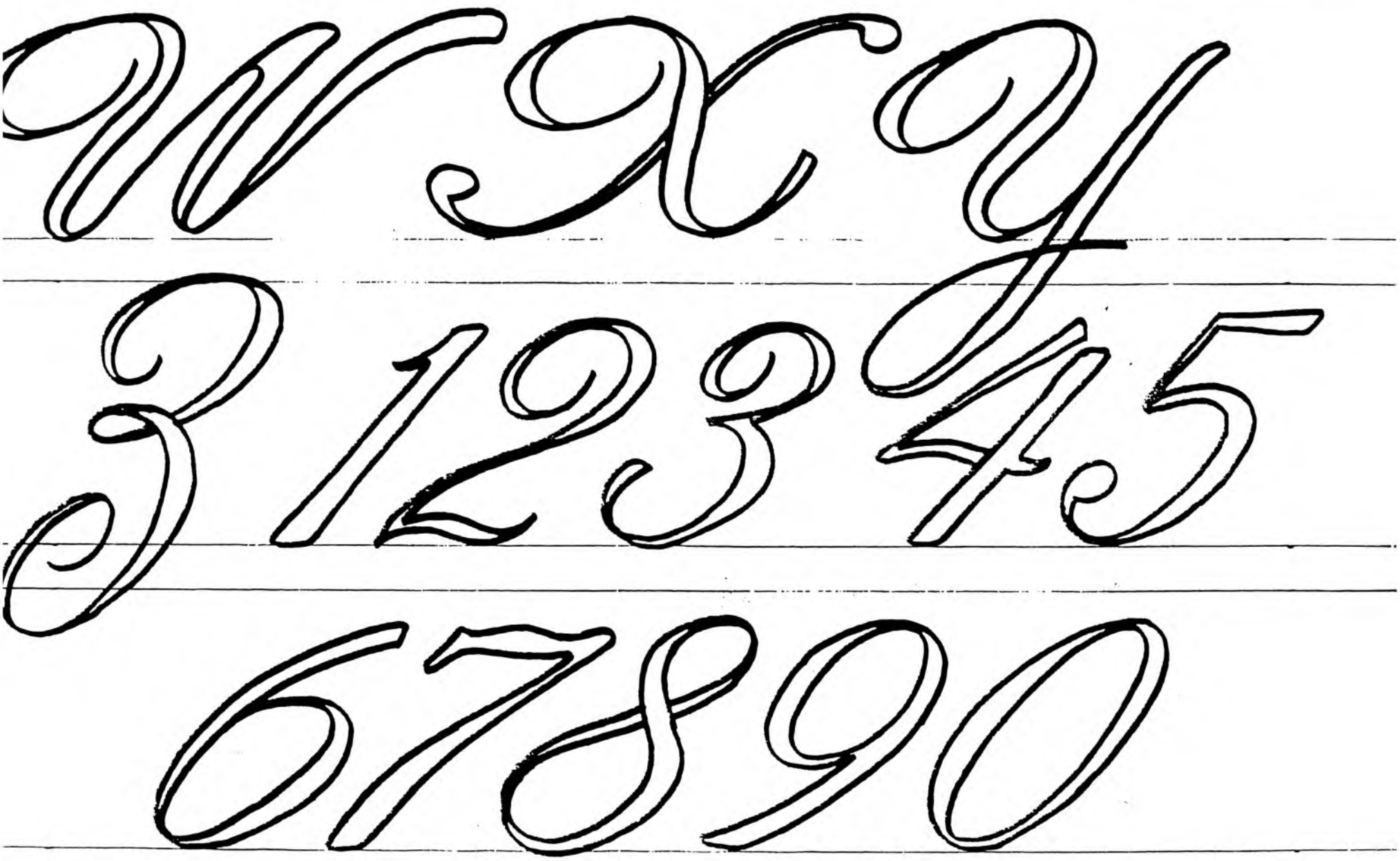
2 INCH SIZE

EFGH

MNOP

TUV

2 IN. SIZE



2 INCH SIZE

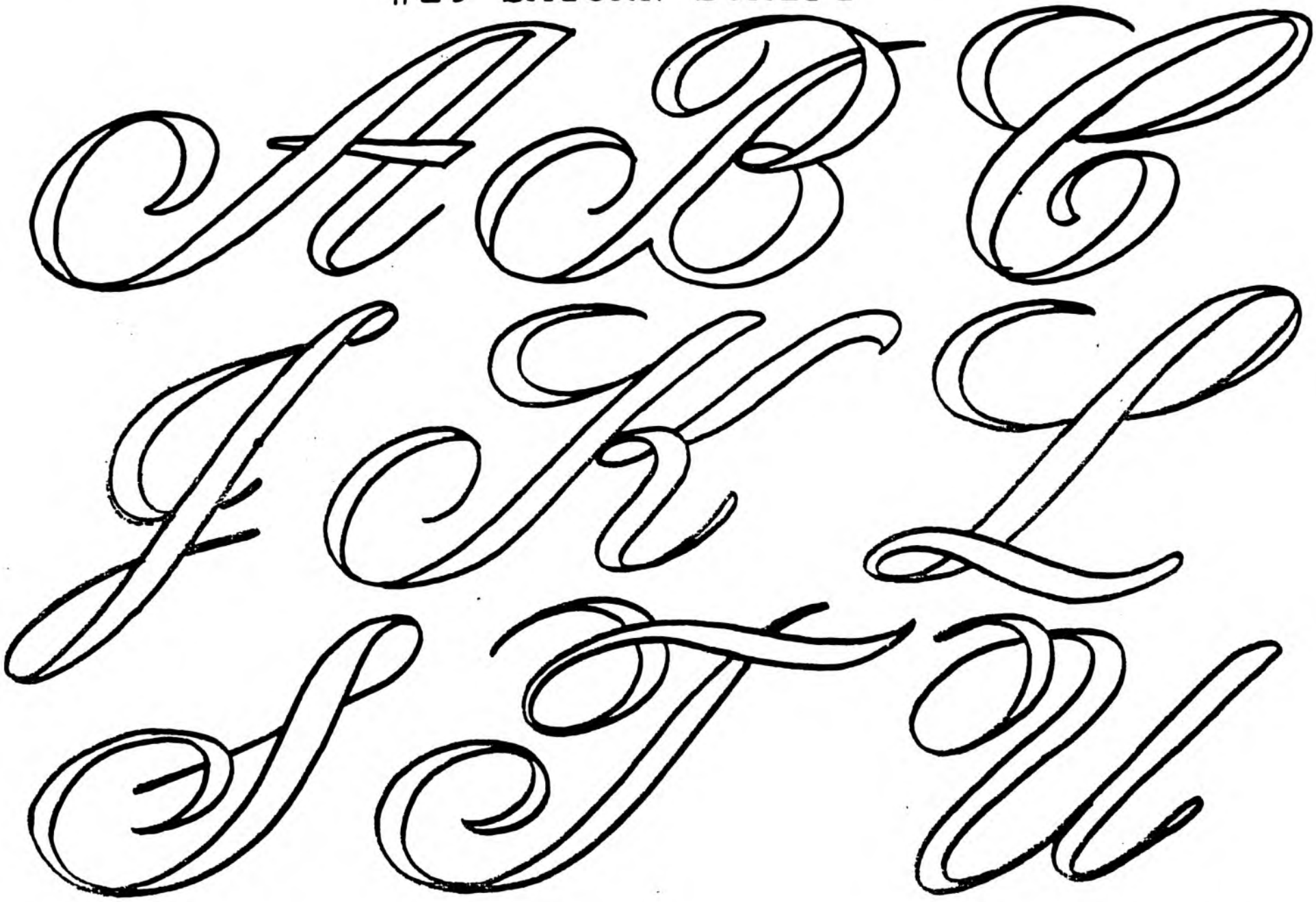
abcdefghi

jklmnopq

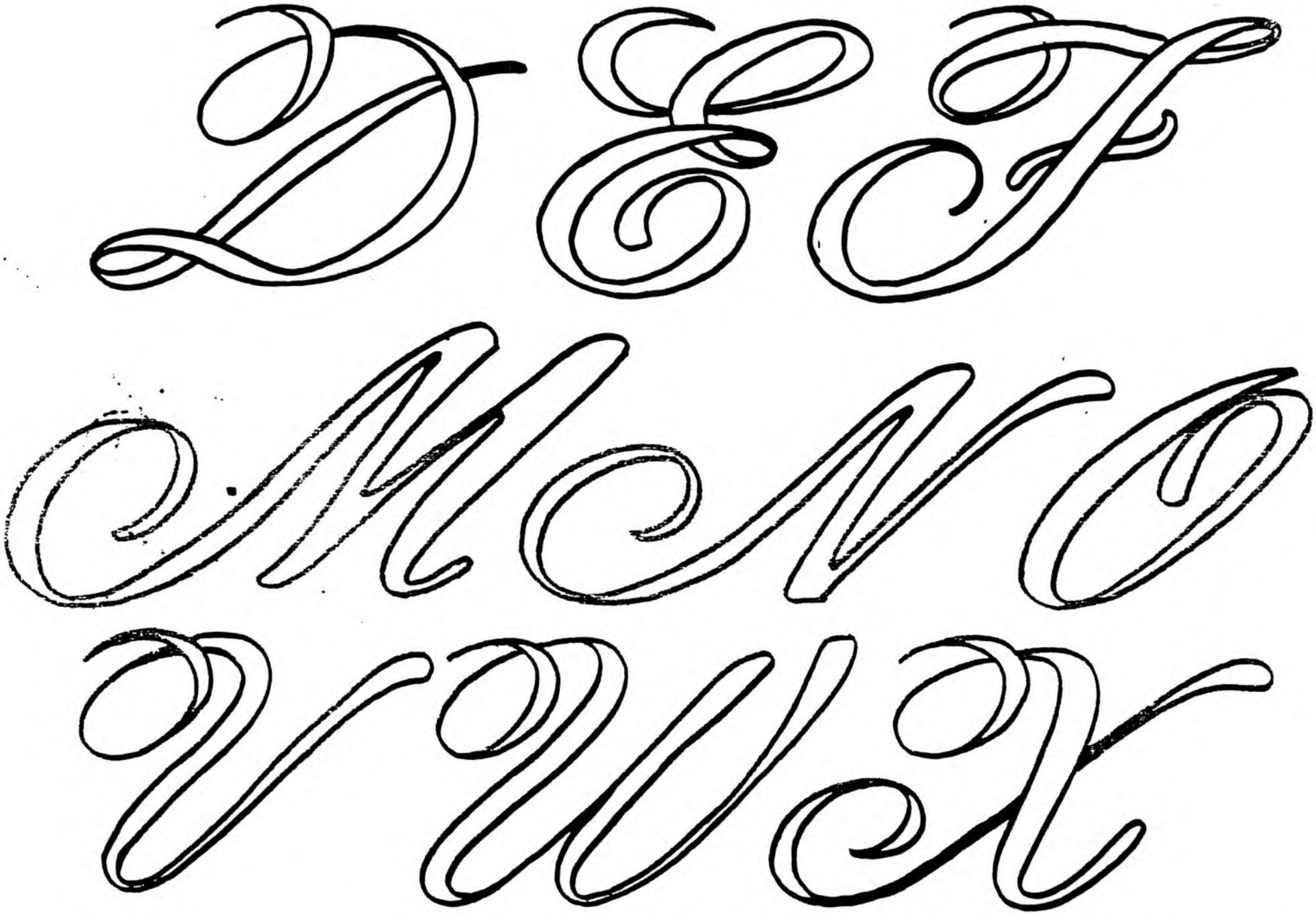
rstuvwxyz

2 INCH SIZE

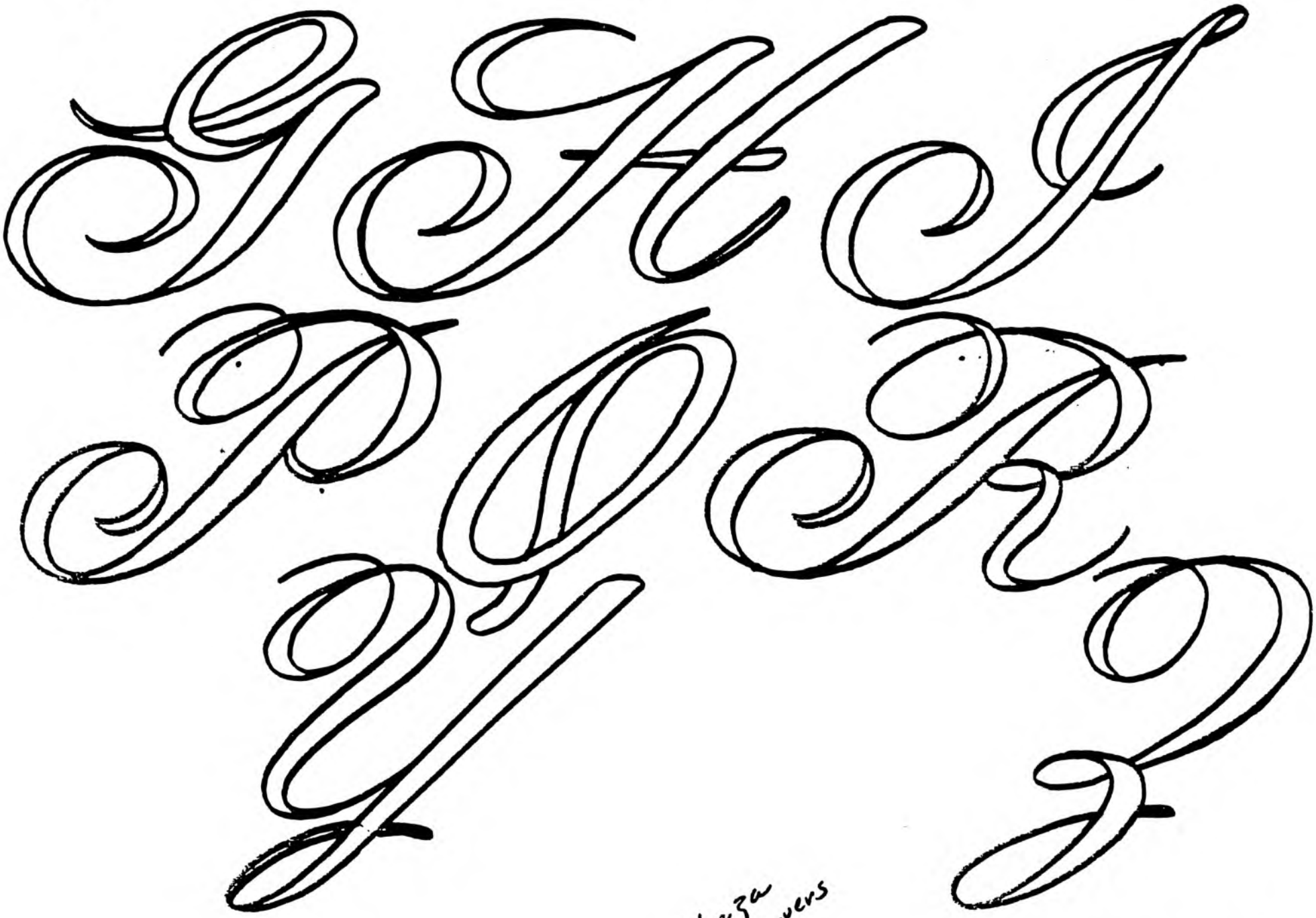
#29 SATURN SCRIPT



2 INCH SIZE



2 INCH SIZE



Plaza Weavers

105

2 INCH SIZE

abcdefg

hijklm

nopqrs

2 IN SIZE

tuvwxyz

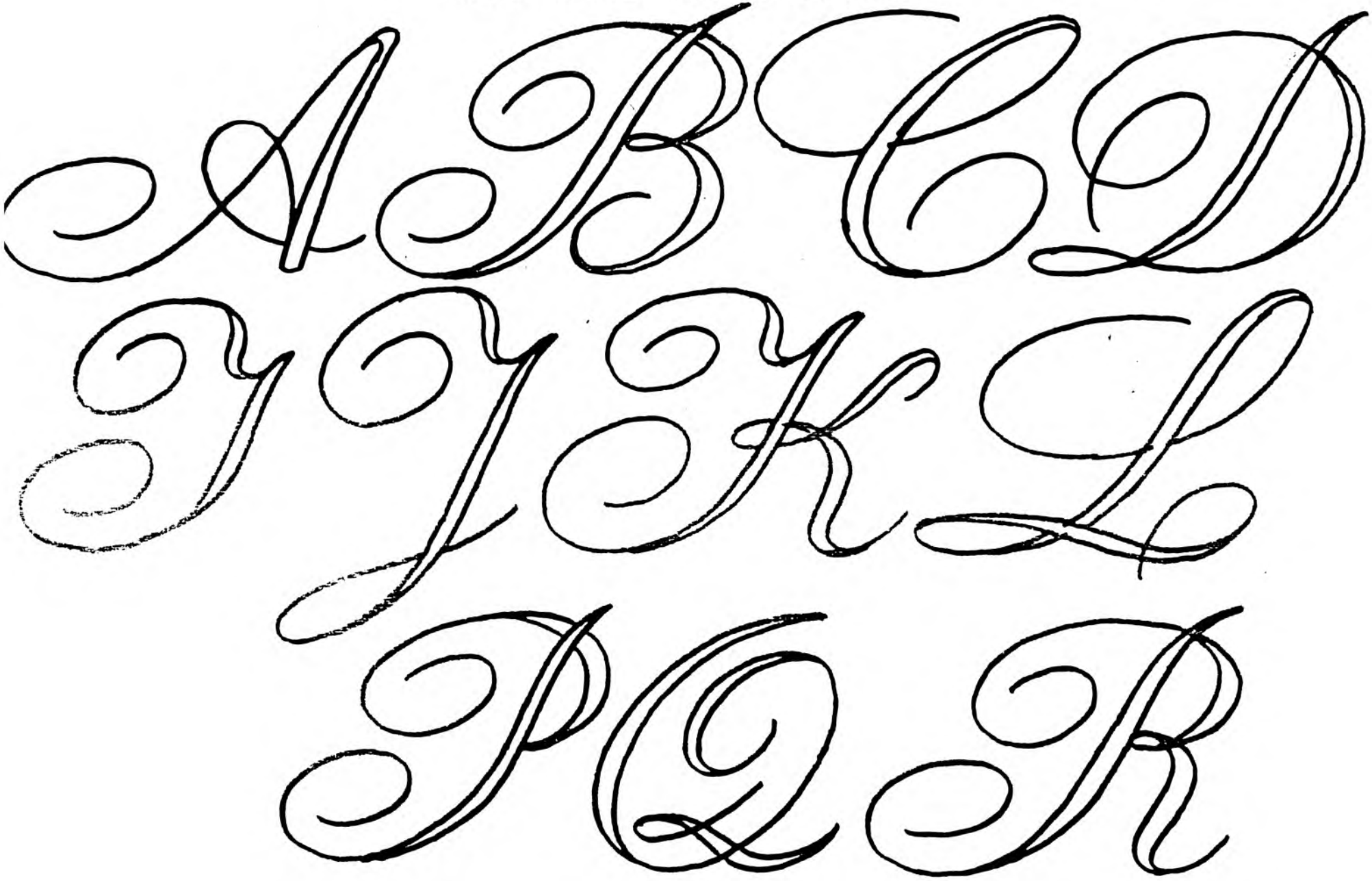
1234567

7890:!?

107

2 INCH SIZE

#30 JULIET SCRIPT



2 INCH SIZE

2 INCH SIZE

WXYZ

12345 &?!

67890,:$

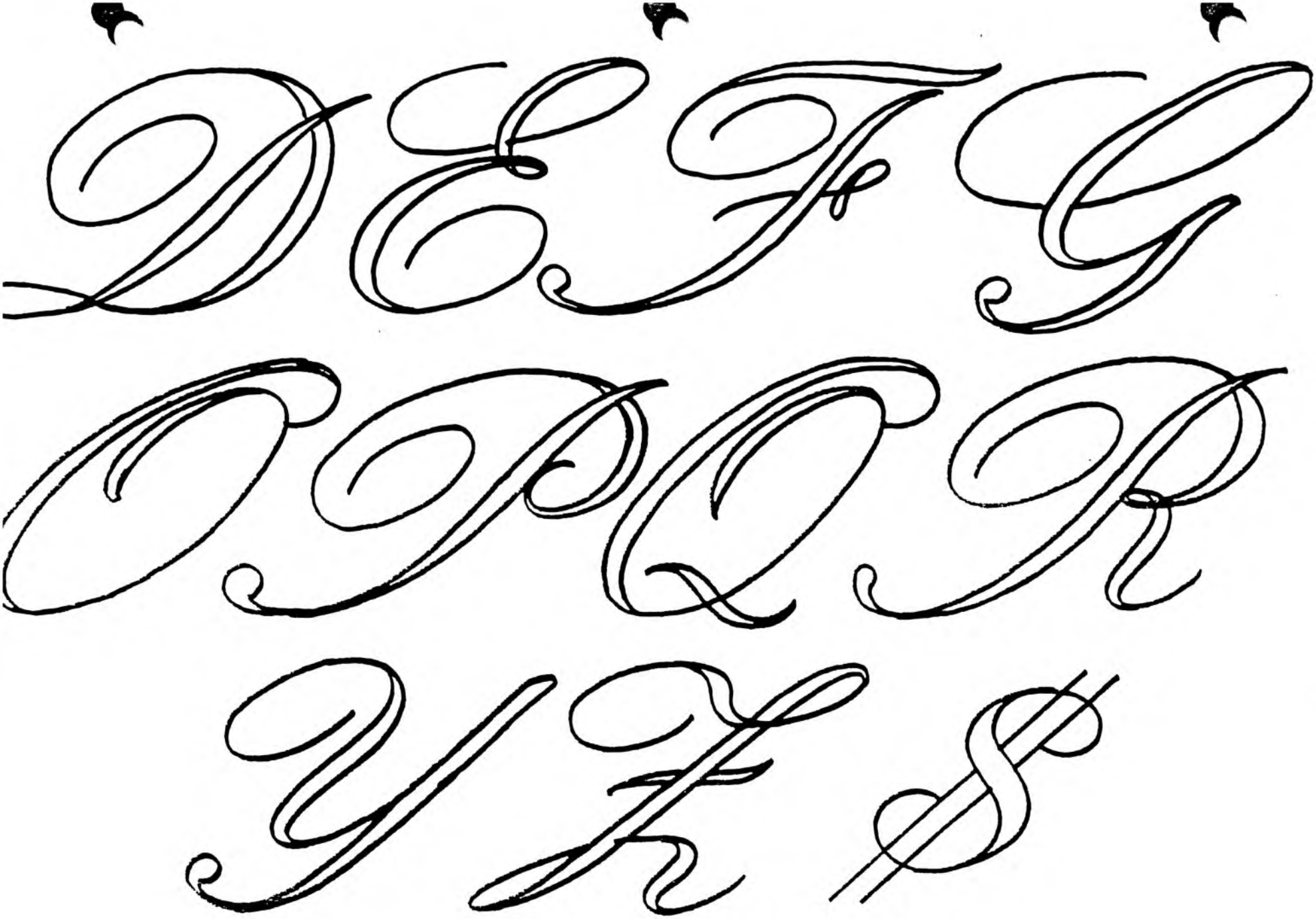
2 INCH SIZE

abcdefghijk
lmnopqrst
uvwxyz

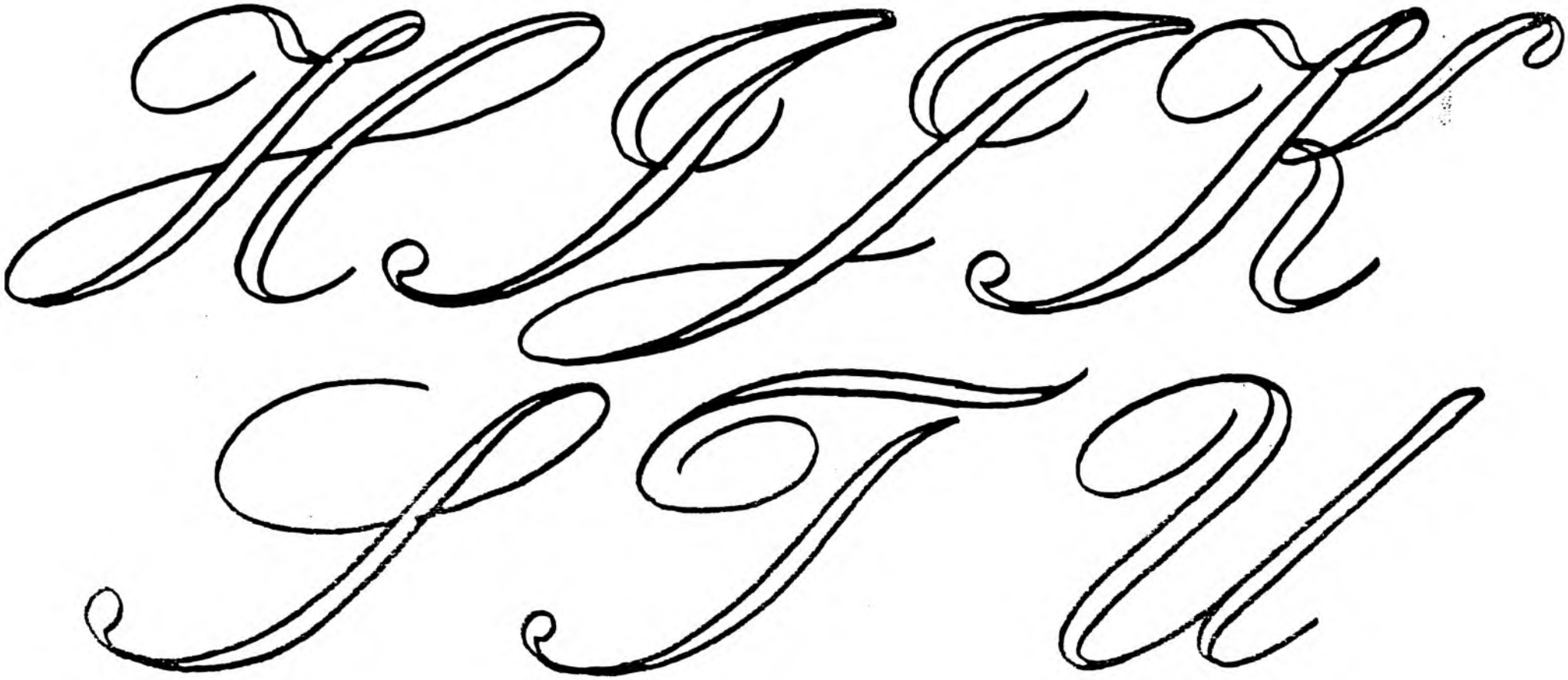
2 INCH SIZE

#31 PALACE SCRIPT

2 INCH SIZE



2 INCH SIZE



2 INCH SIZE

abcdefghi
jik lmno
pqrstuv

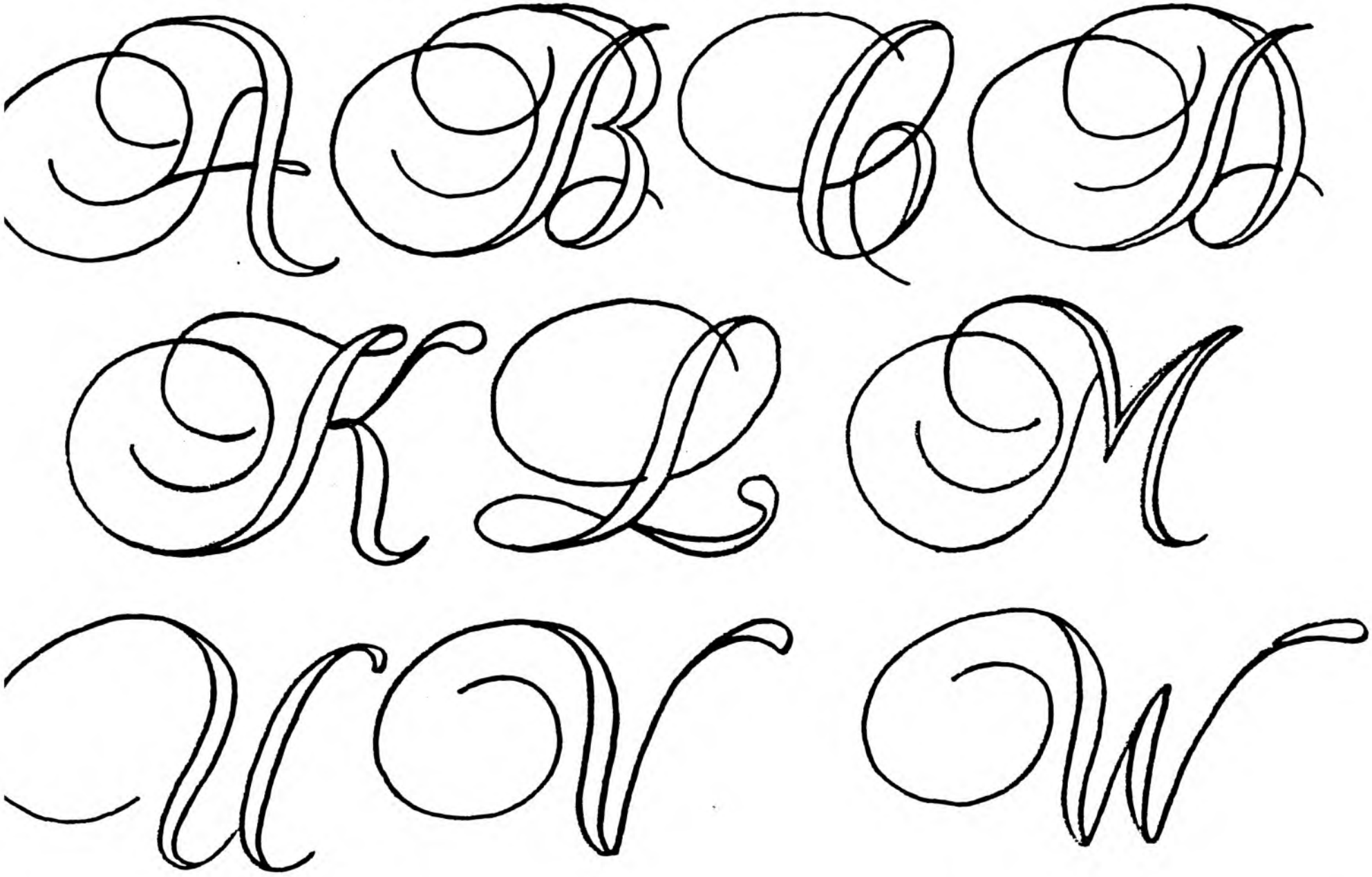
115 2 INCH SIZE

wxyz&?!

12345" "

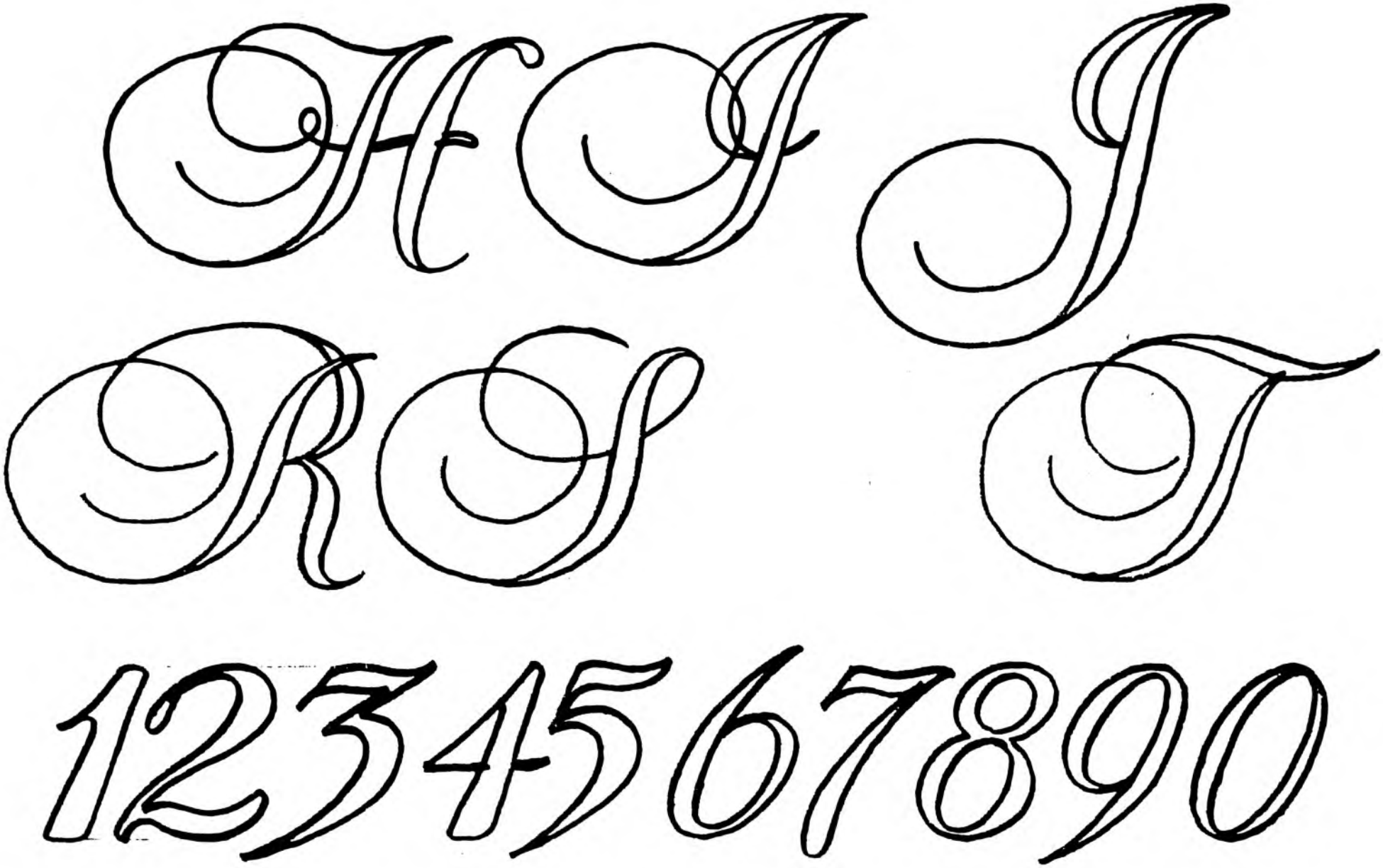
67890:-

#32 BALMORAL SCRIPT



2 INCH SIZE

2 IN SIZE



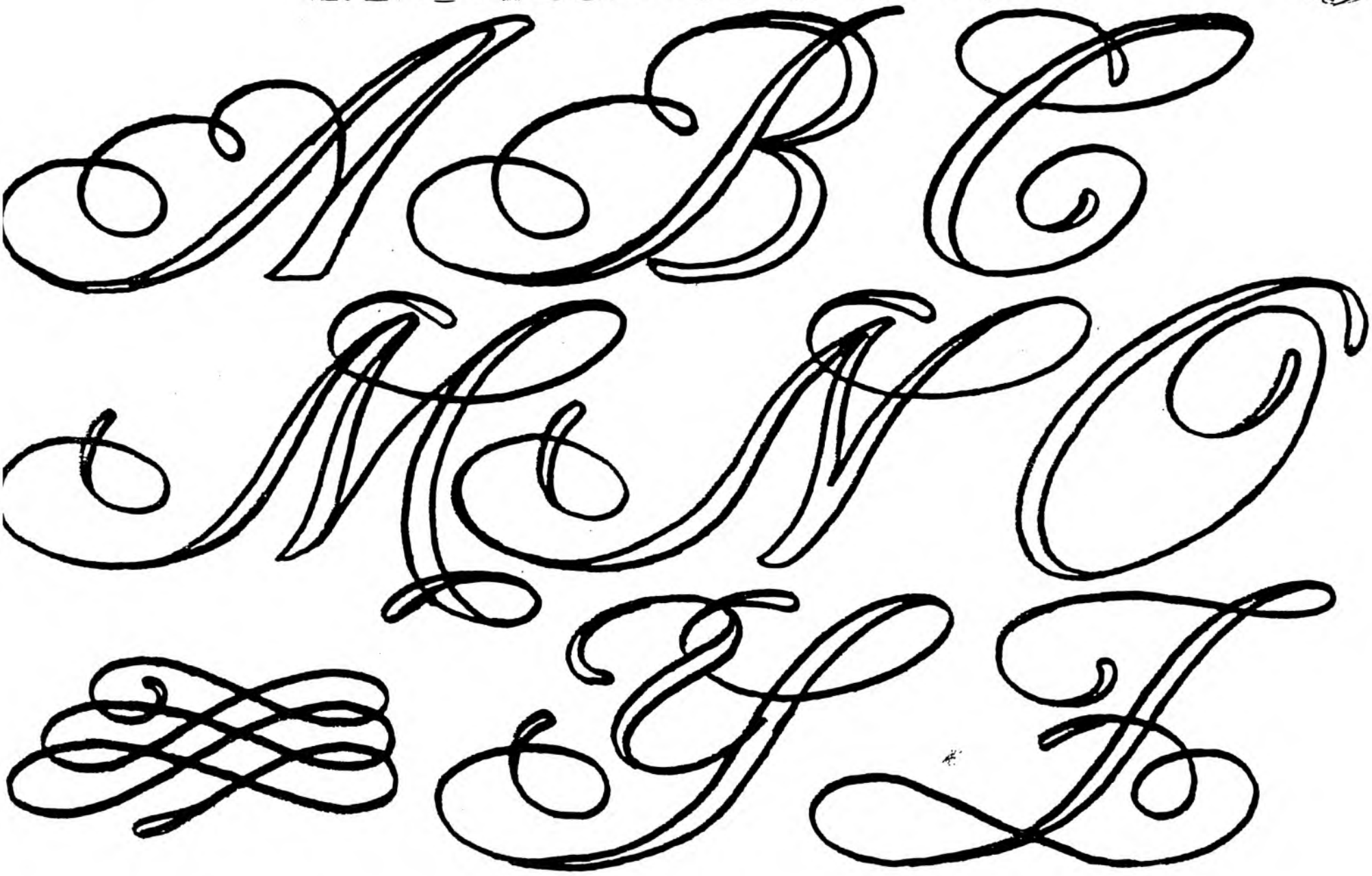
2 INCH SIZE

abcdefghijk

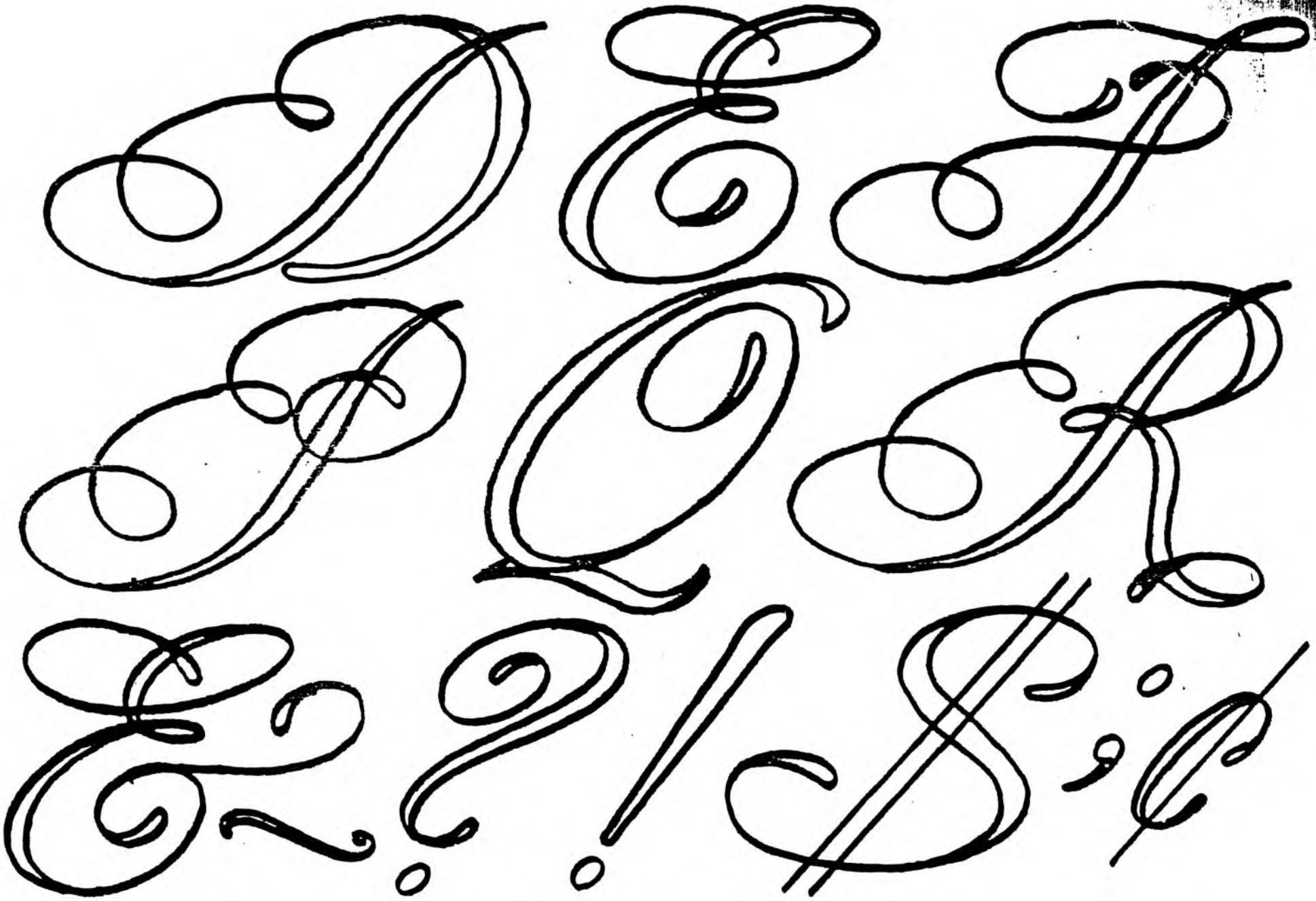
lmnopqrst

uvwxyz ?!

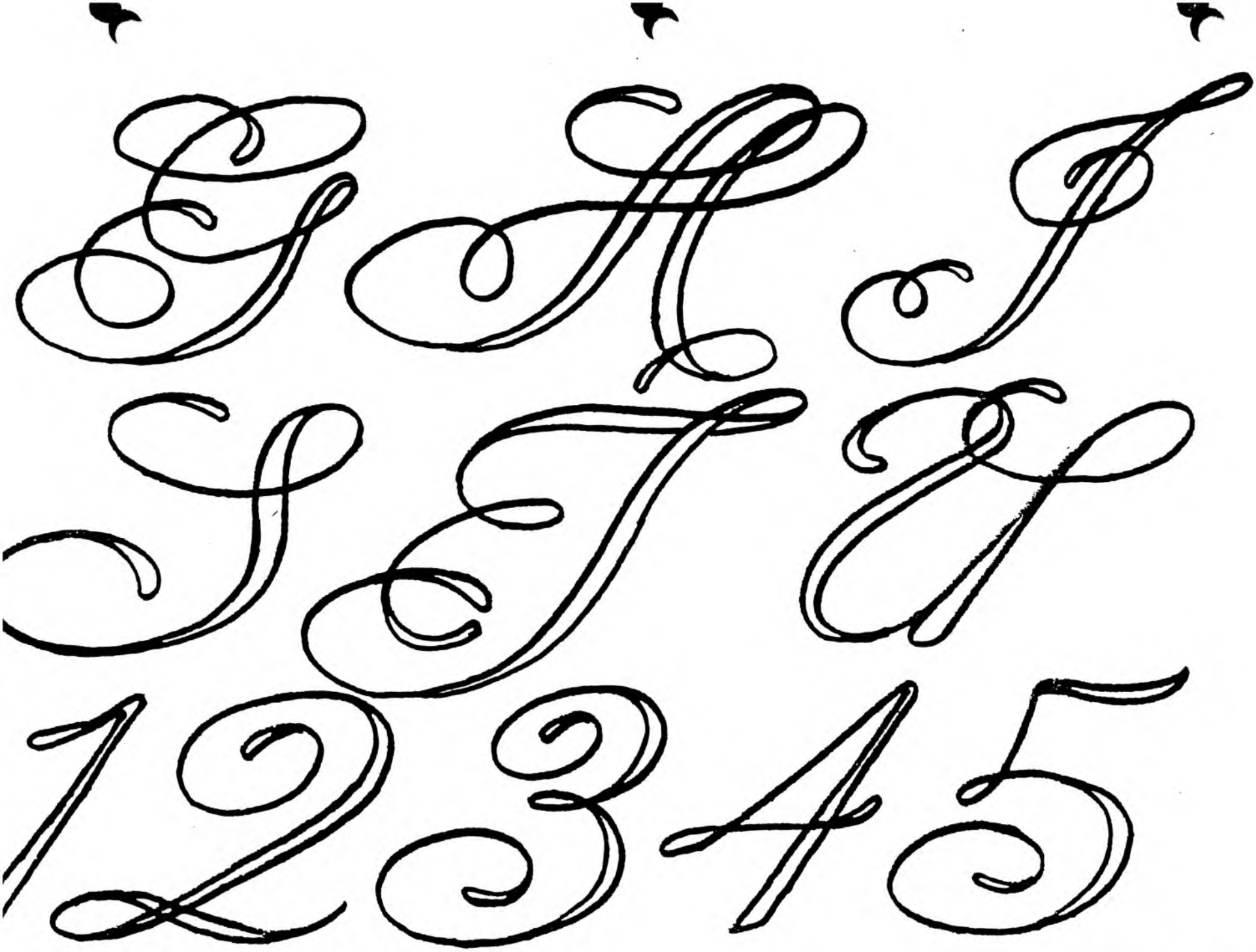
#33 ALEXI COPPERPLATE SCRIPT



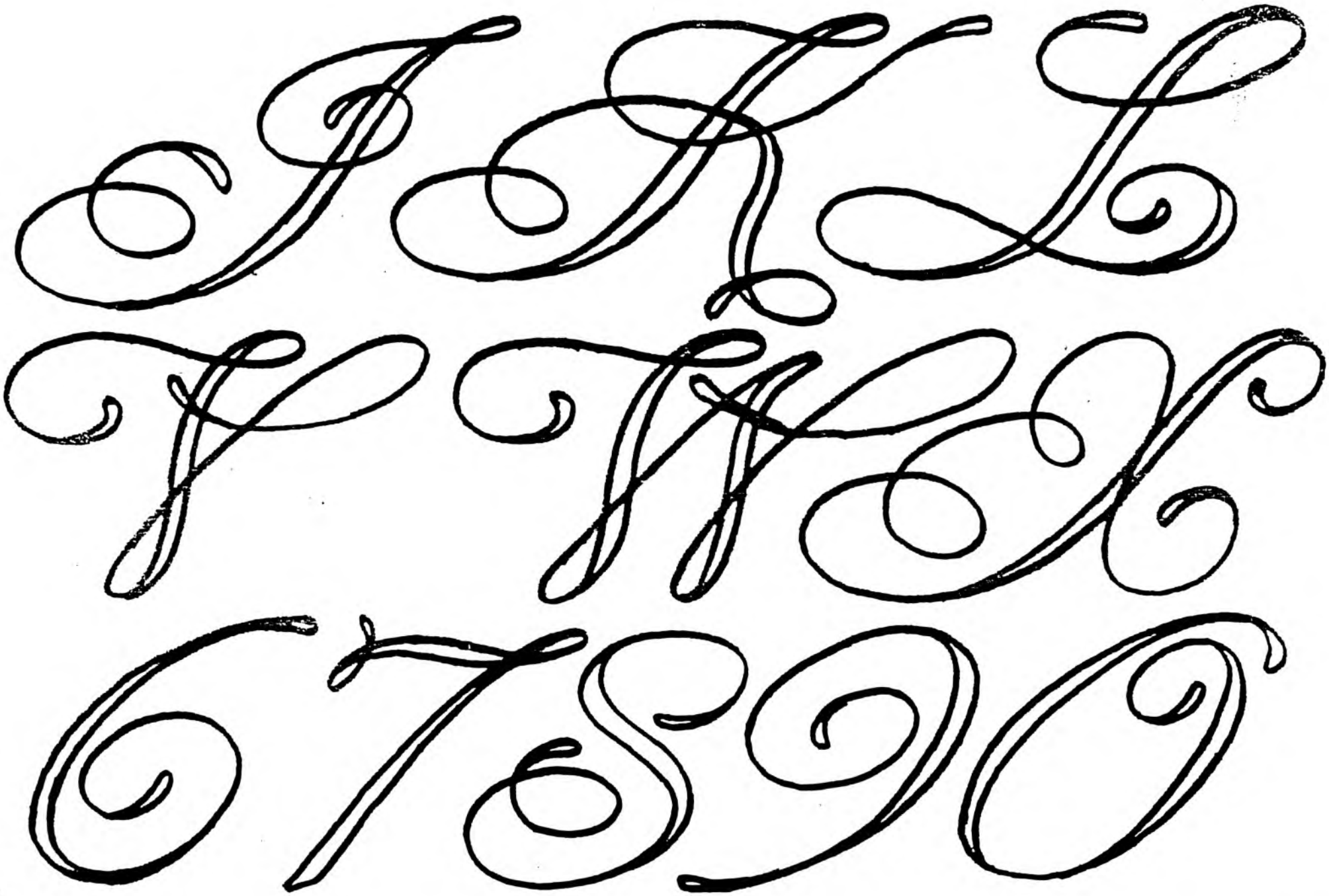
2 INCH SIZE



2 INCH SIZE



2 INCH SIZE



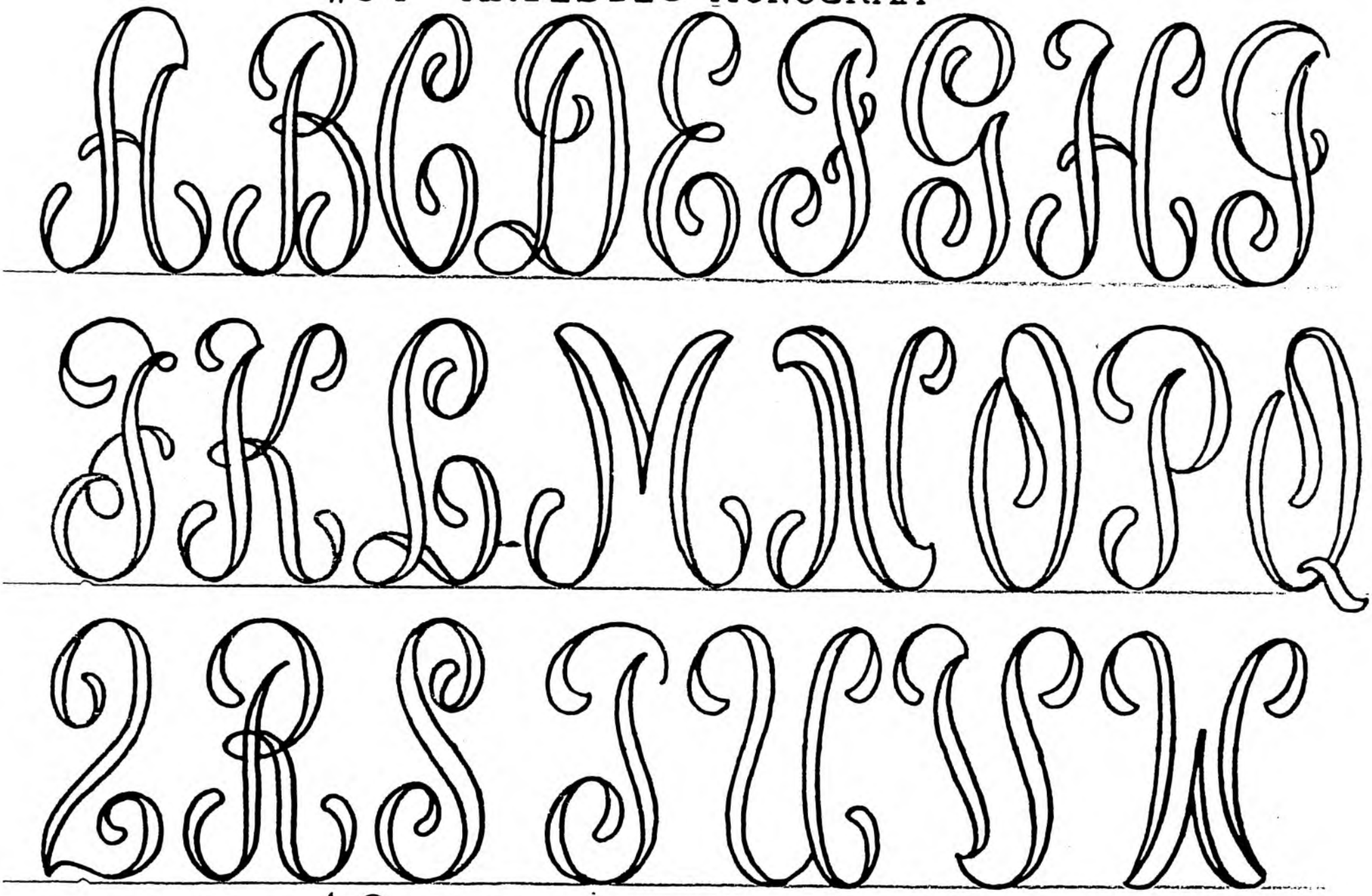
2 IN SIZE

abcdefghij

klmnopqr

stuvwxyz

#34 "ARTISTIC MONOGRAM"



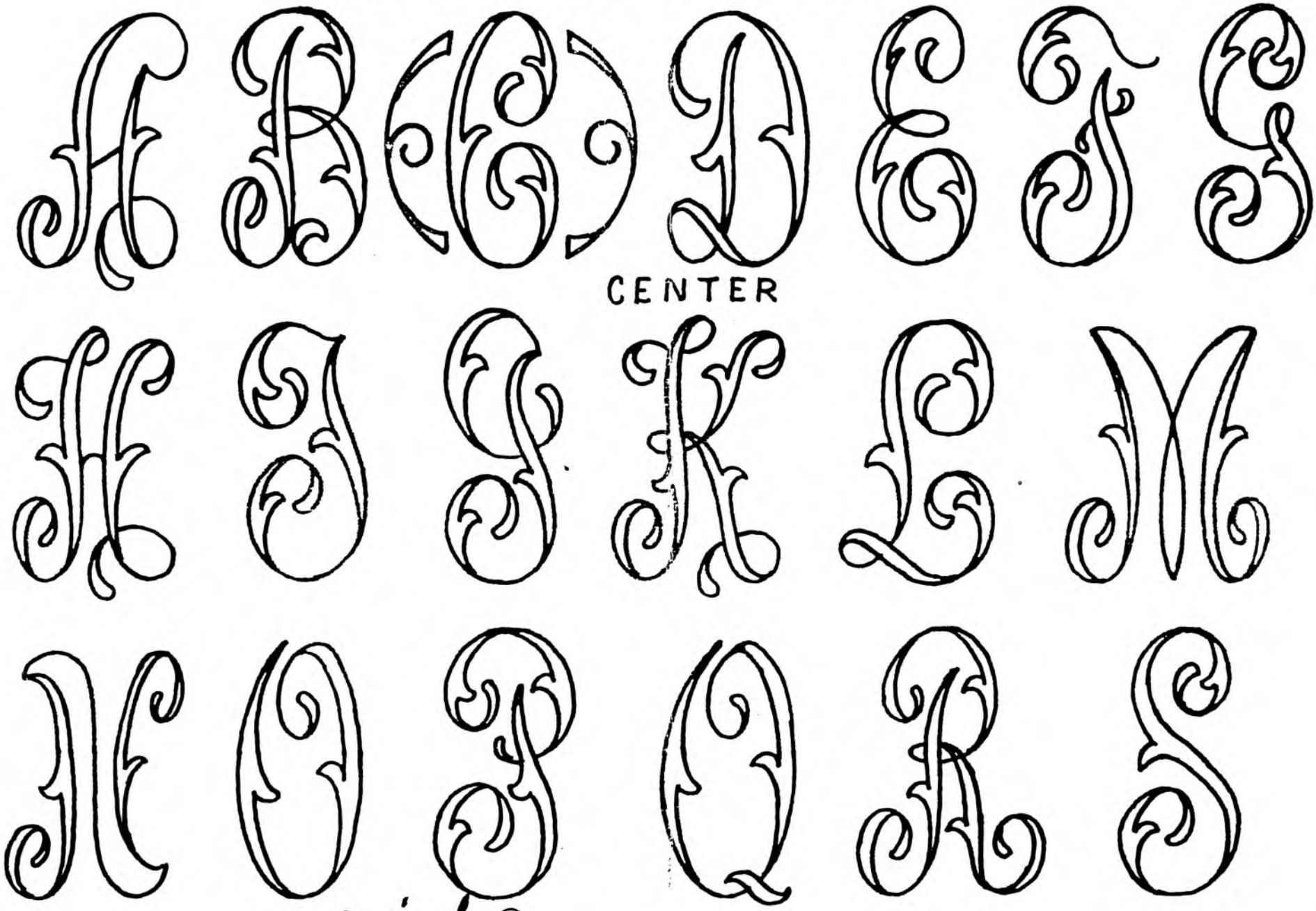
Designed ® © By Ruth

2 IN SIZE

XYZ abcdefghi
jklmnopqr stu
vwxyz

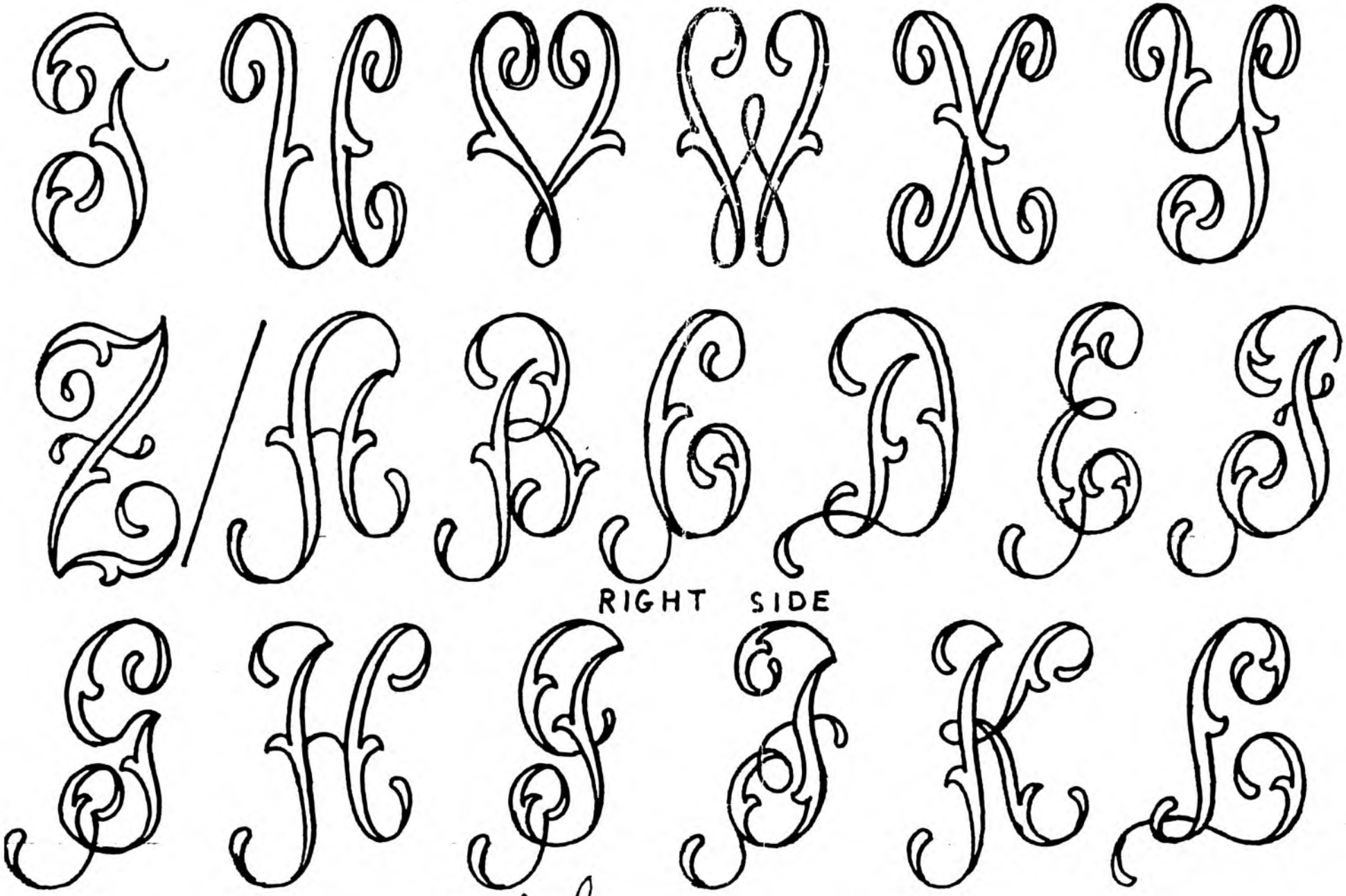
2 NOV 1972

#35 "ARTISTIC FINESSE"



© Designed by Ruthe ®

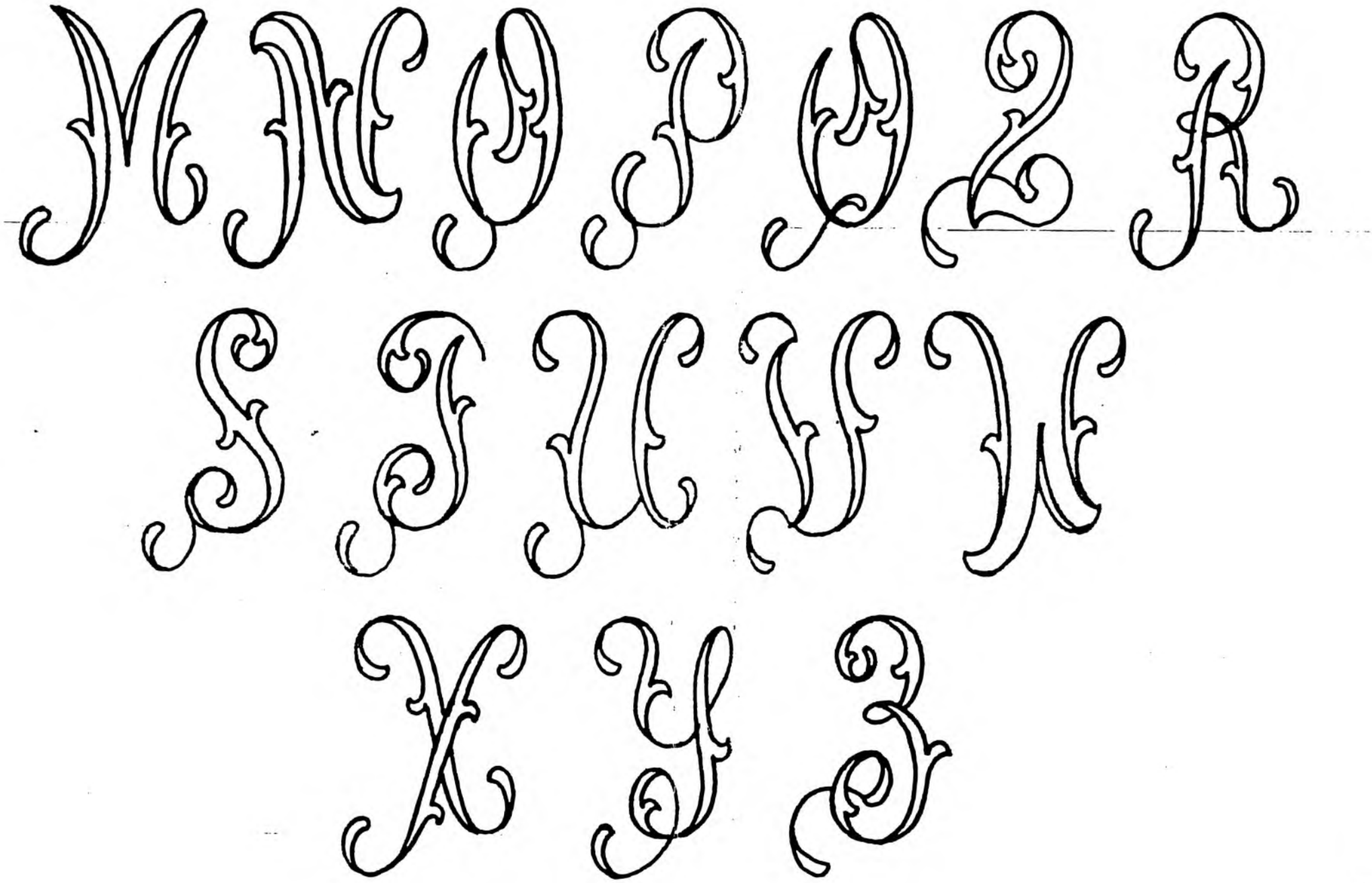
2 IN SIZE



Designed by Ruth ®
©

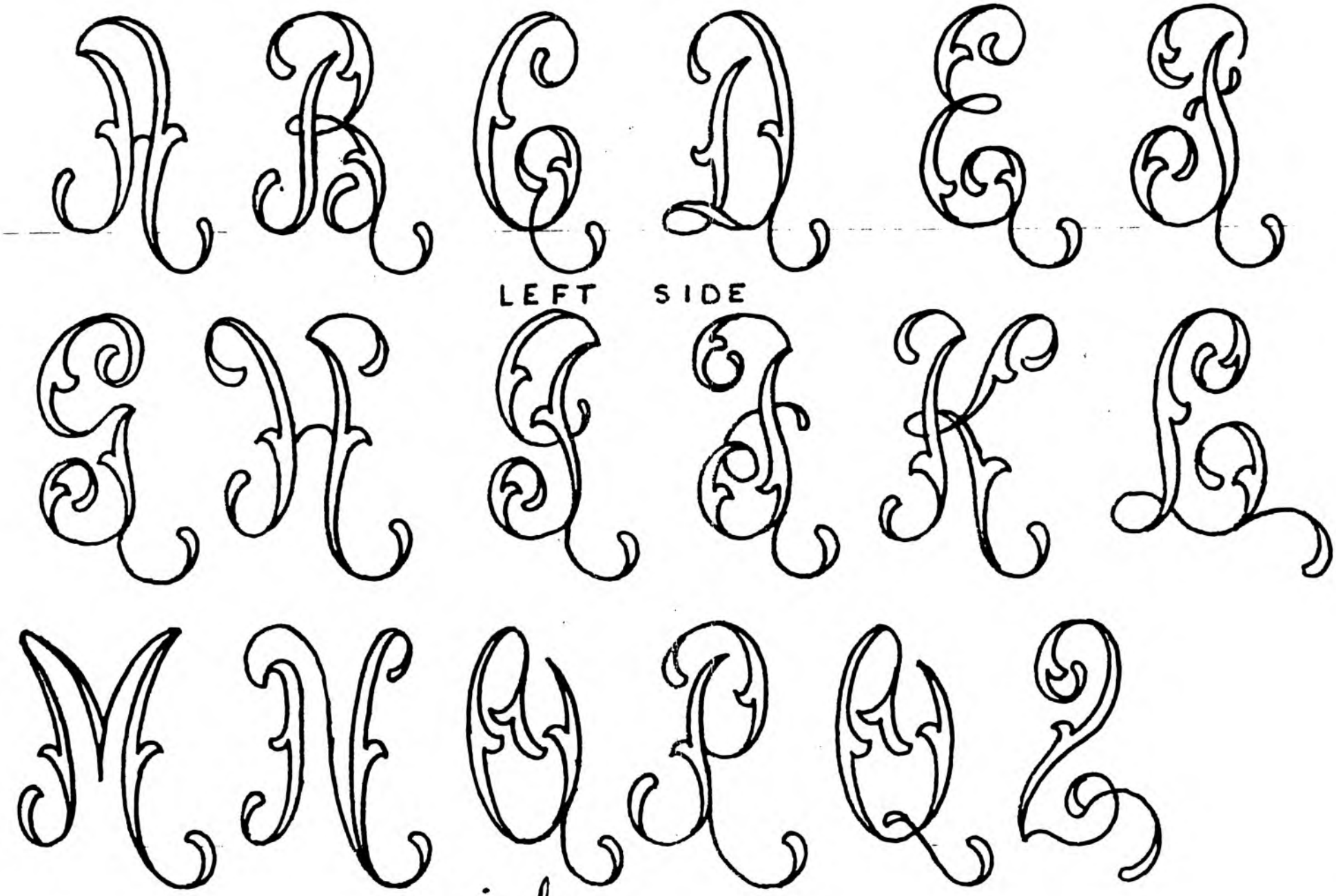
129

2 INCH SIZE

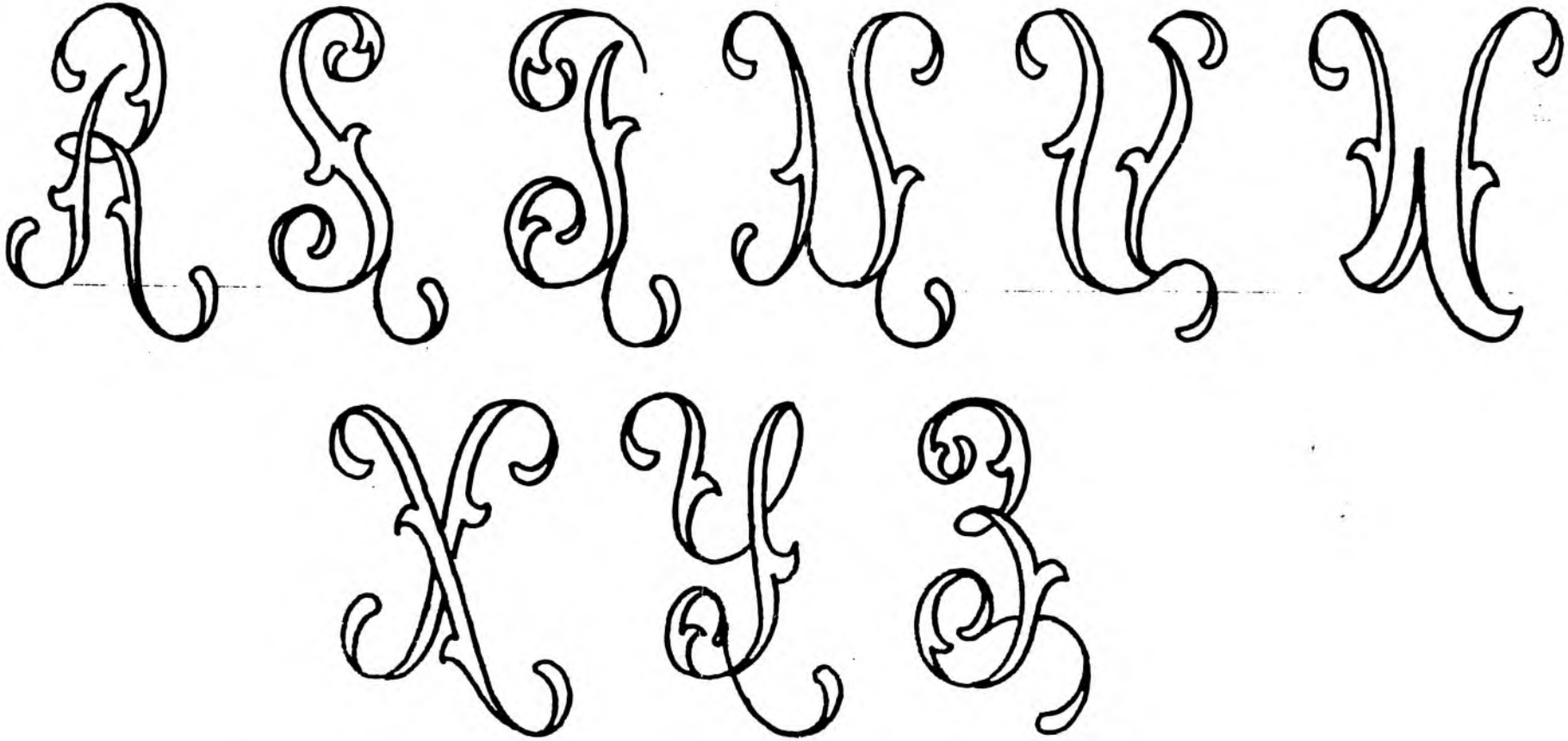


3

2 INCH SIZE.



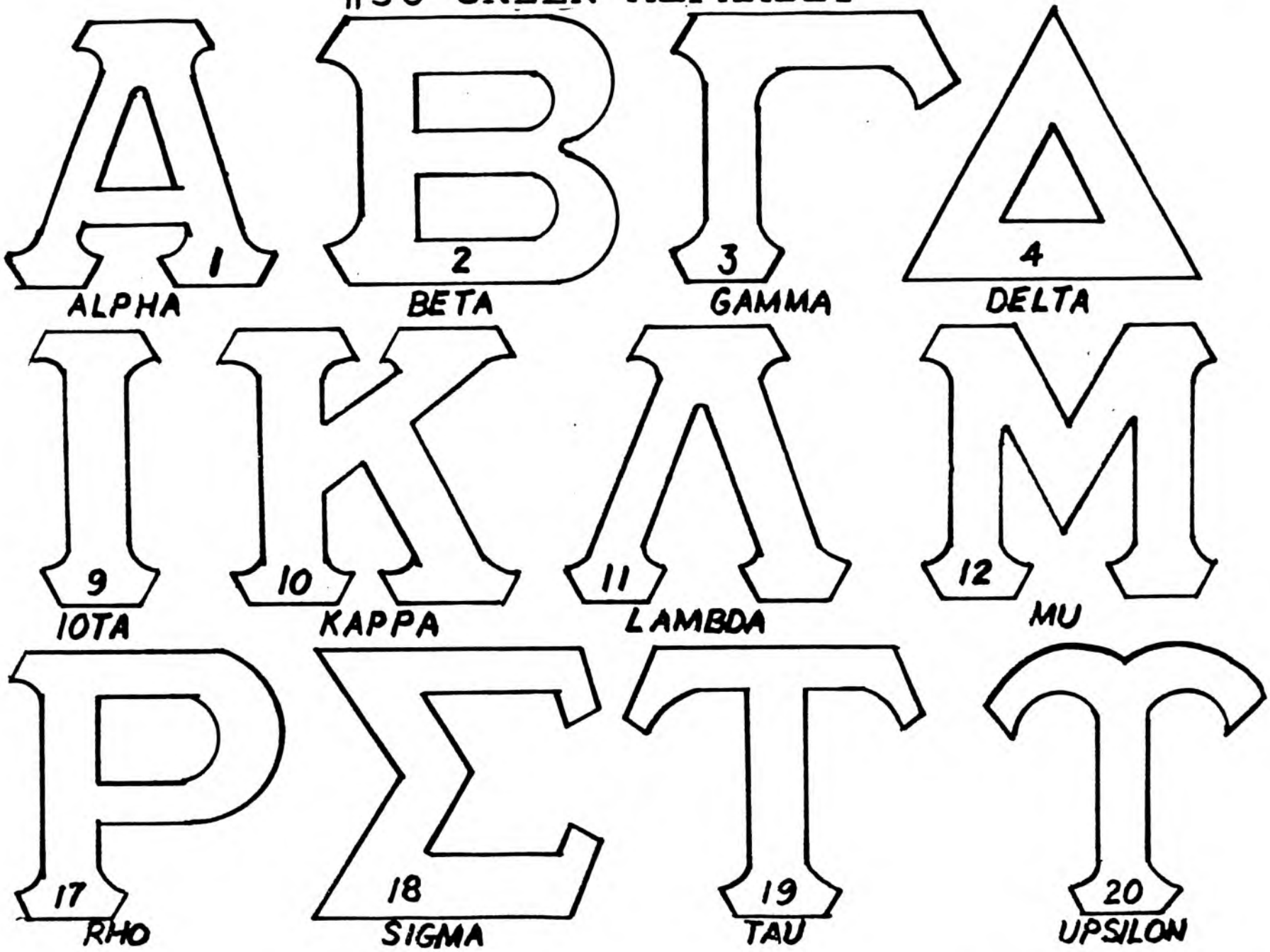
Designed ®
© by Ruth



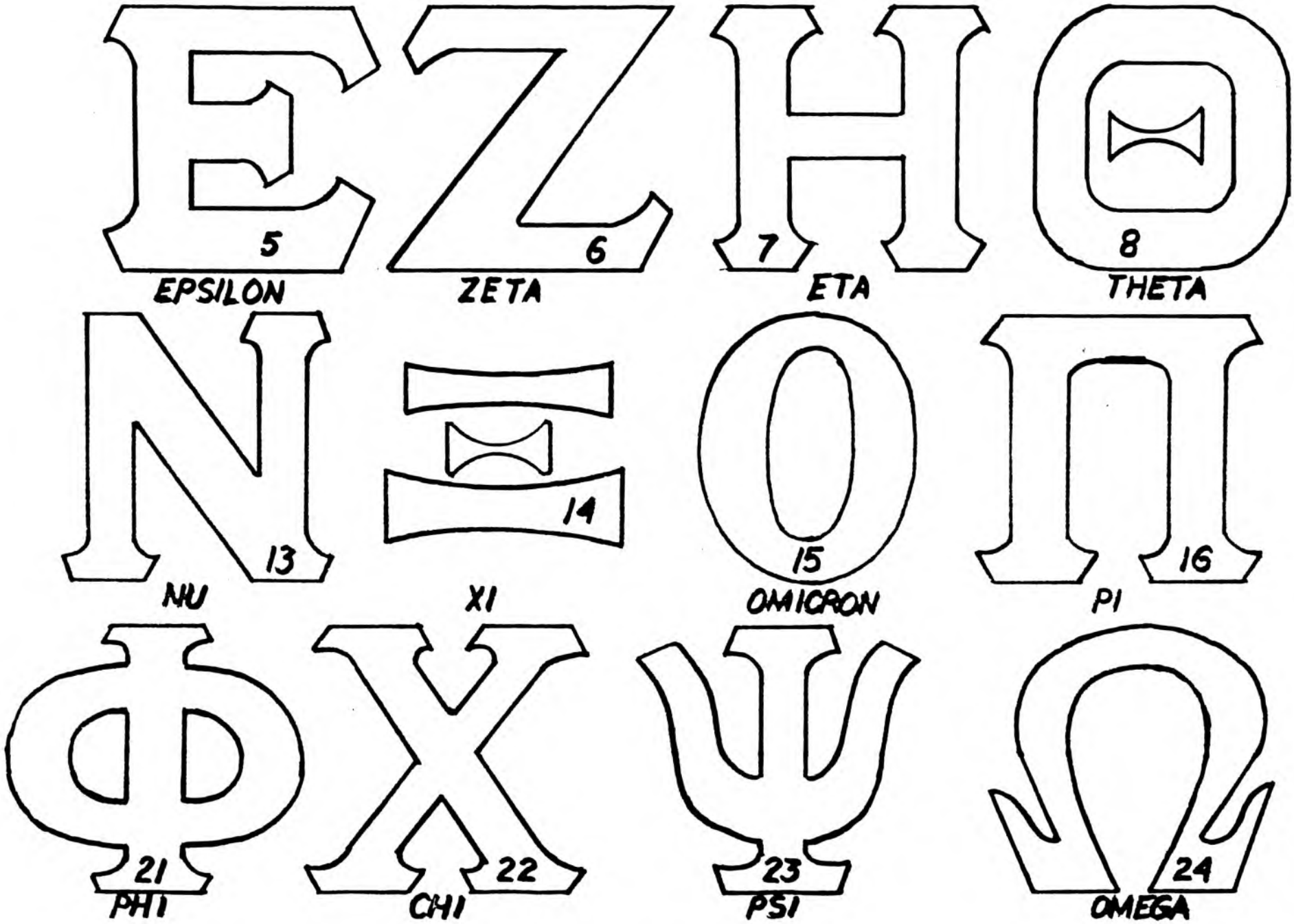
5

2 INCH SIZE

#36 GREEK ALPHABET

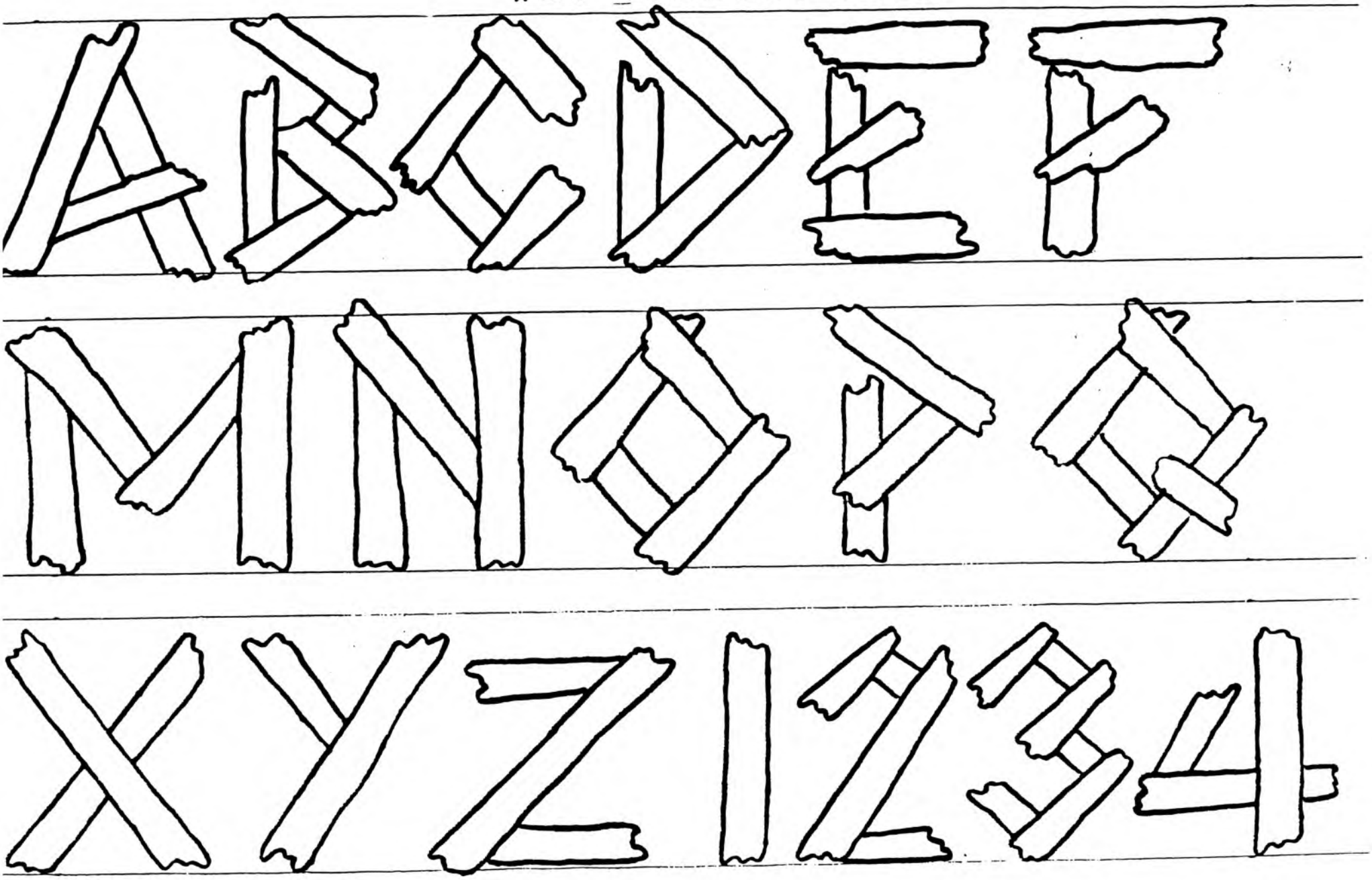


2 INCH SIZE

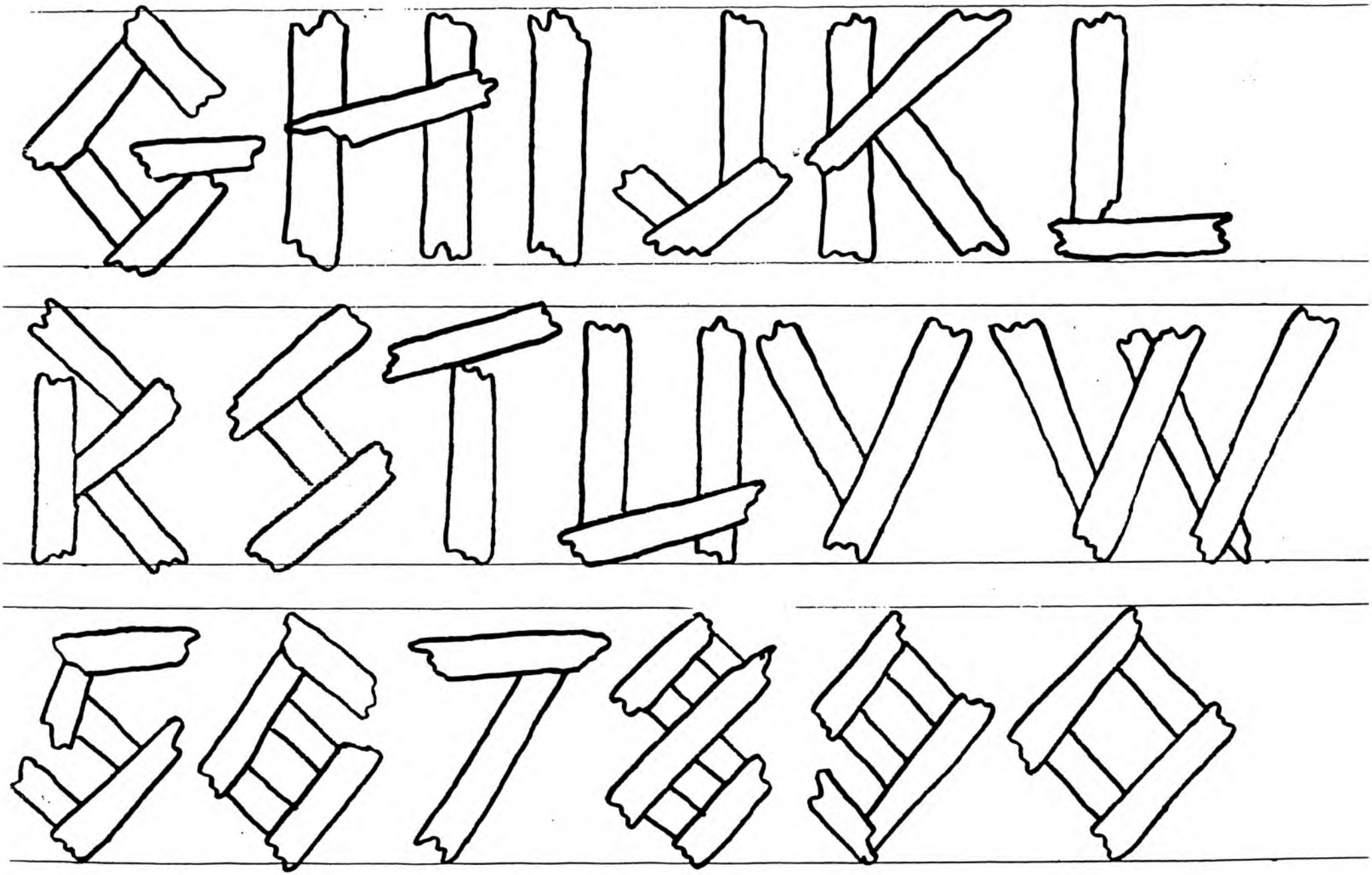

5
EPSILON
6
ZETA
7
ETA
8
THETA
13
NU
14
XI
15
OMICRON
16
PI
21
PHI
22
CHI
23
PSI
24
OMEGA

2 INCH SIZE

#37 TRADING POST



2 INCH SIZE



2 INC SIZE

#38 GAY NINETY'S

ABCDEFG

NOPQRS

Z1234567

2 INCH SIZE

HIJKLM

TUVWXY

890&?!;

2 INCH SIZE

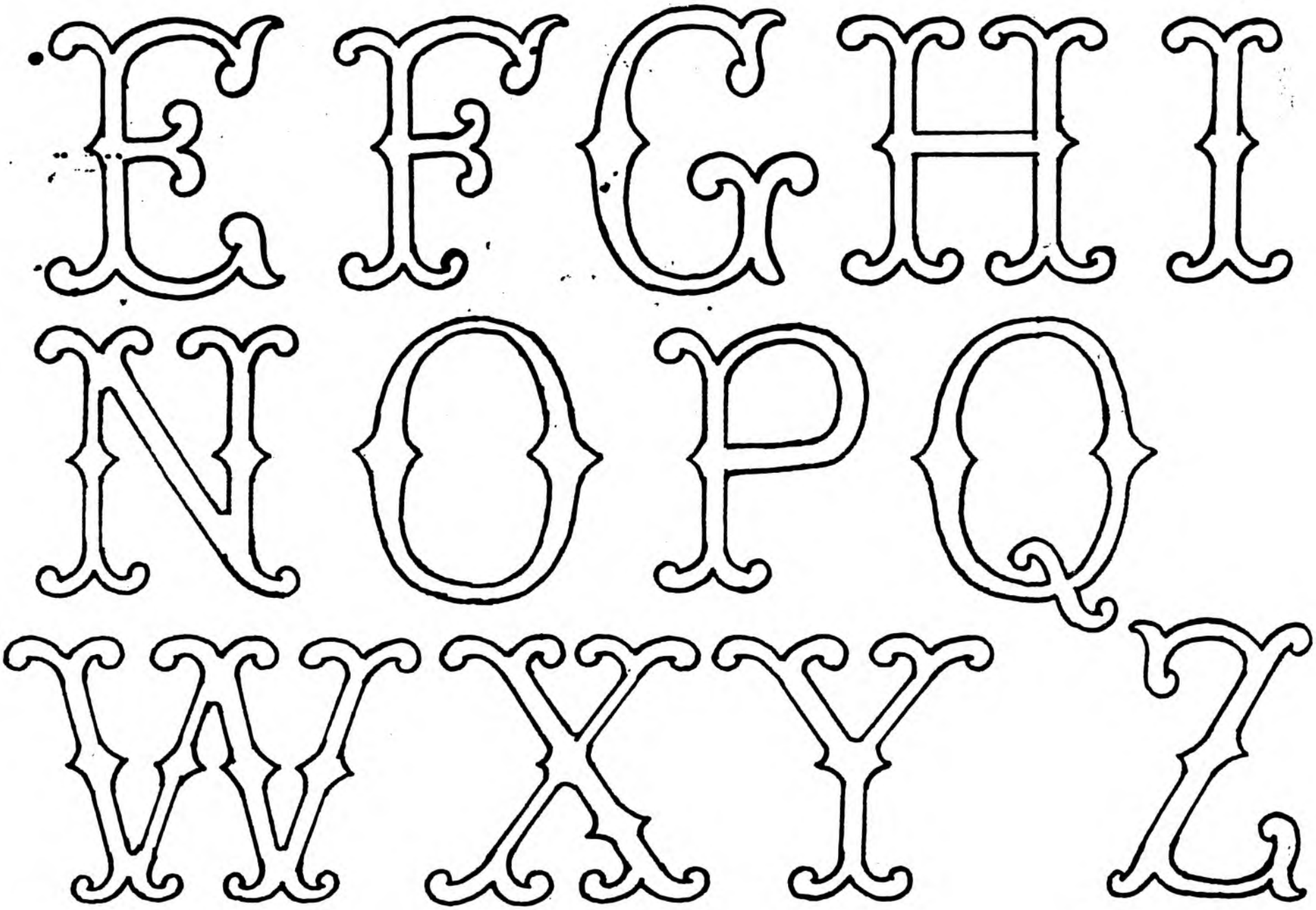
#39 TUSCON GRAILE

ABCD

JKLM

RSTUV

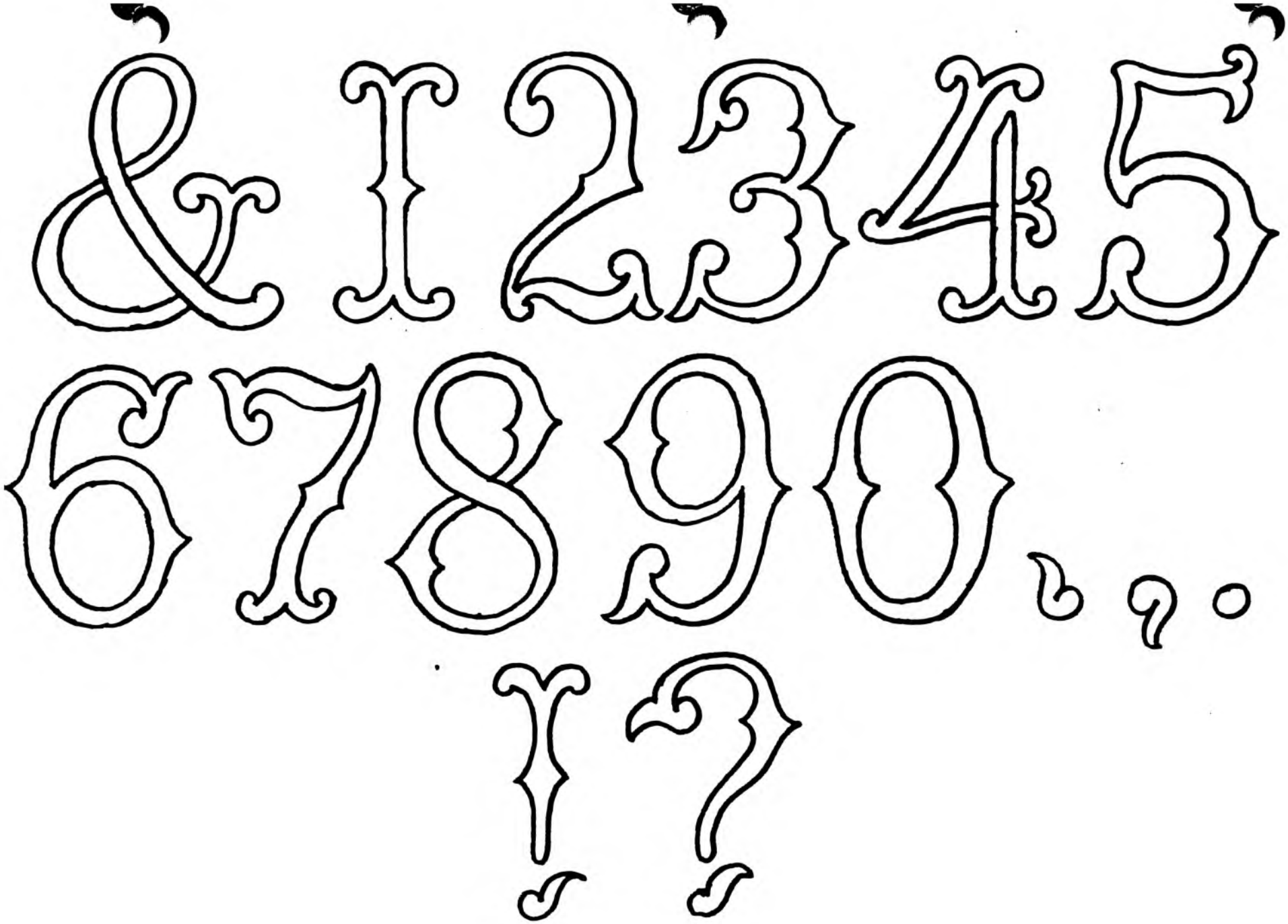
2 INCH SIZE



2 INCH SIZE

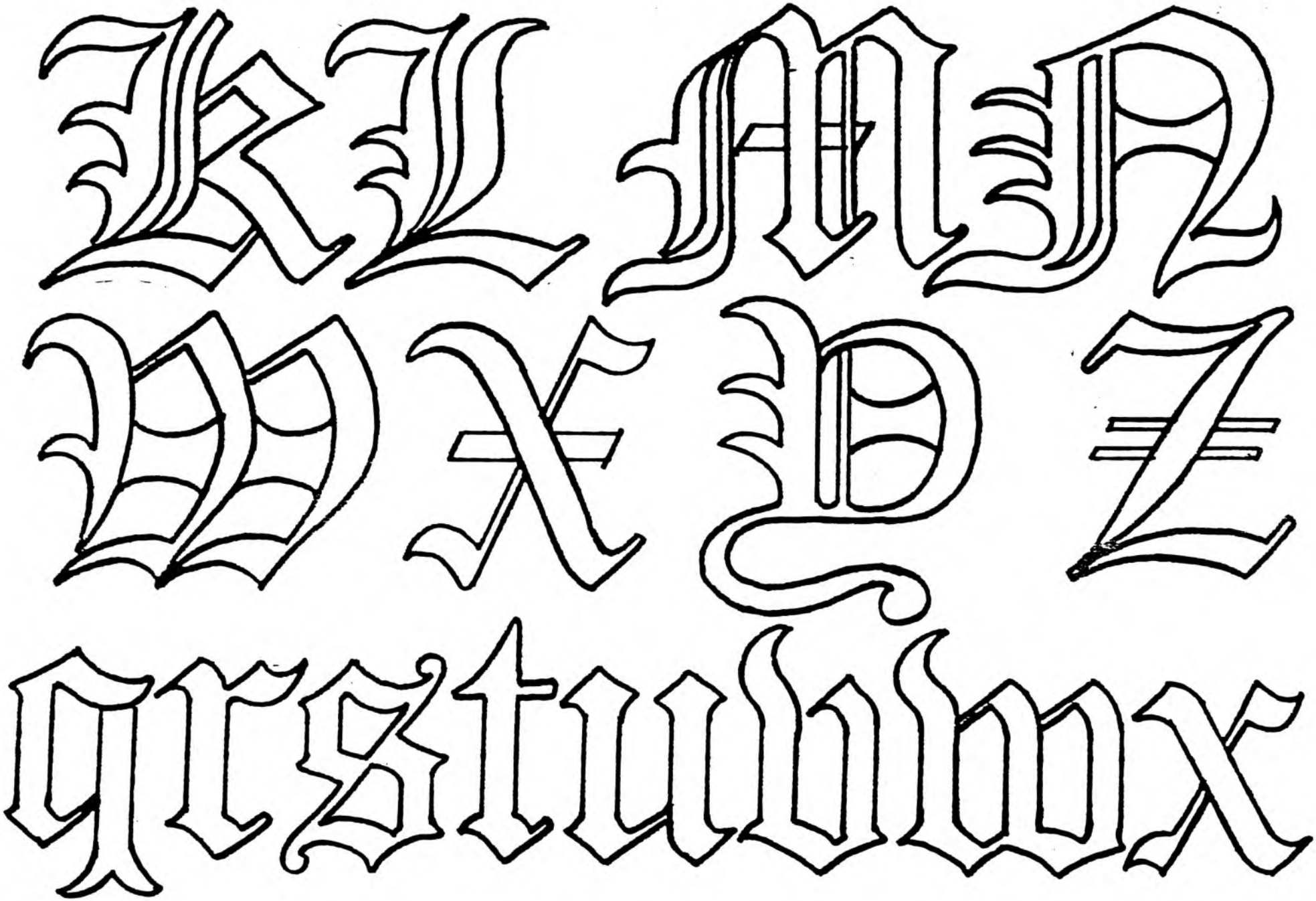
#40 OLD ENGLISH

2 IN SIZE

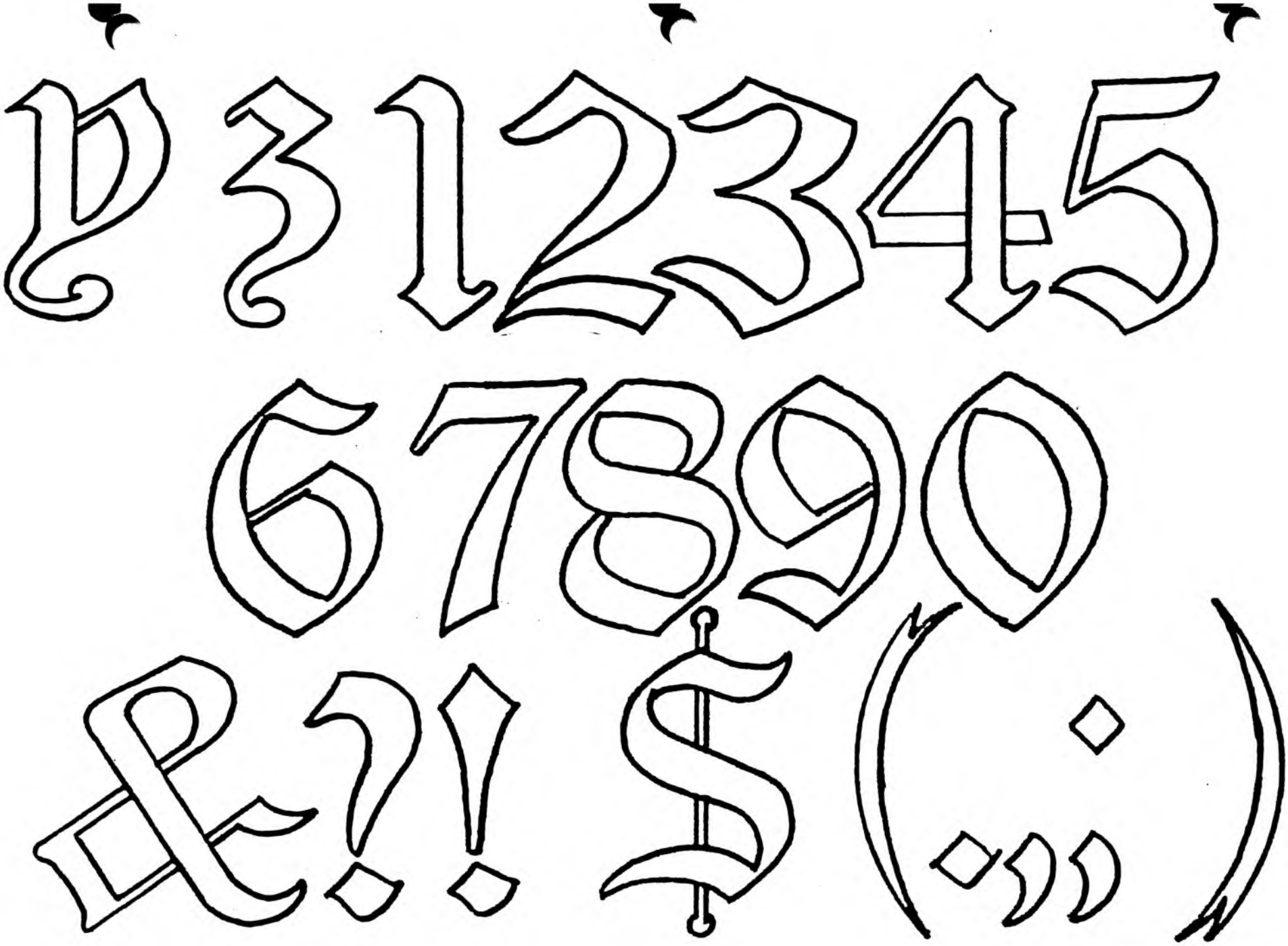


141 2 INCH SIZE

2 INCH SIZE

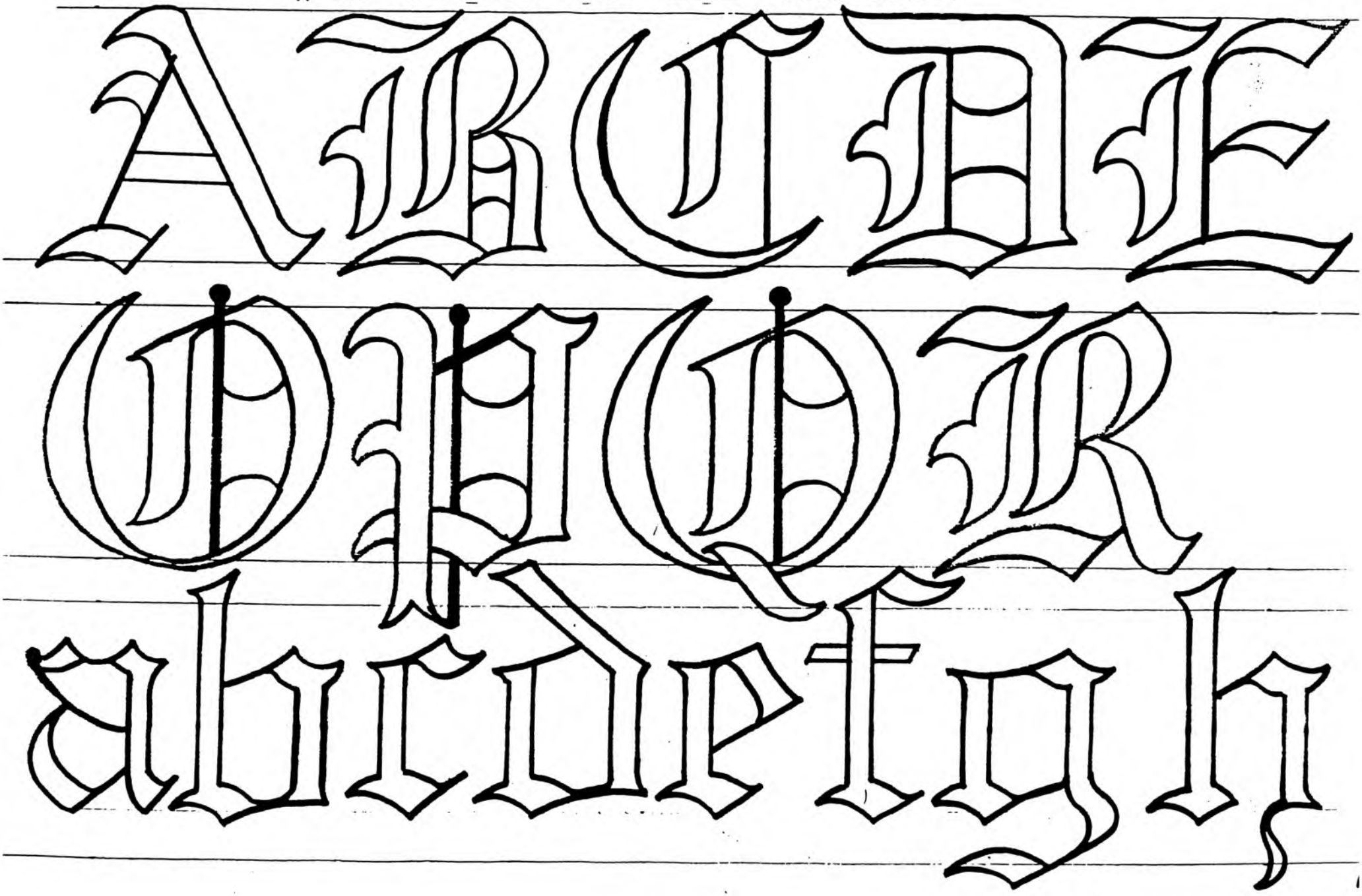


2 IN SIZE

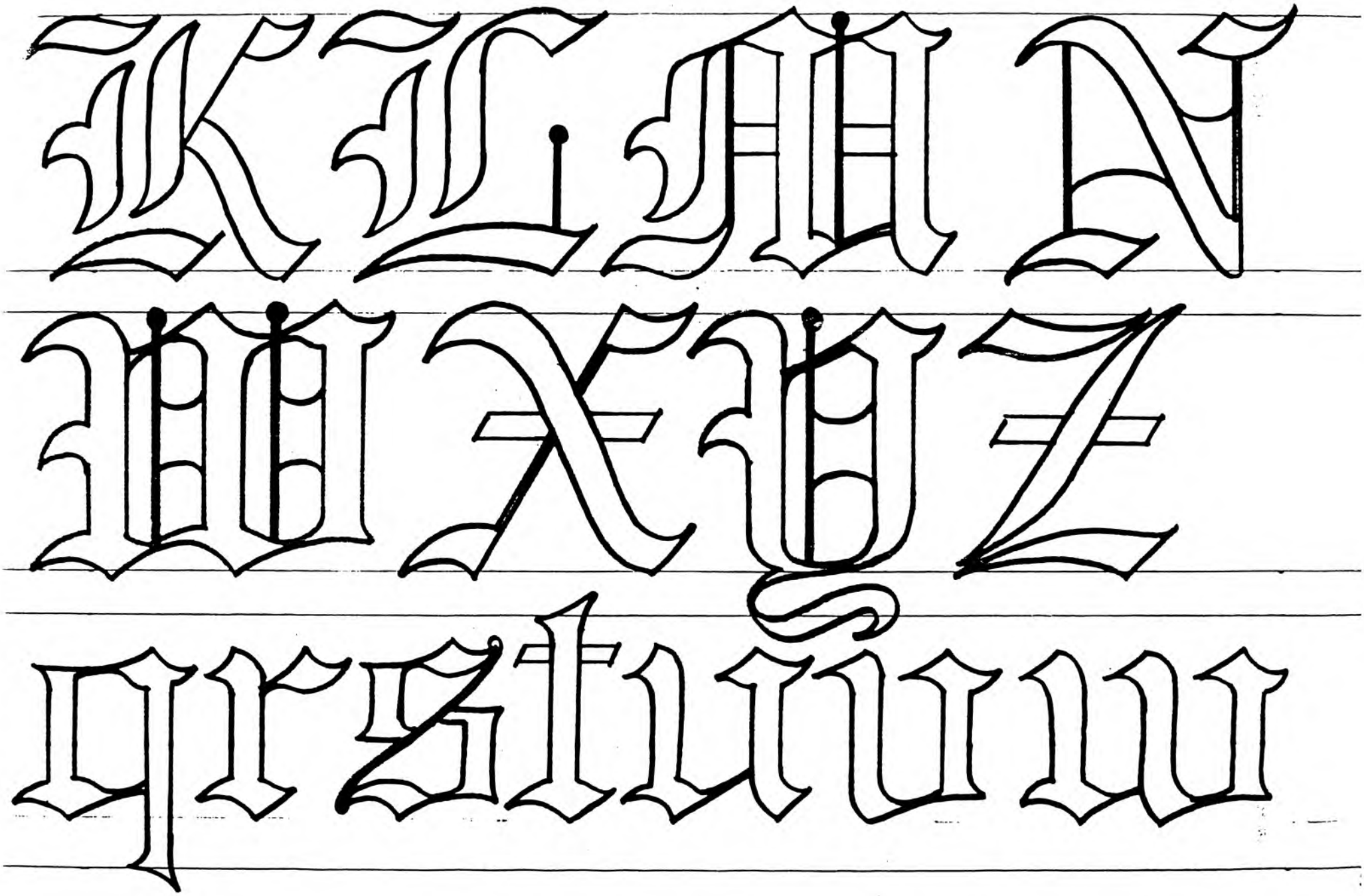


2 INCH SIZE

#41 ENGRAVERS OLD ENGLISH



2 INCH SIZE



2 INCH SIZE

Size

2 INCH SIZE

#42 "ARTISTIC" CURLEY "Q"

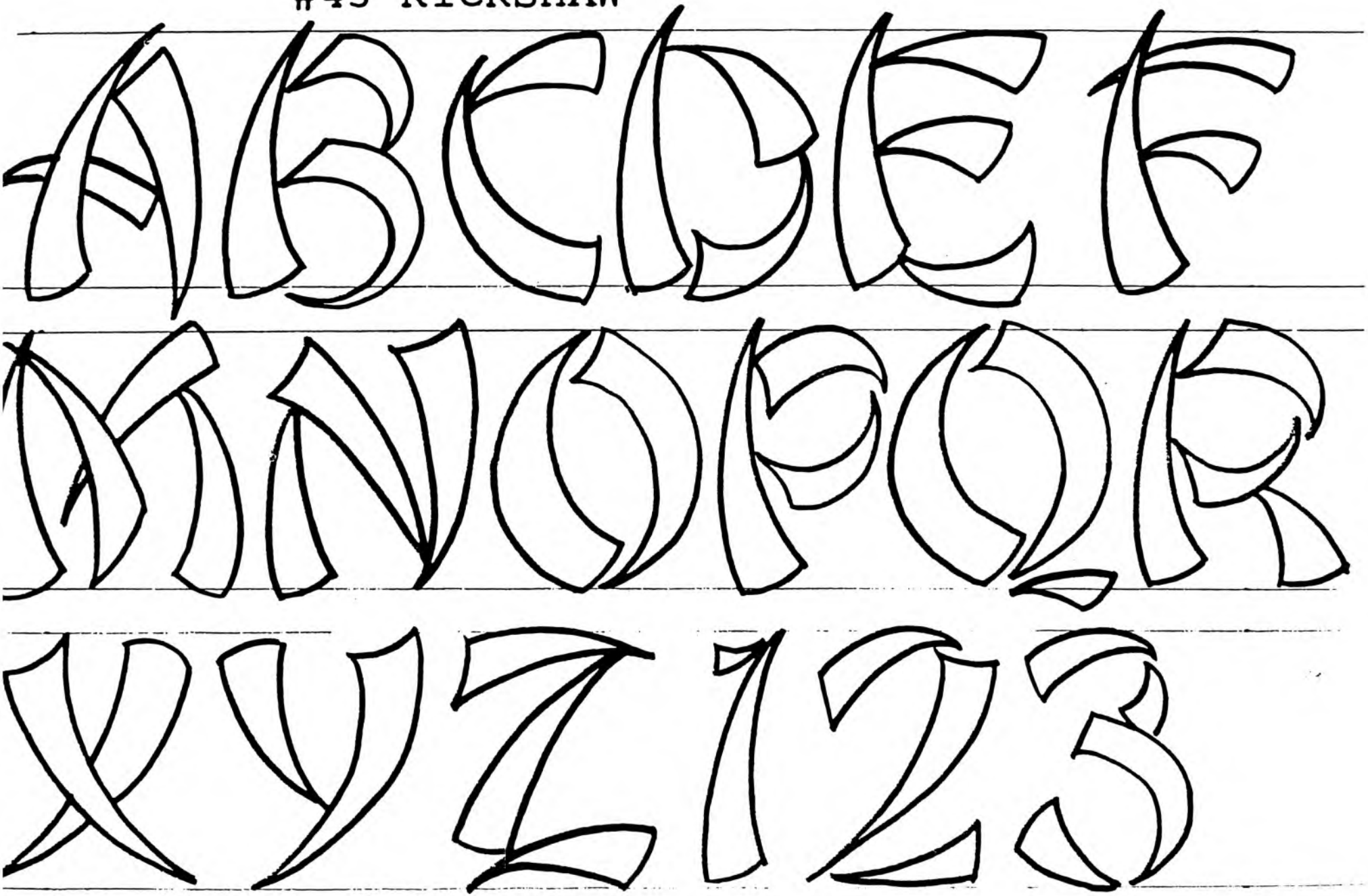
2 INCH SIZE

EFGH
PQR
YZ;&

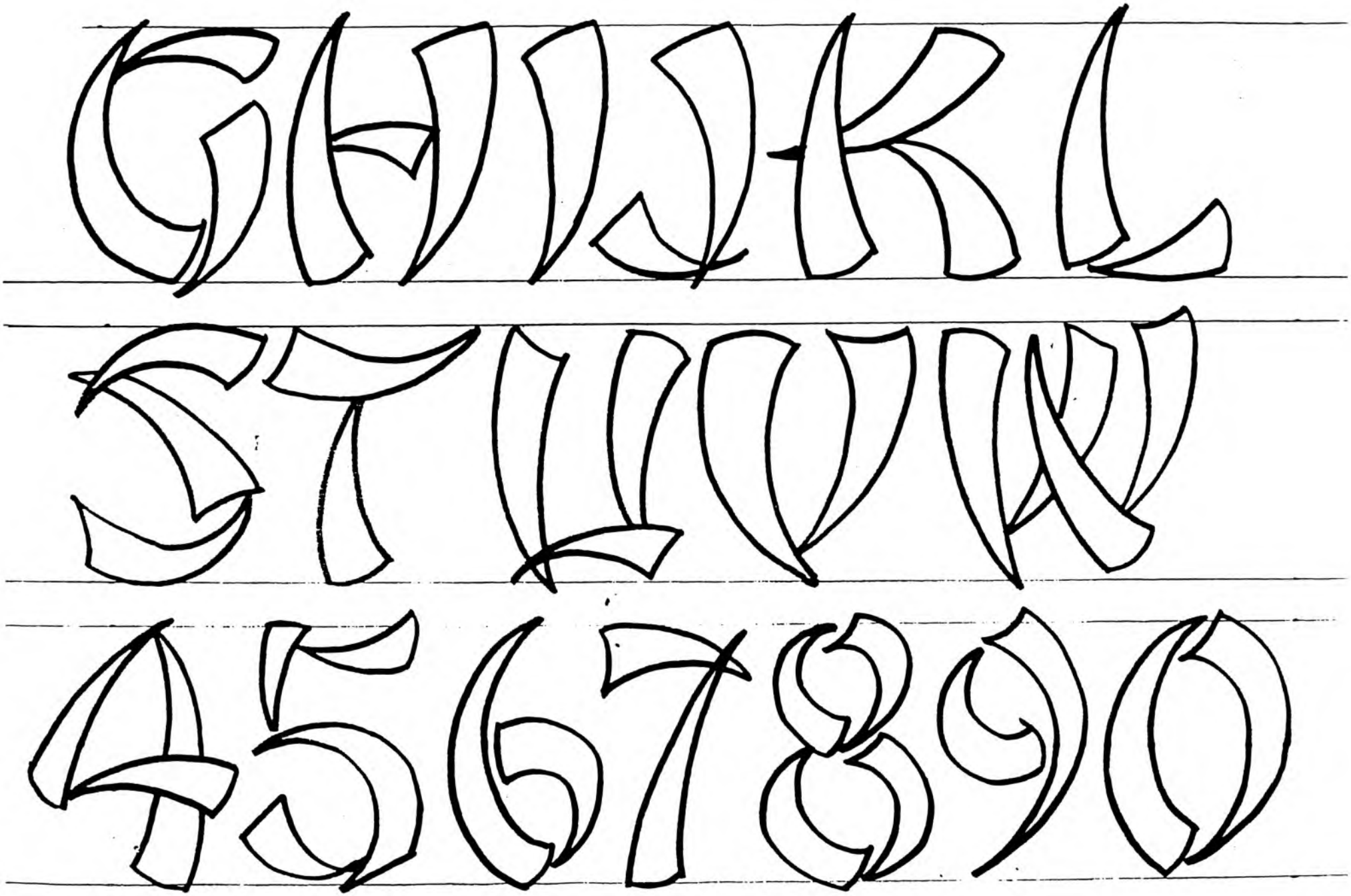
IJKL
STU

2 IN SIZE

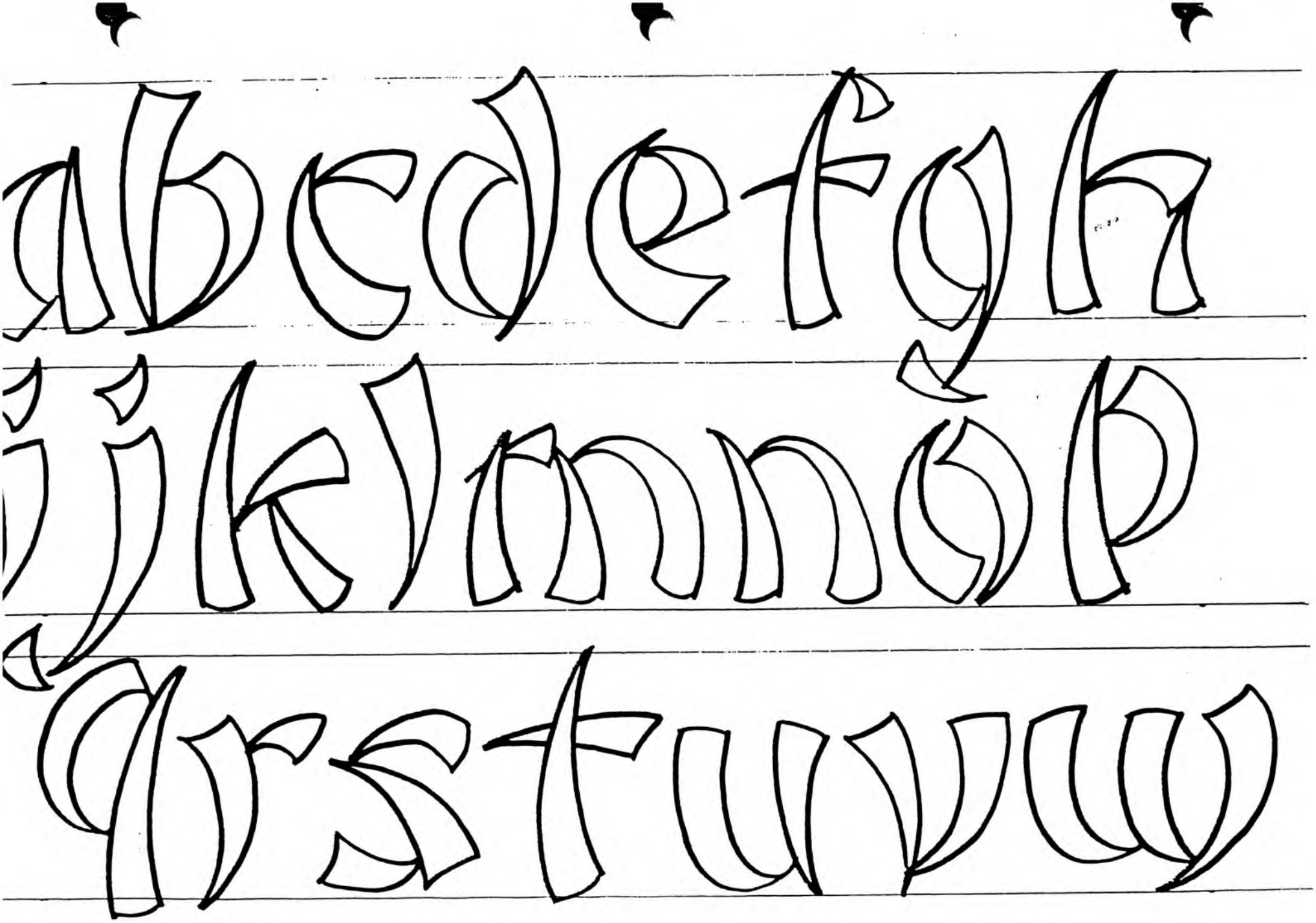
#43 RICKSHAW



2 INCH SIZE



2 INCH SIZE



2 INCH SIZE

xyz!?

2 INCH SIZE

#44 SHANGRA LA

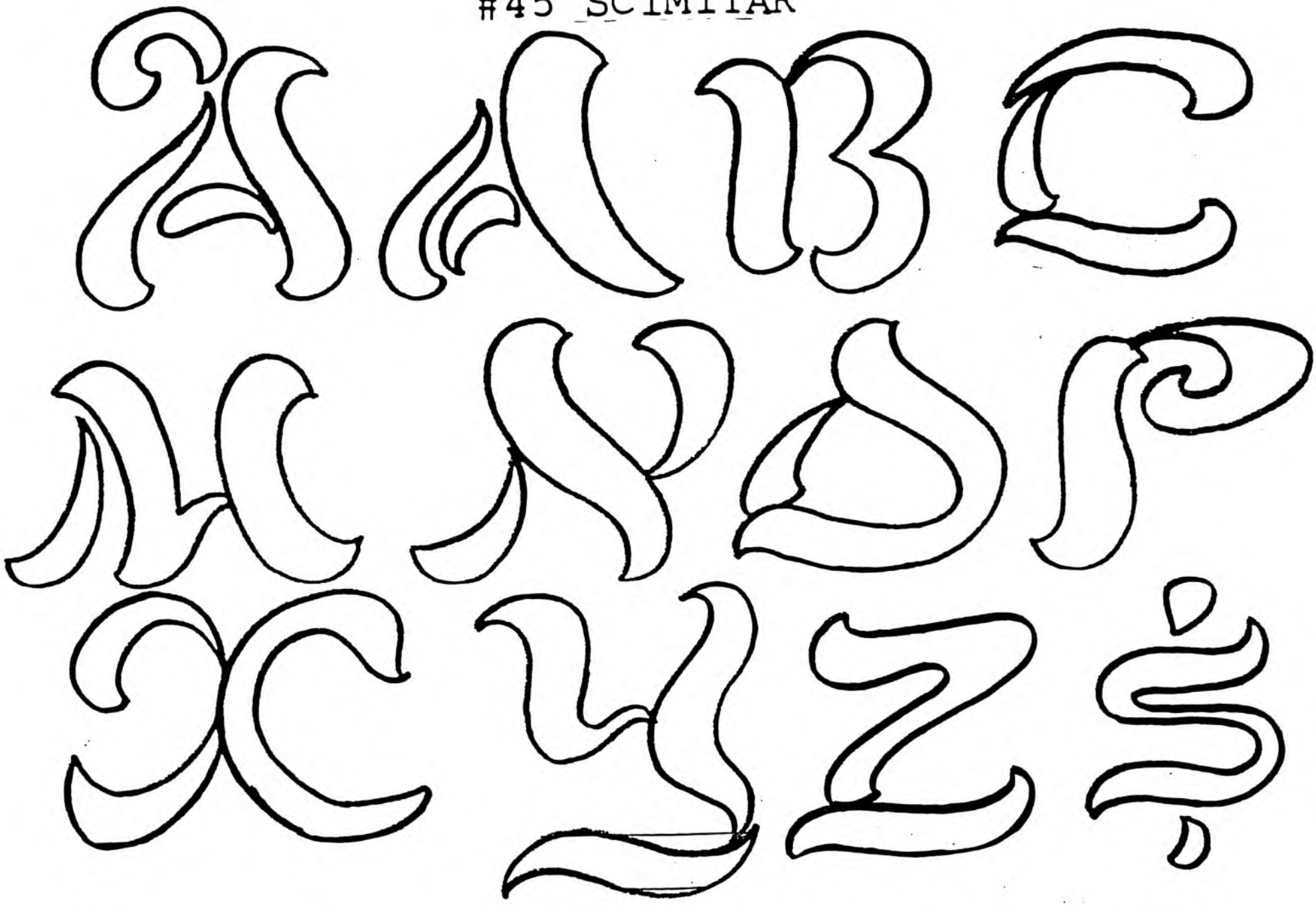
2 INCH SIZE

158

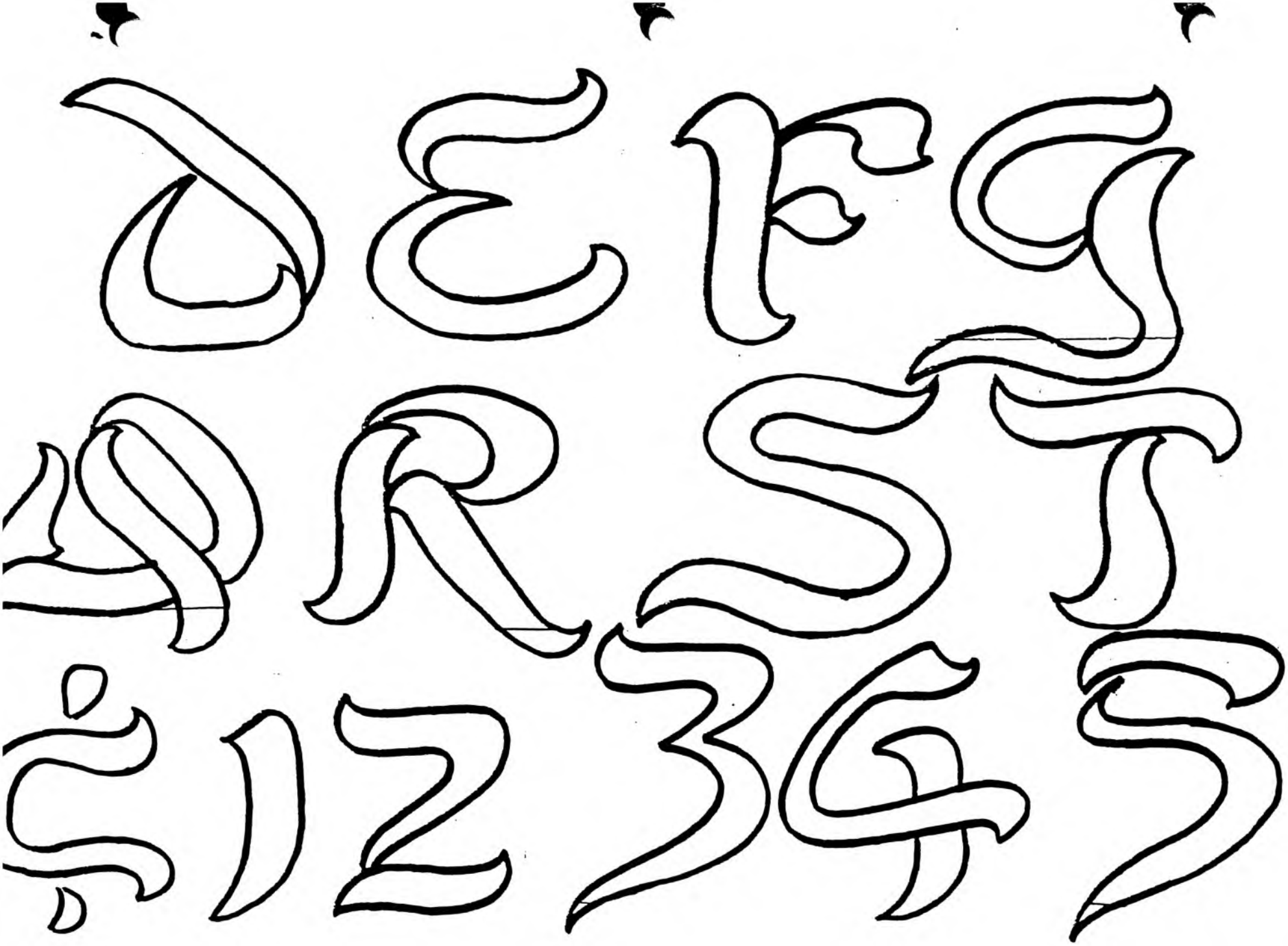
2 INCH SIZE

2 INCH SIZE

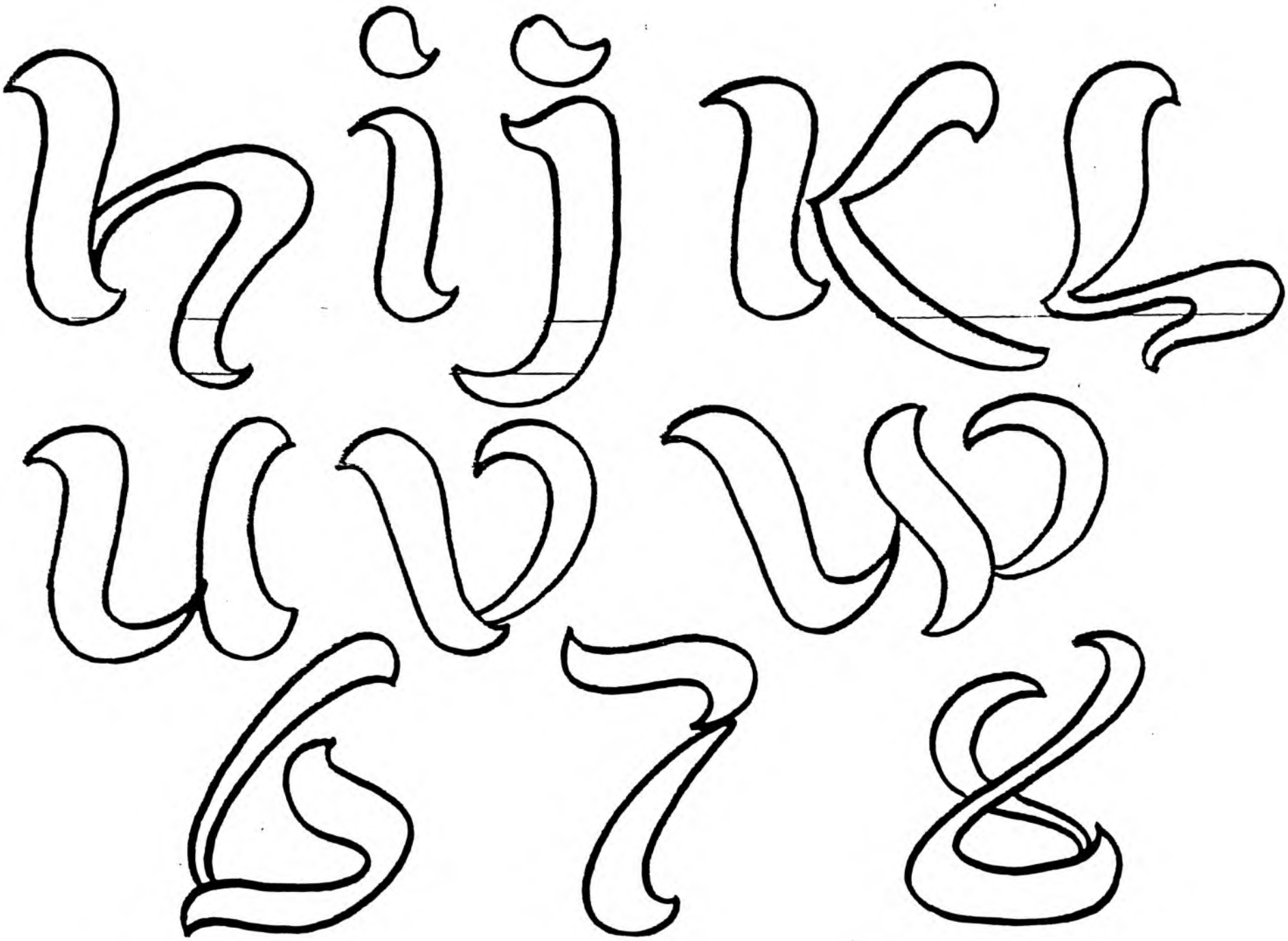
#45 SCIMITAR



2 INCH SIZE



2 INCH SIZE



2 INCH SIZE

1 2 3 4 5

6 7 8 9 0

168

2 INCH SIZE

NOPQ

defghij

;-!?,&

167 2 INCH SIZE

IJKLM

YZabc

vwxyz

2 INCH SIZE

EFGH

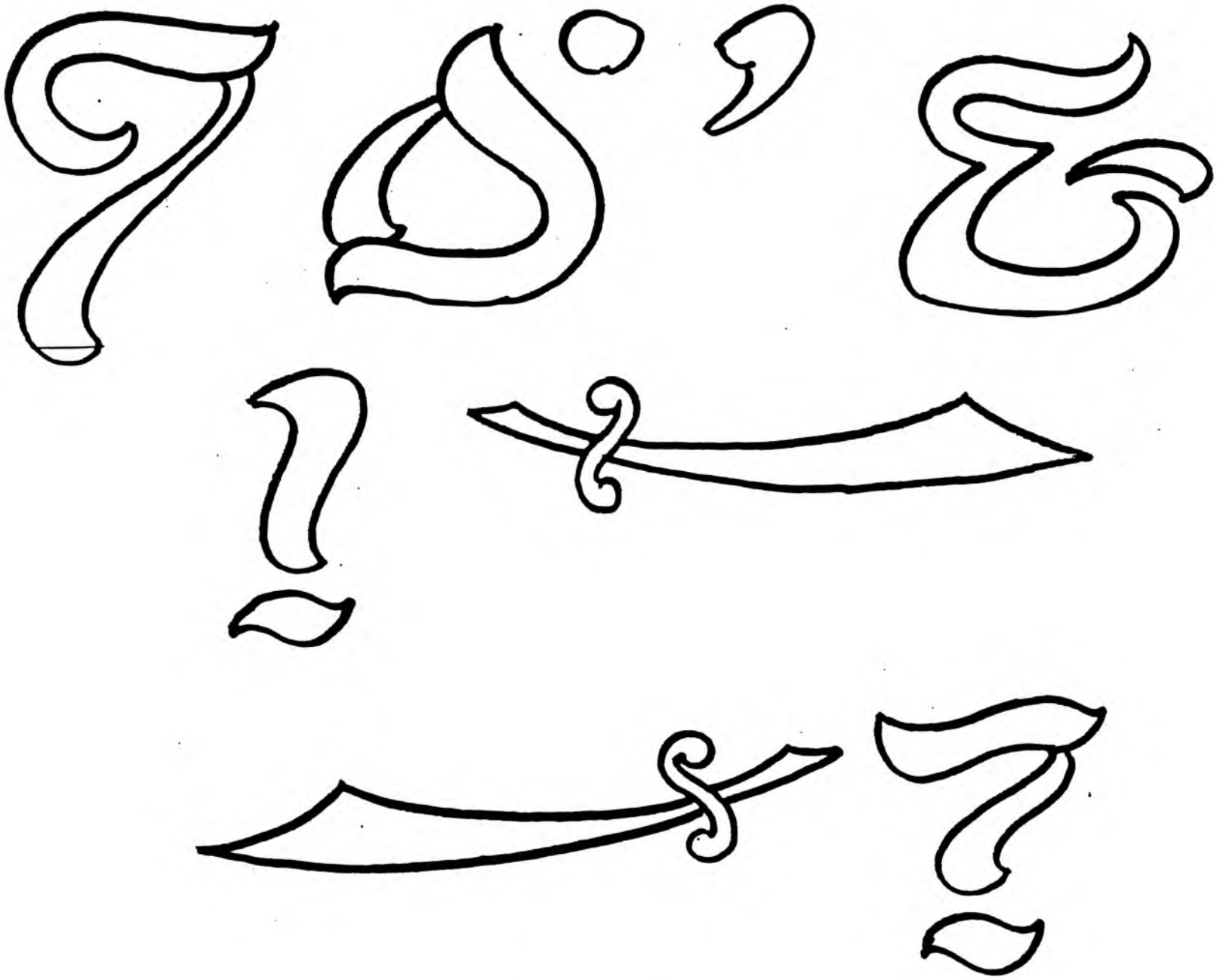
VWX

pqrstu

2 INCH SIZE

#46 ANGLO

2 INCH SIZE



2 INCH SIZE

2 INCH SIZE

#47 CARDINAL

2 INCH SIZE

LMNO

abcdefg

12345

2 INCH SIZE

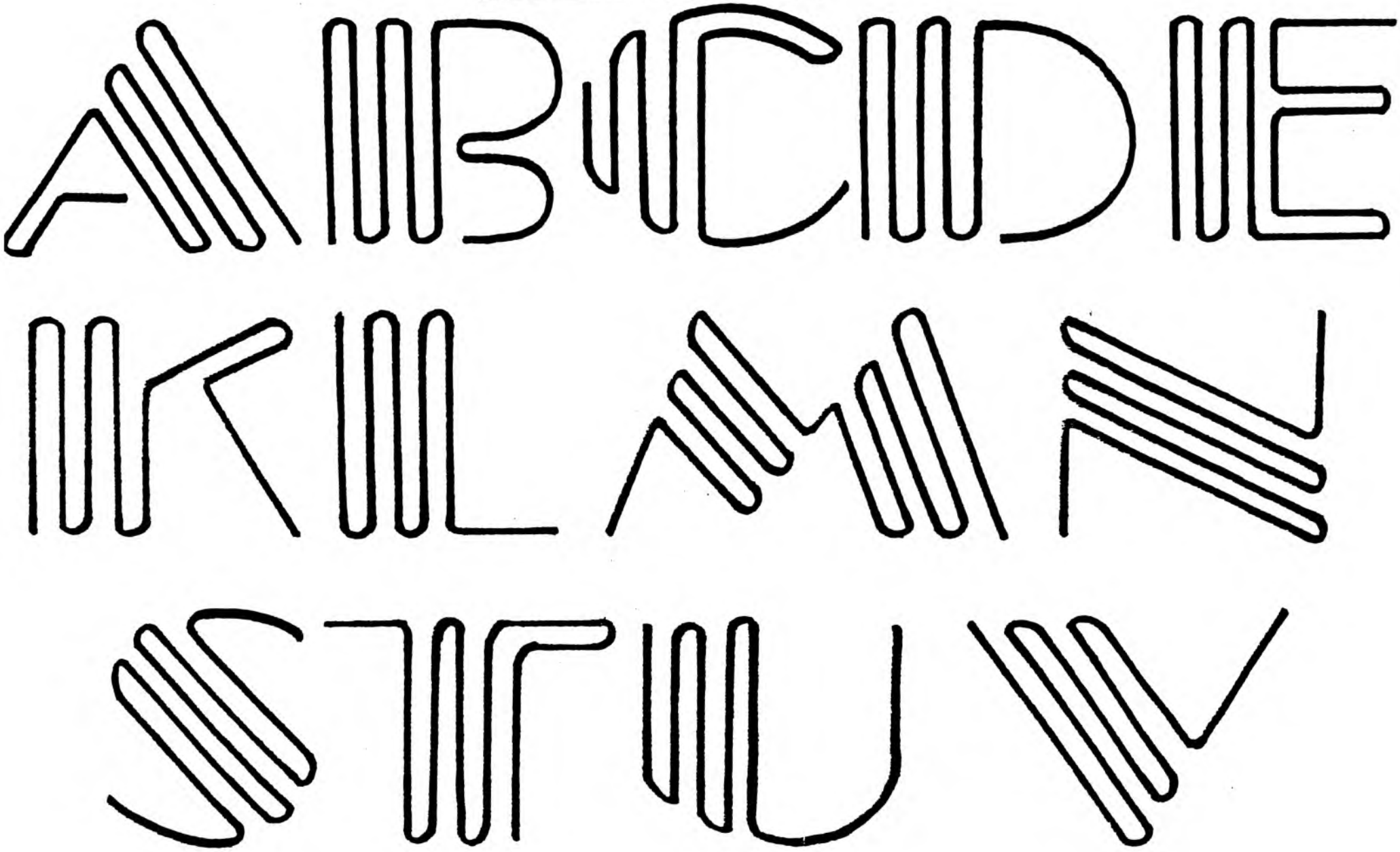
PQRST

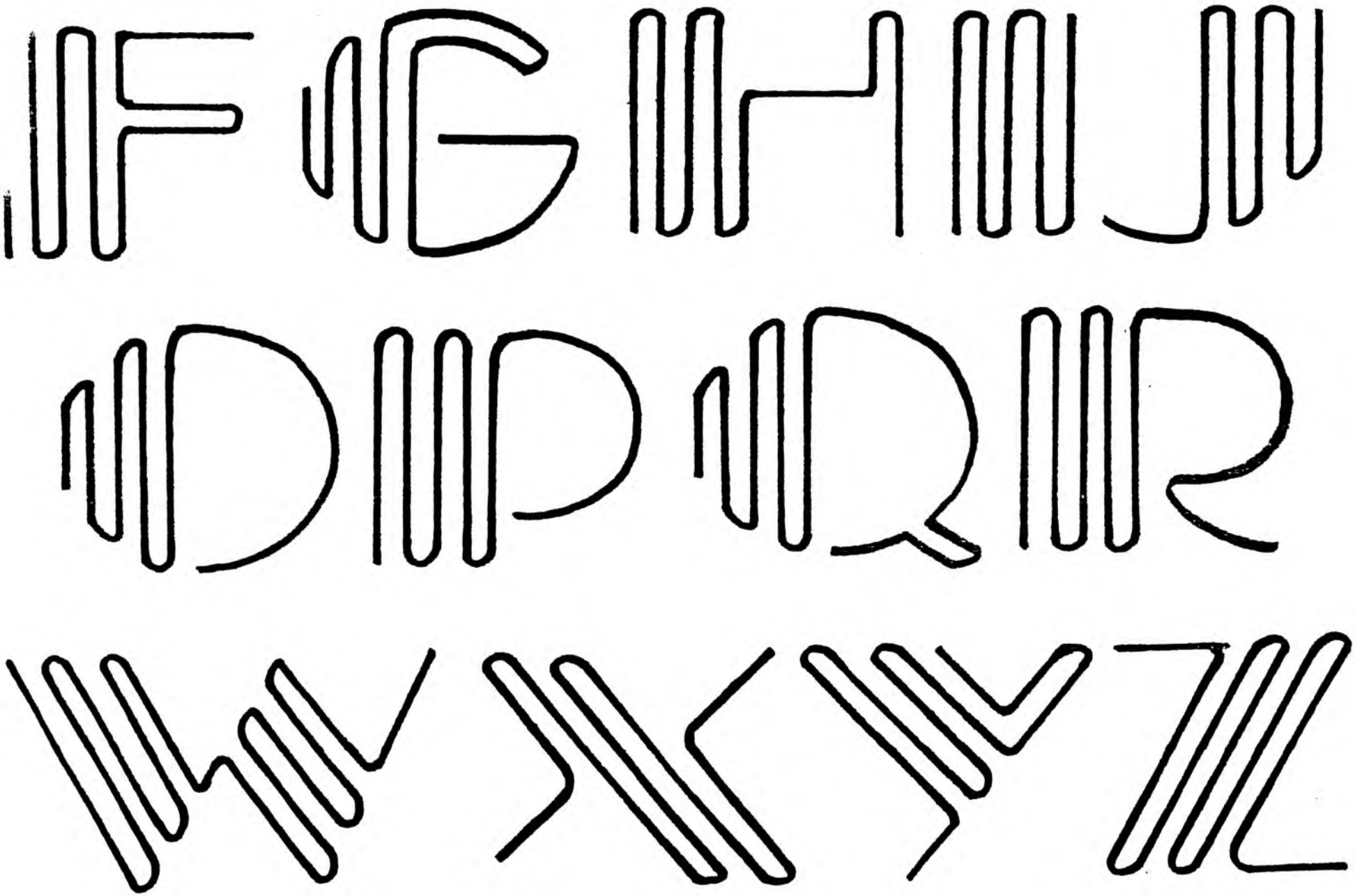
hijklm

67 890

2 INCH SIZE

#48 PICADILLY





2 IN SIZE

#49 NEON

ABCDEF

QRSTU

12345

2 INCH SIZE

GHIJKL

VWXY

6789 0

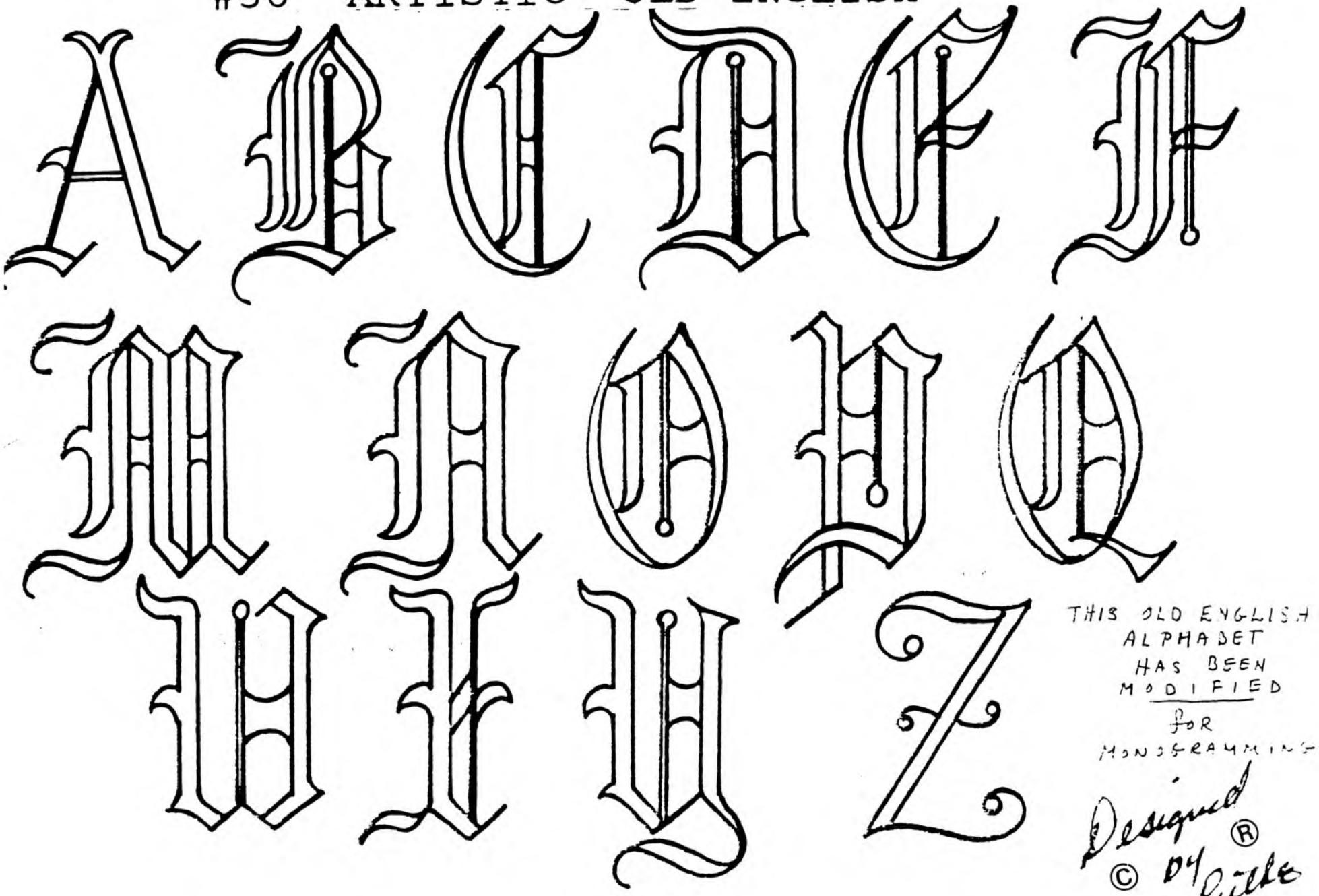
MNOP

Z&?$!

3

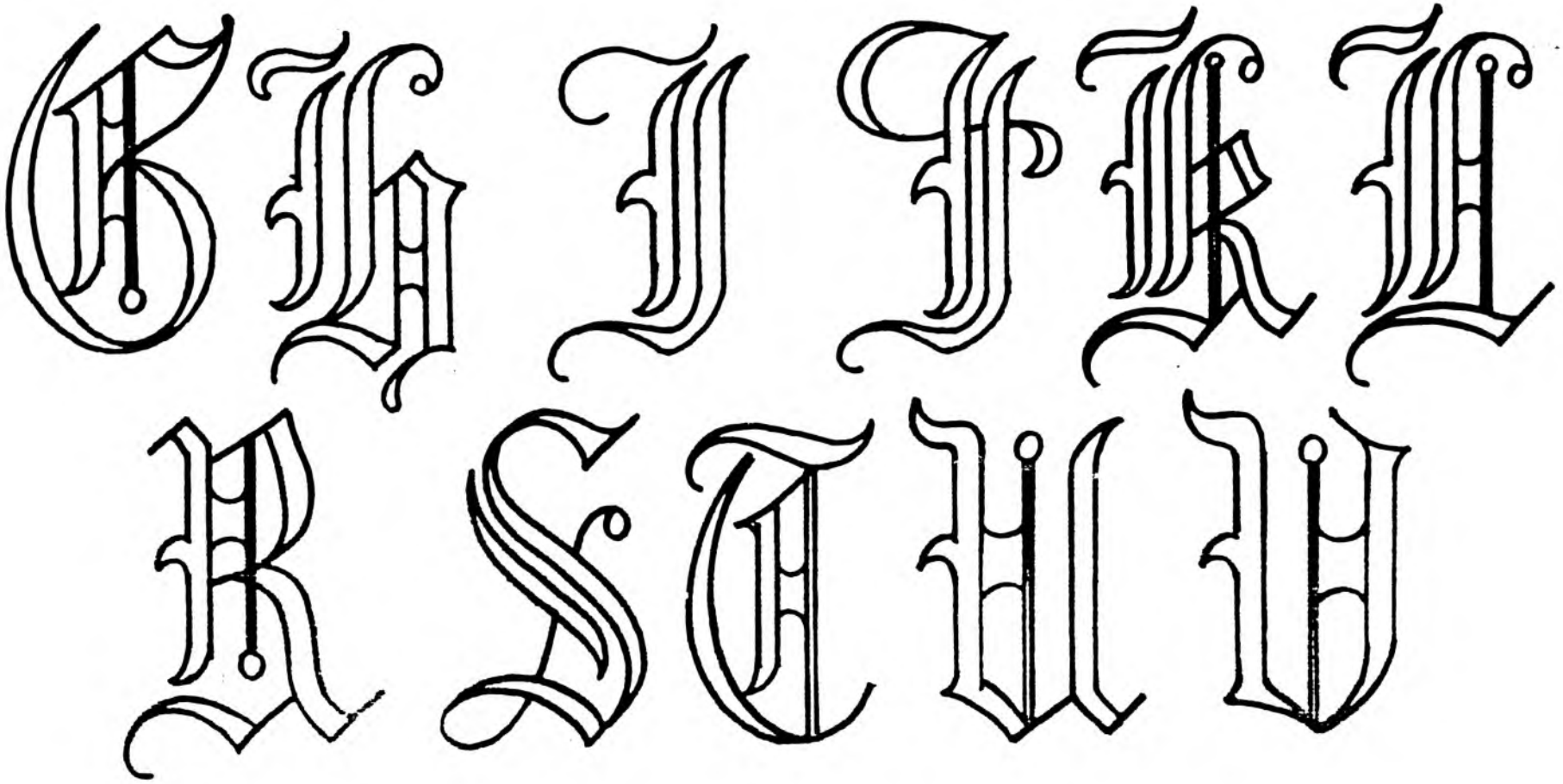
2 INCH SIZE

#50 "ARTISTIC" OLD ENGLISH



THIS OLD ENGLISH
ALPHABET
HAS BEEN
MODIFIED
FOR
MONOGRAMMING.

Designed
© 04 Little ®



2 INCH SIZE

#51 CHARTER SCRIPT

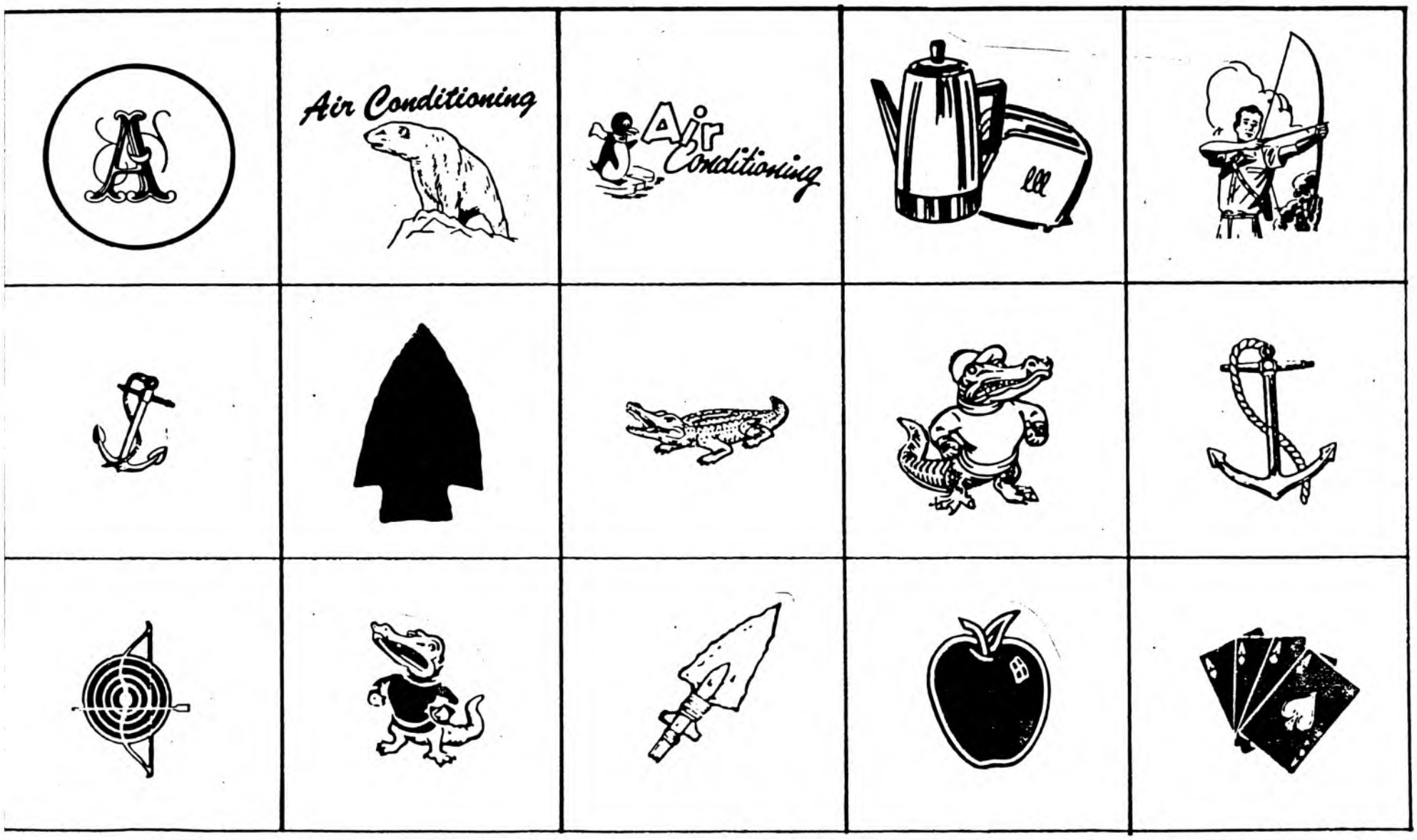
2

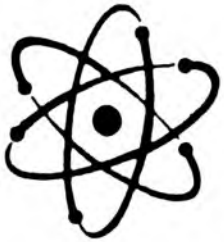
2 INCH SIZE

ไม่รู้ใช่ไม่ผิด!!!

2 INCH SIZE

The designs on the following pages are in alphabetical order as much as possible. Why is a coffee pot shown in the "A"s? Appliances! It is hard for me to even realize, but in the past fourty years, I have had orders for each & every design shown. Additional designs are shown in "The MONOGRAM BOOK."



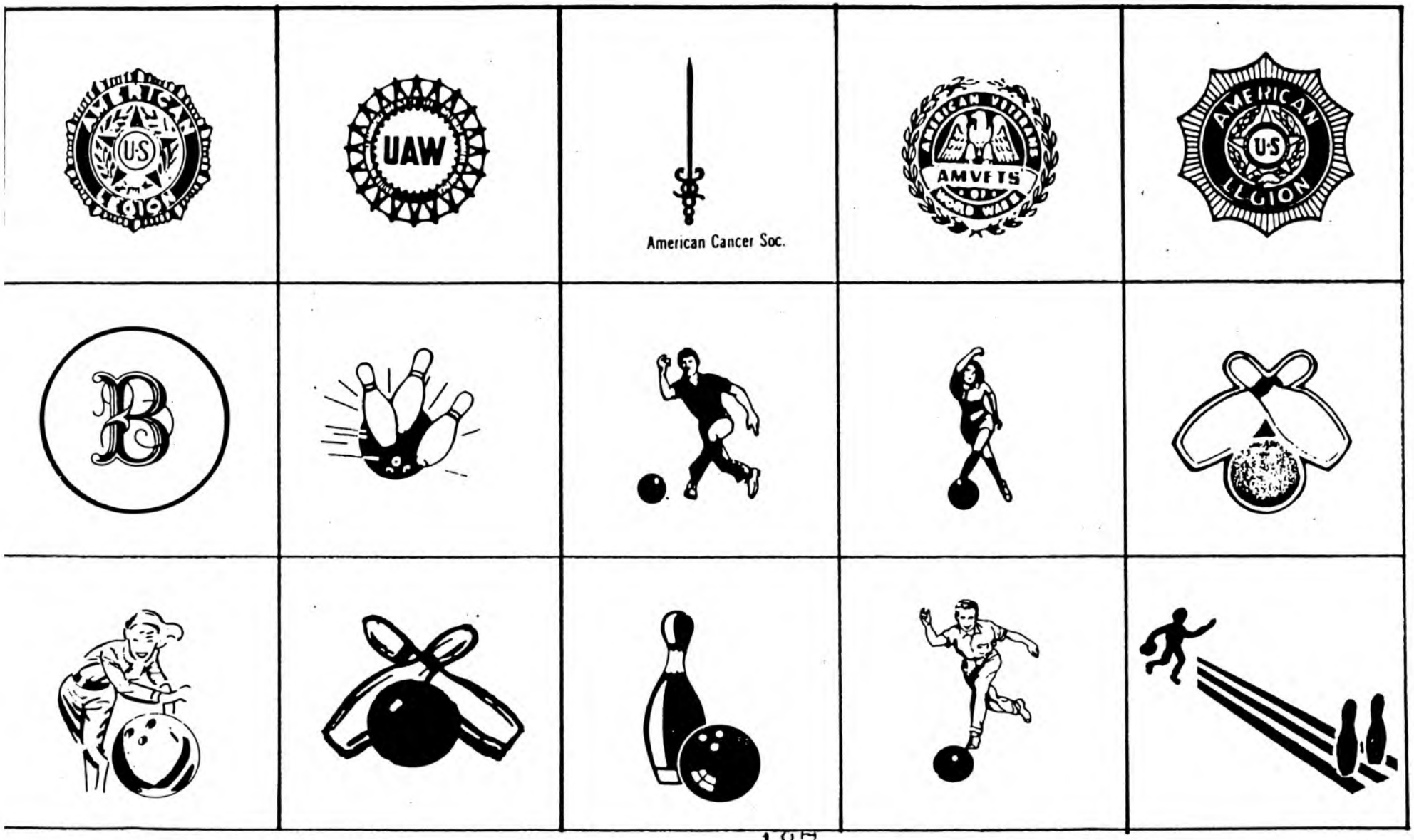


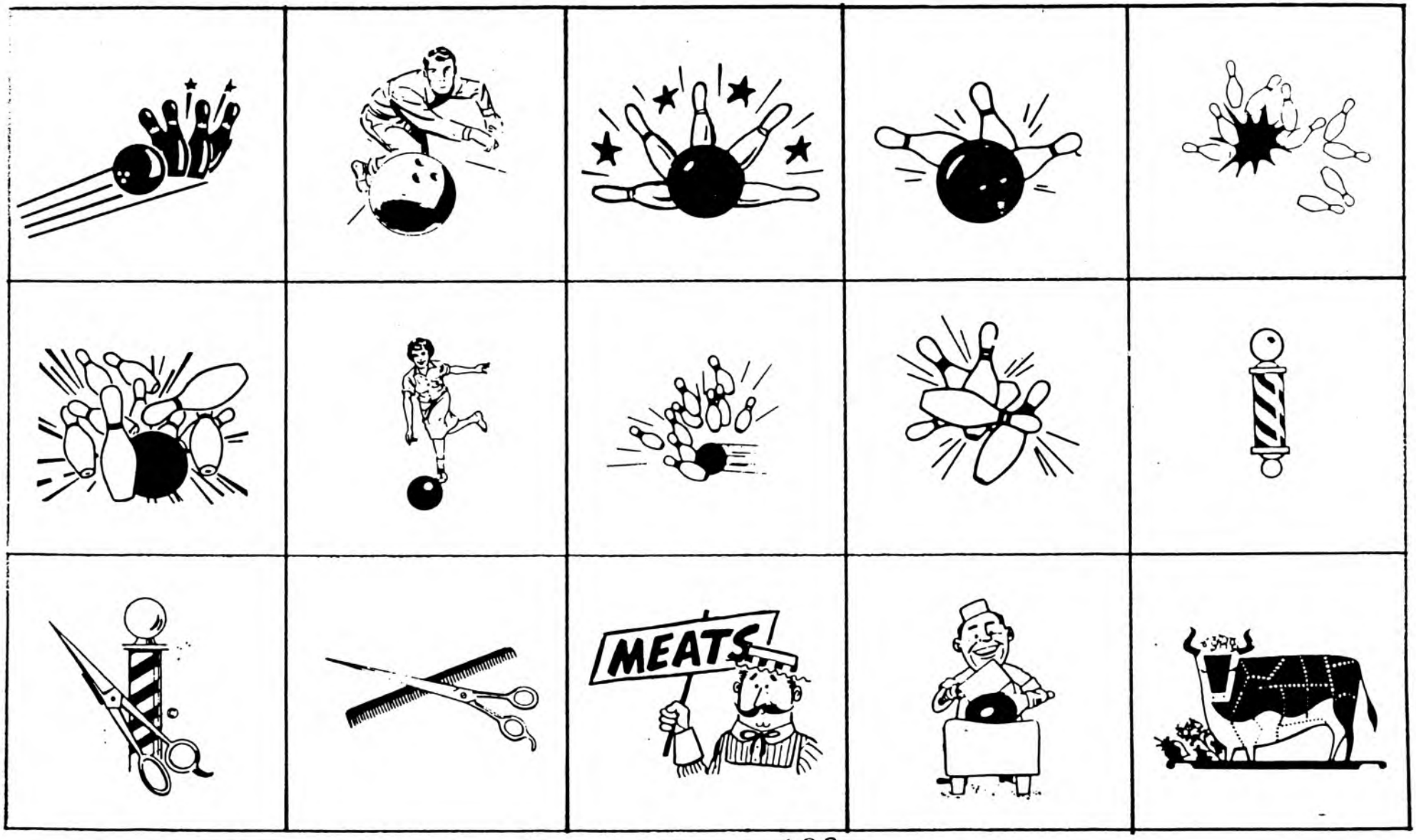
AVIS

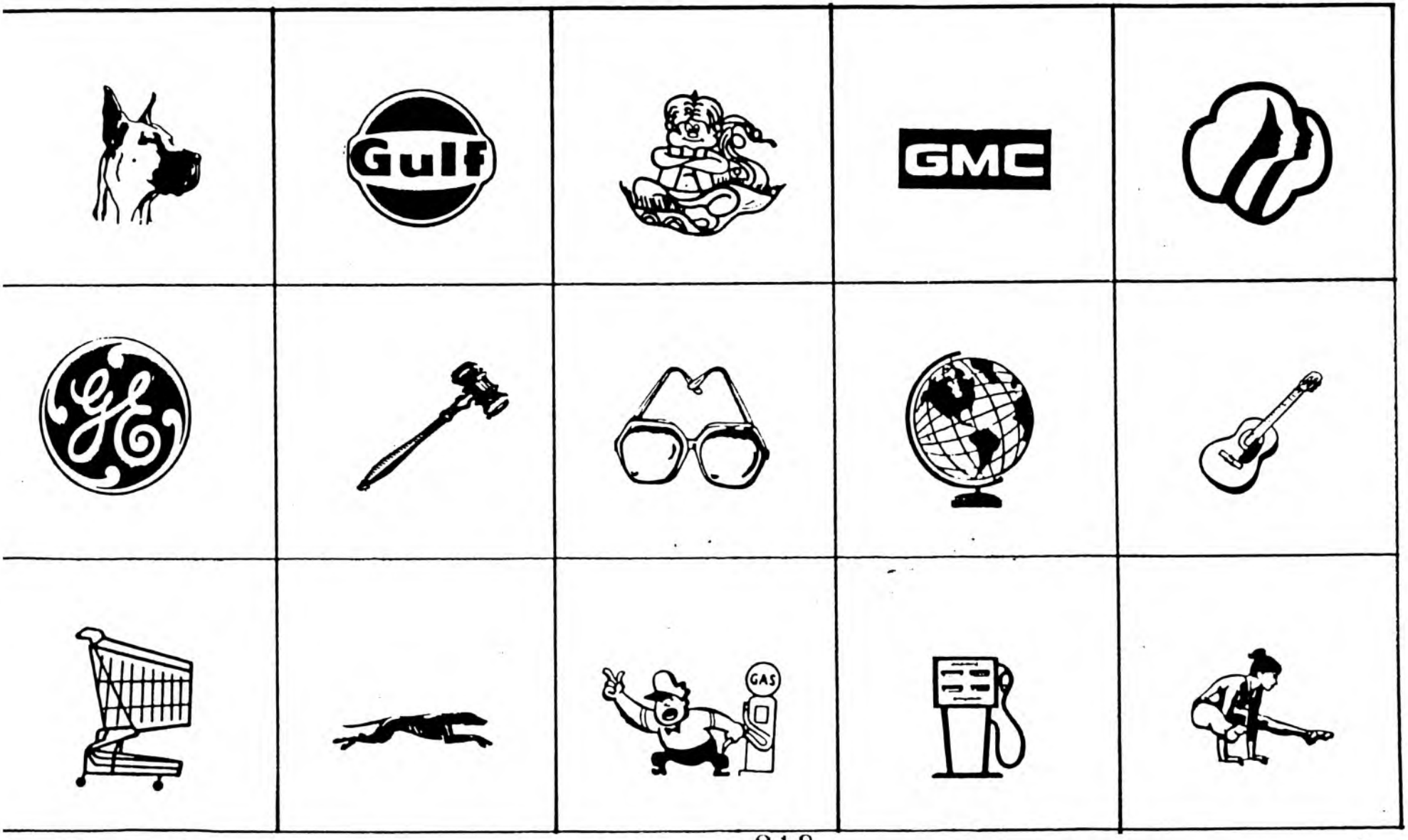
AAA

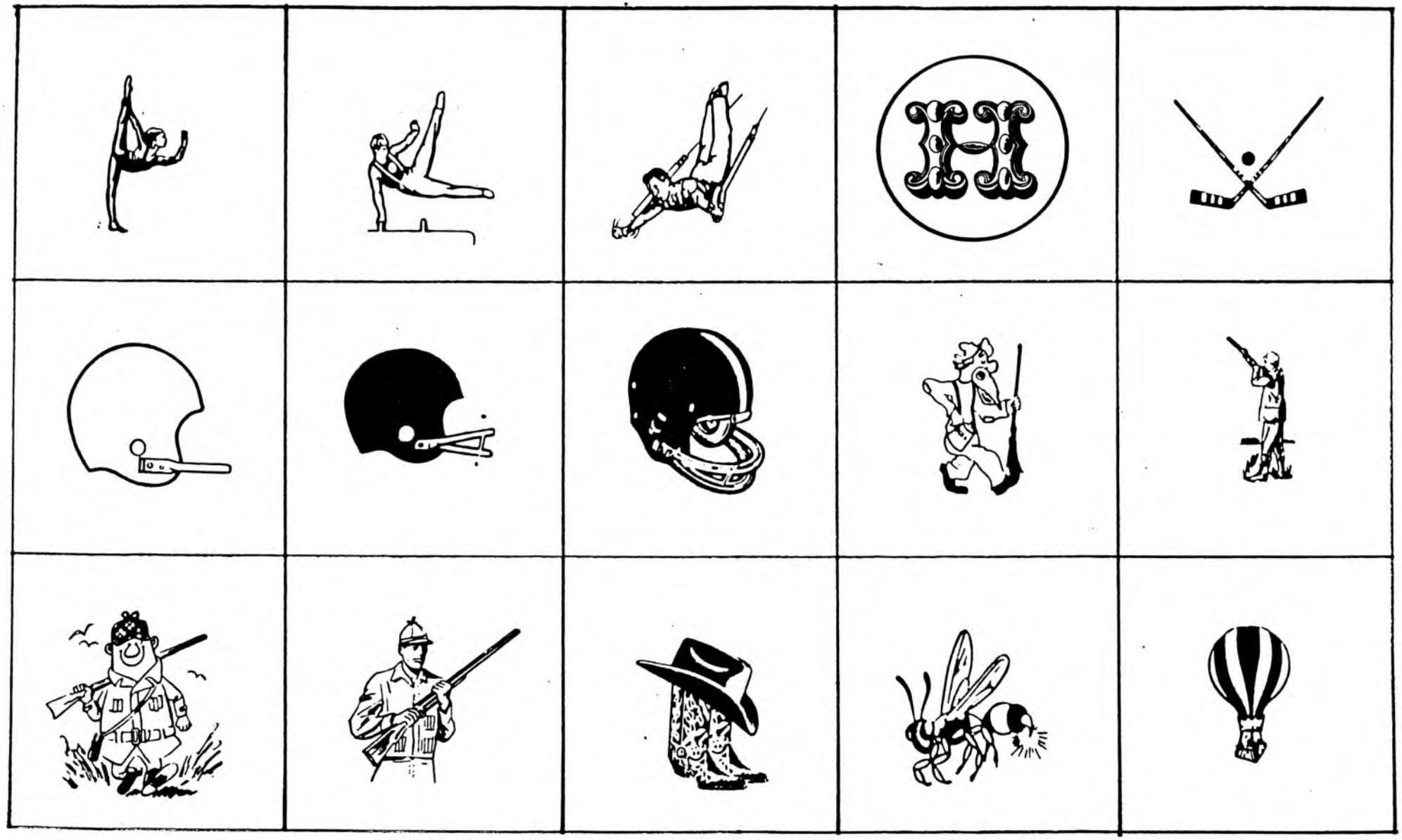
A&W

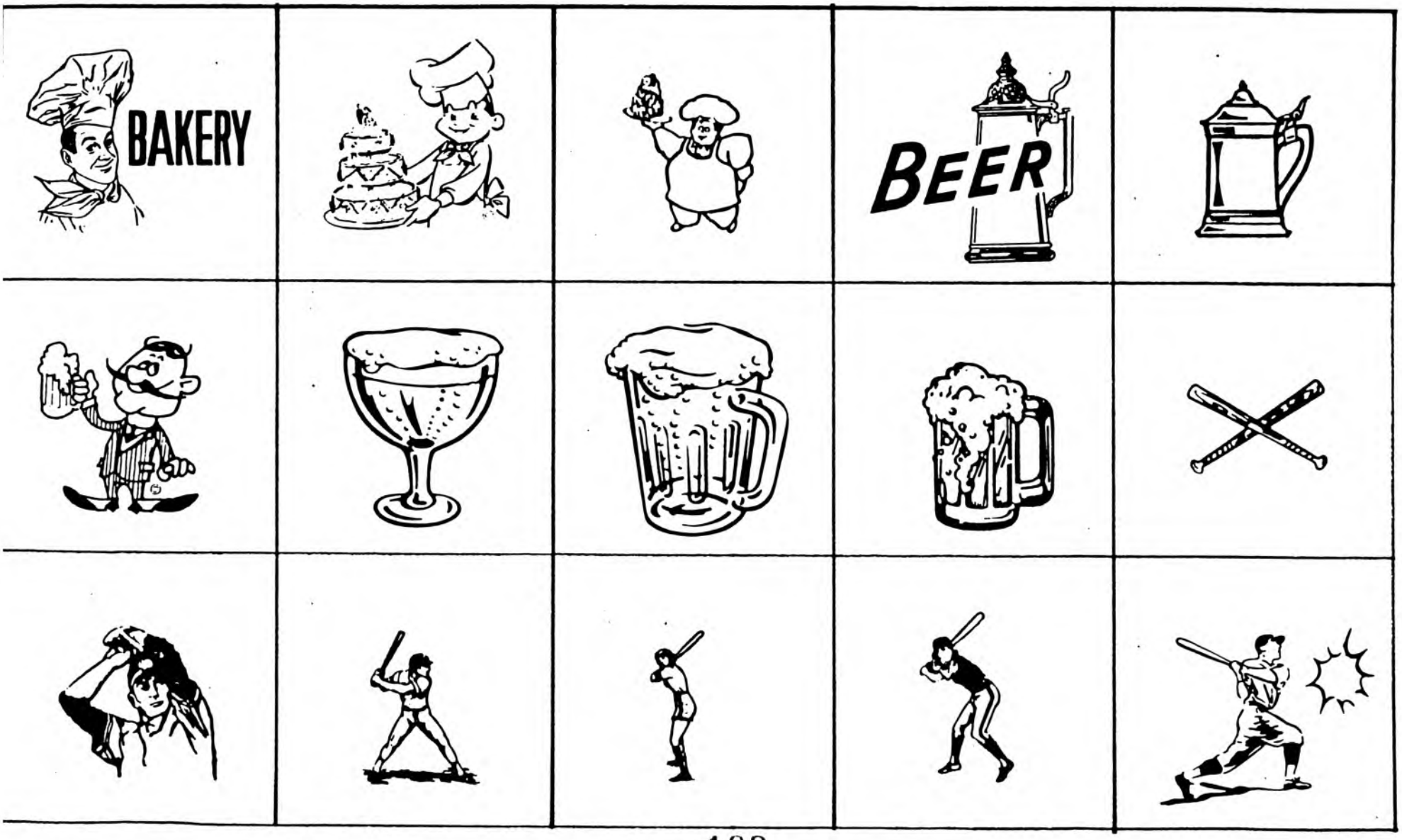
Arby's

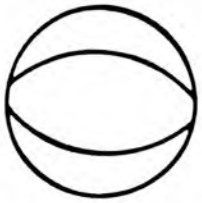

AMERICAN LEGION
U·S
UAW
American Cancer Soc.
AMERICAN VETERANS
AMVETS
WORLD WAR II
AMERICAN
U·S
LEGION
B

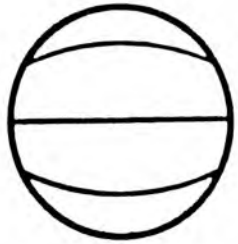

MEATS


Gulf
GMC
GAS

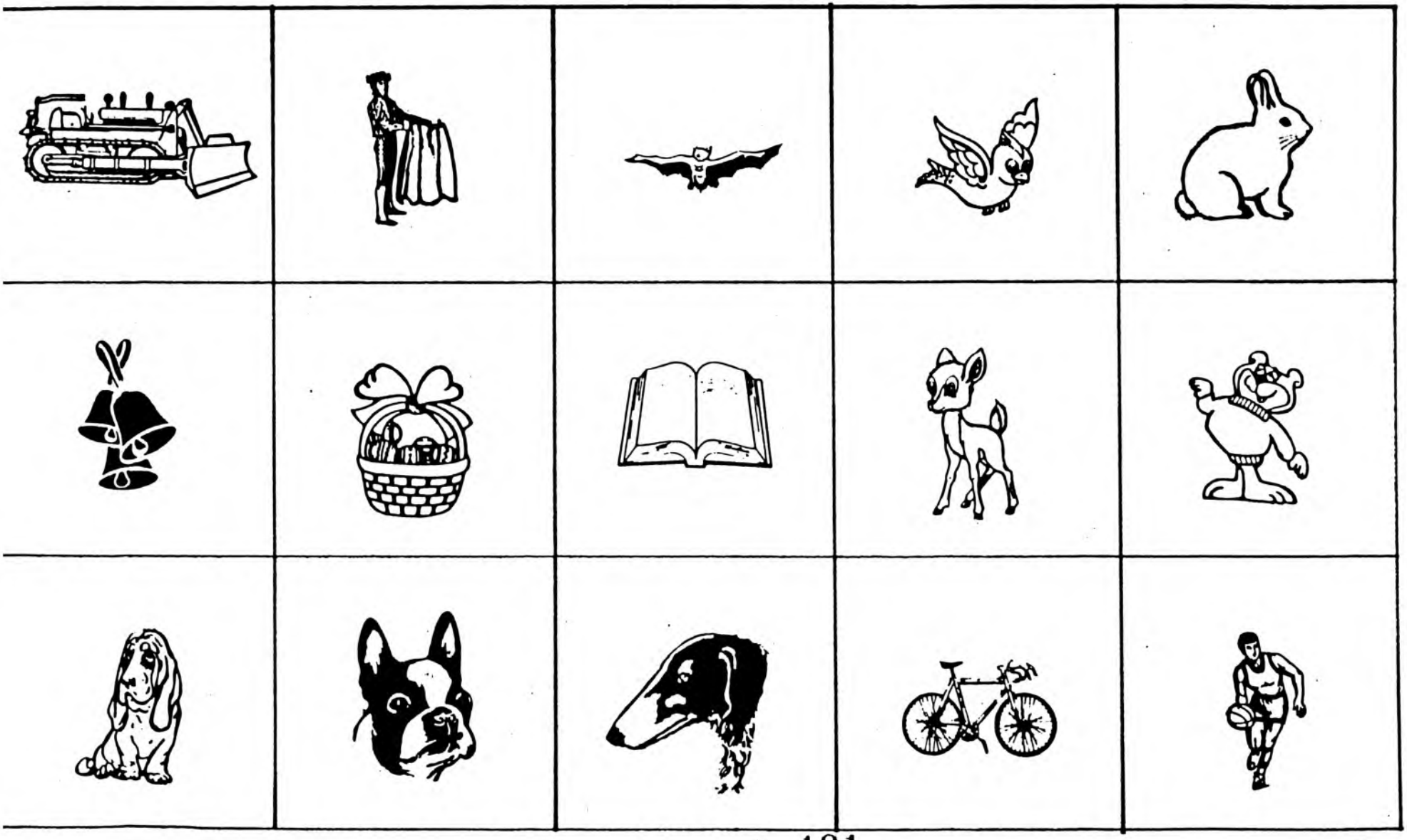


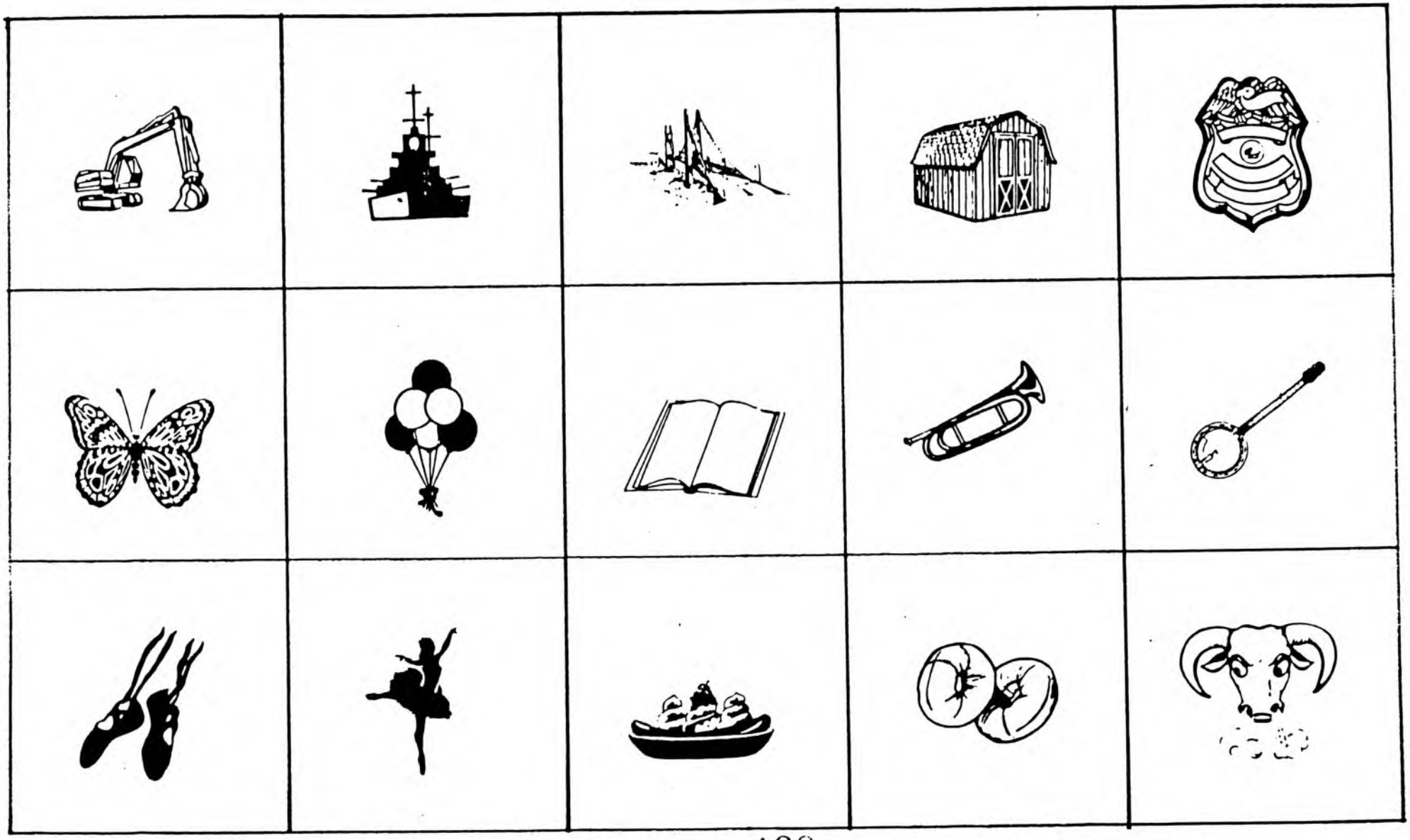

BAKERY
BEER

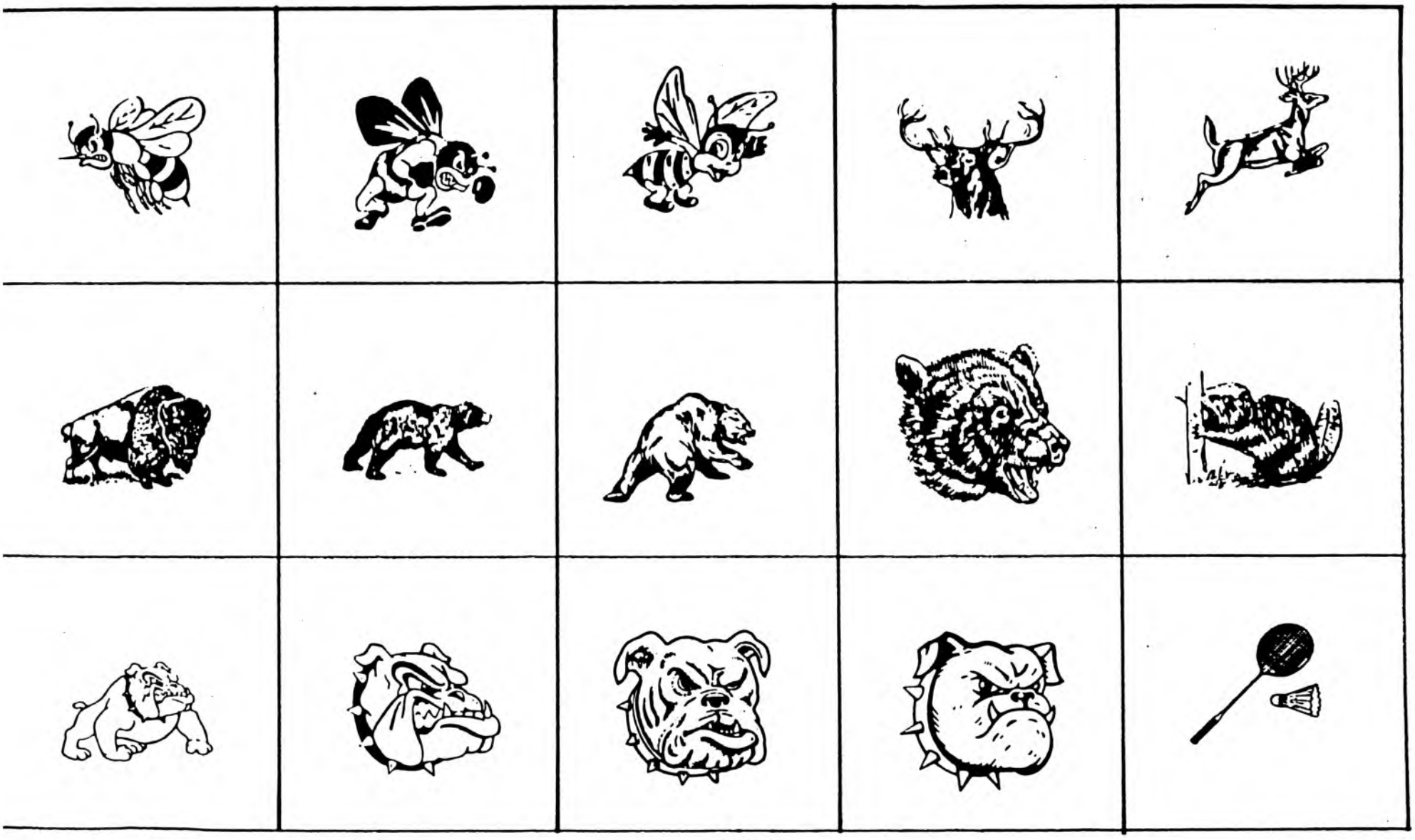




Buckeye leaf





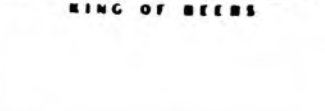


BUSCH

Budweiser.

Burger
Chef

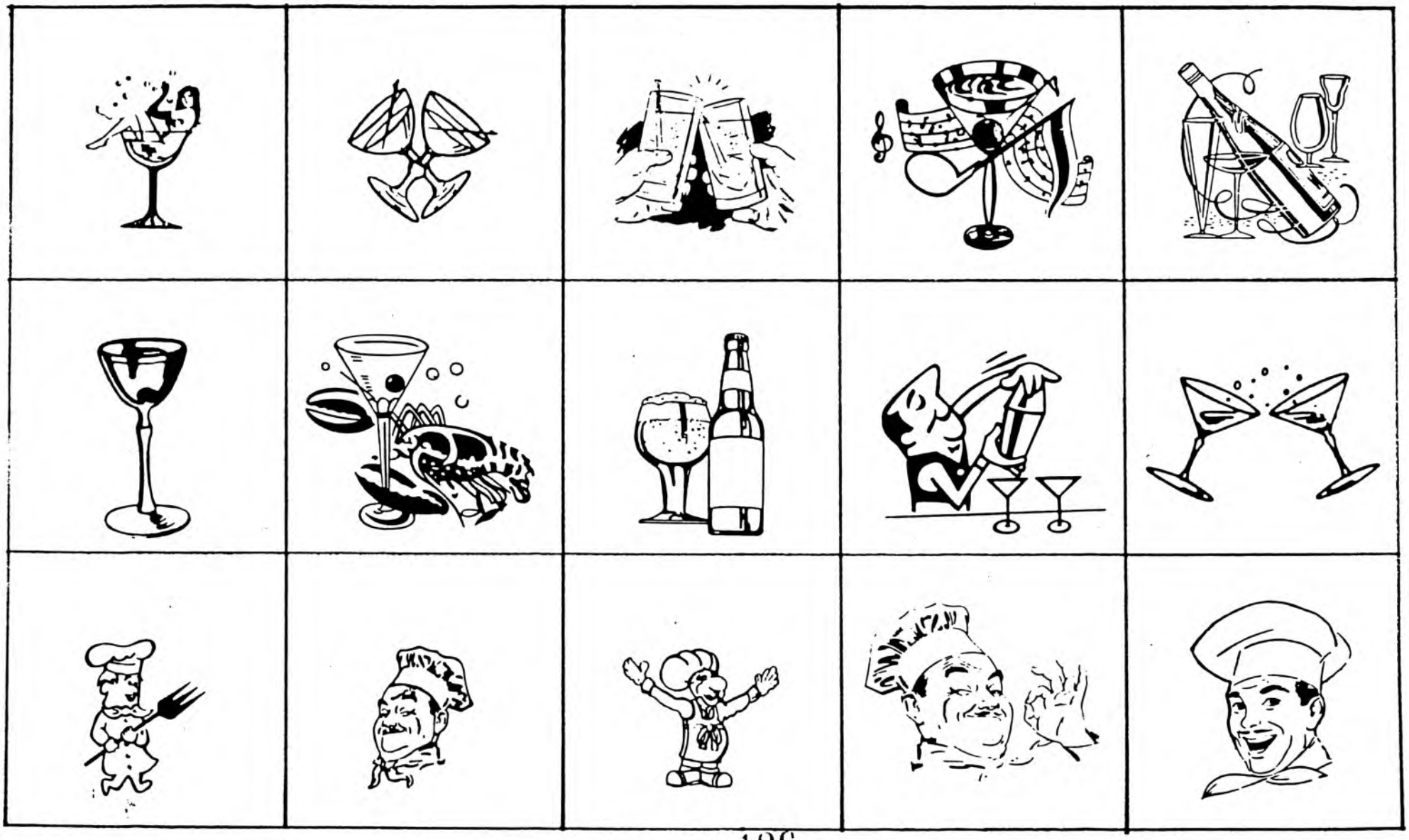
BURGER
KING

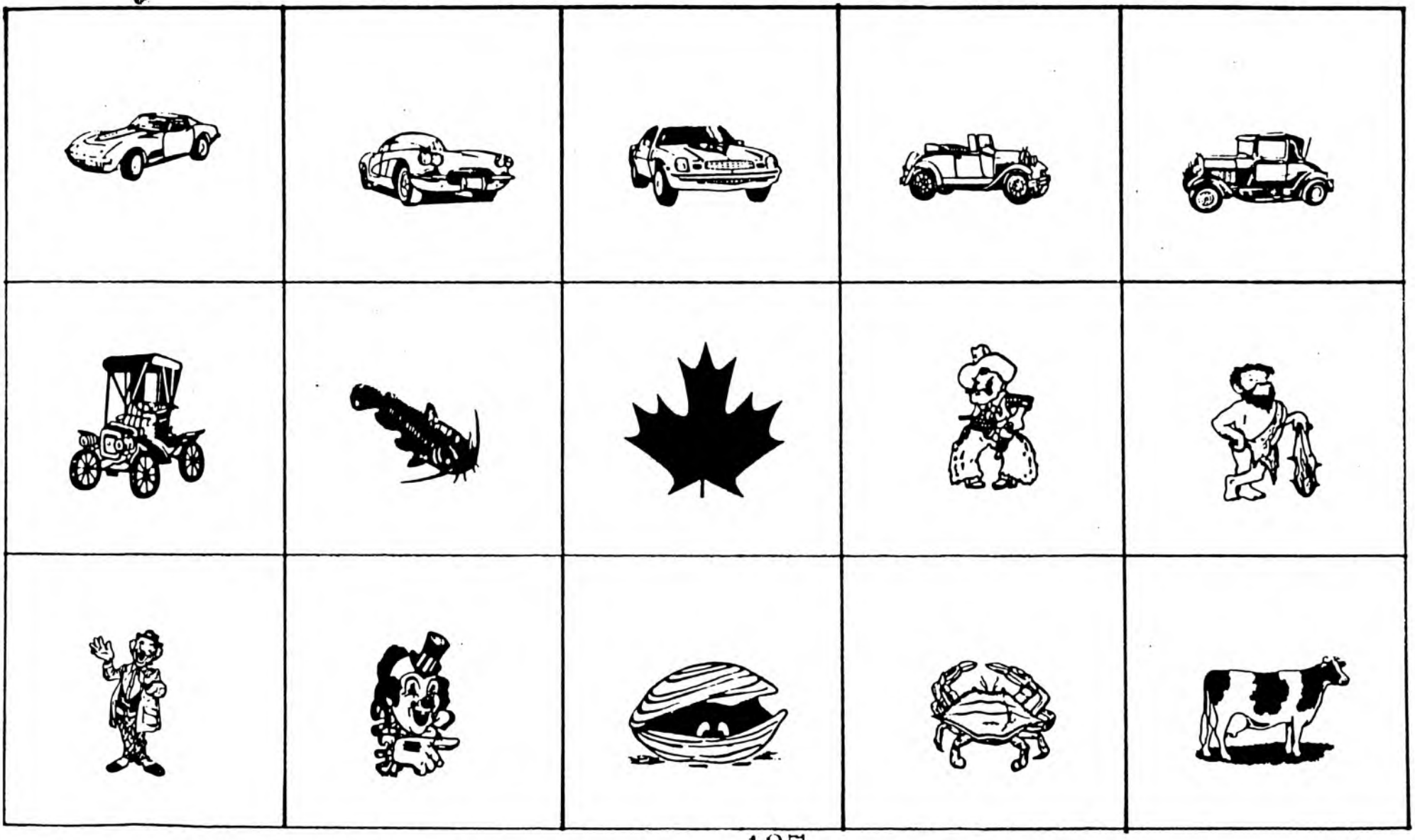

Budweiser
KING OF BEERS

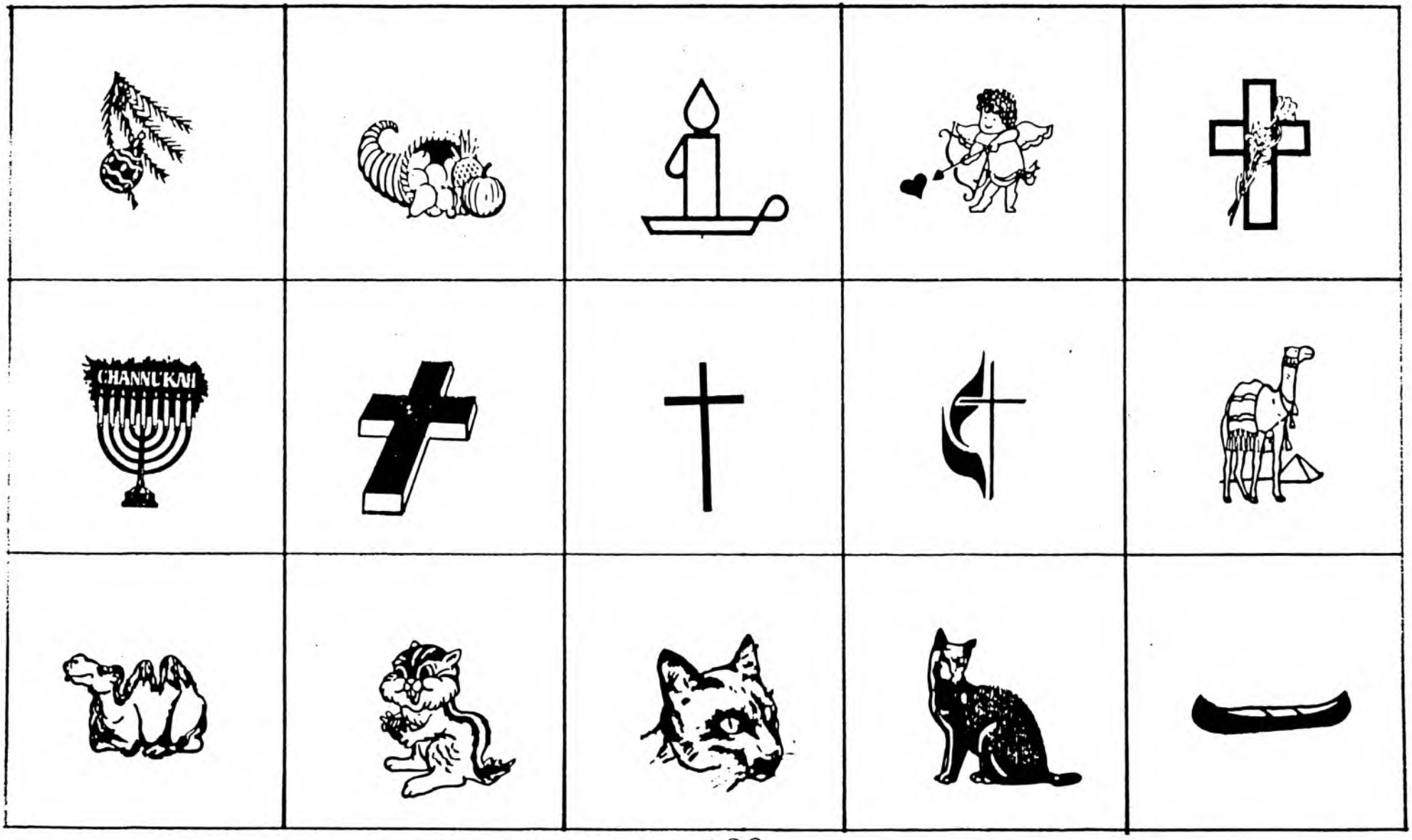
BOYS CLUBS
OF AMERICA

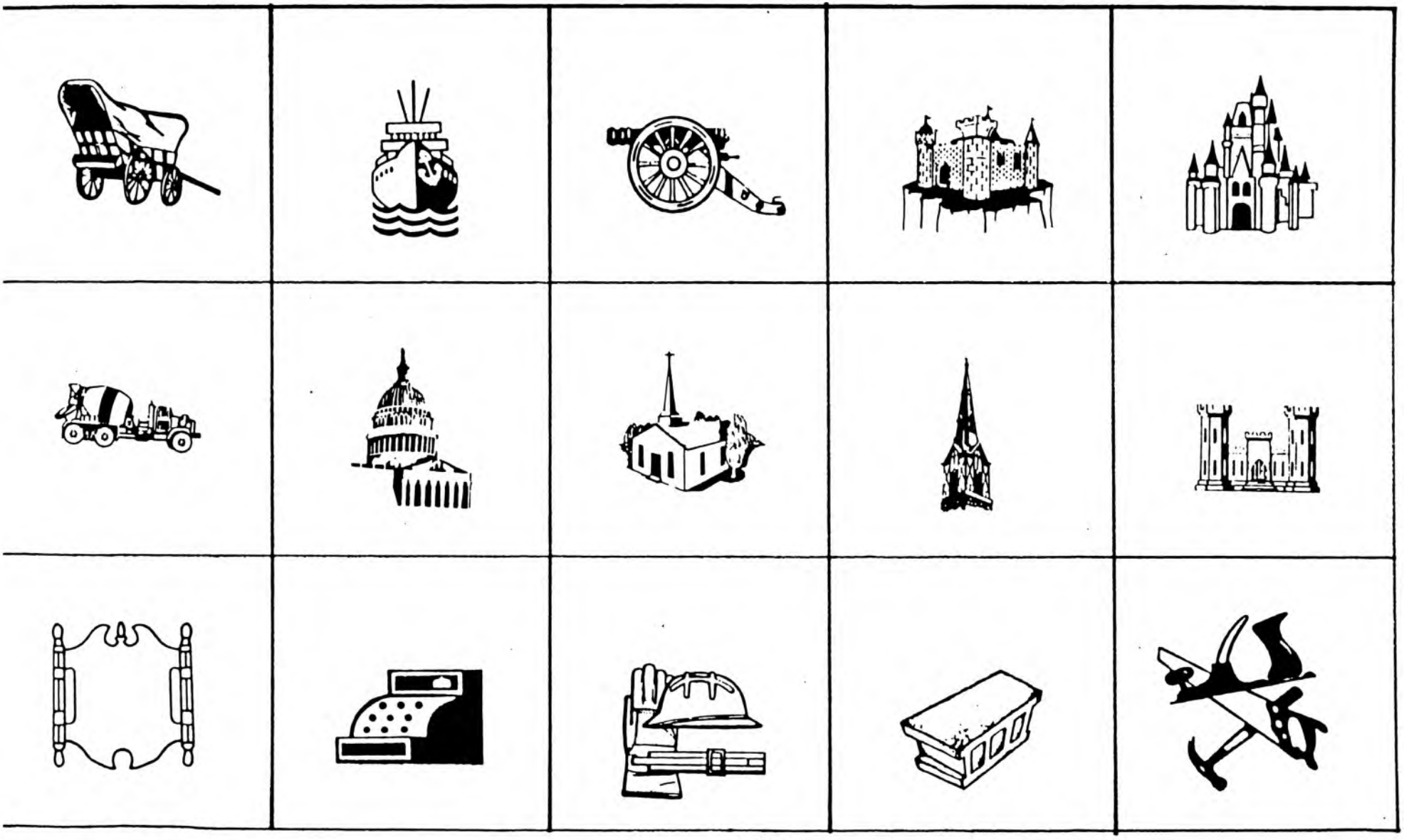
BABE RUTH
BASEBALL

Coffee
SHOP

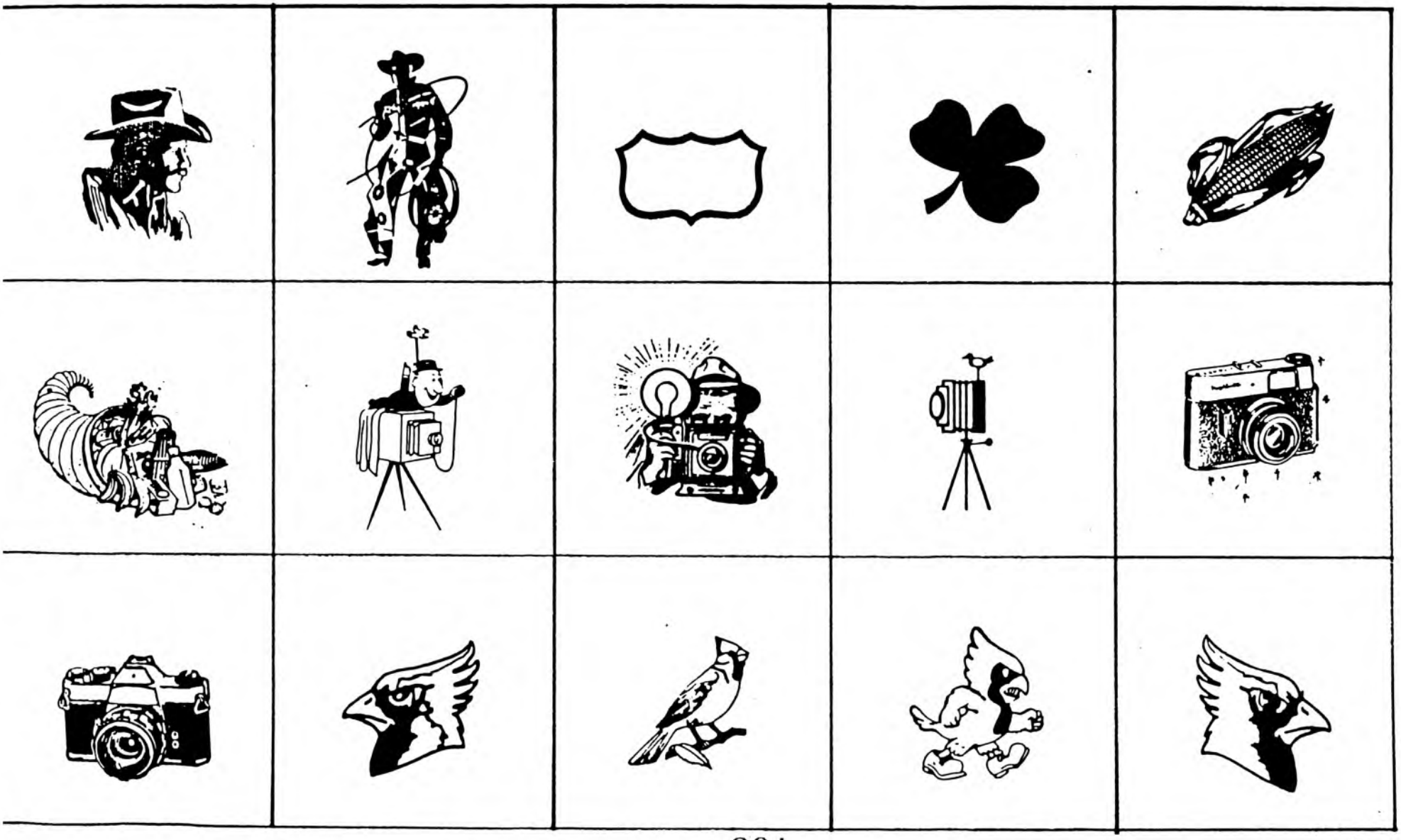





CHANNUKAH



Caduceus



CHRYSLER

Corvette

Coors

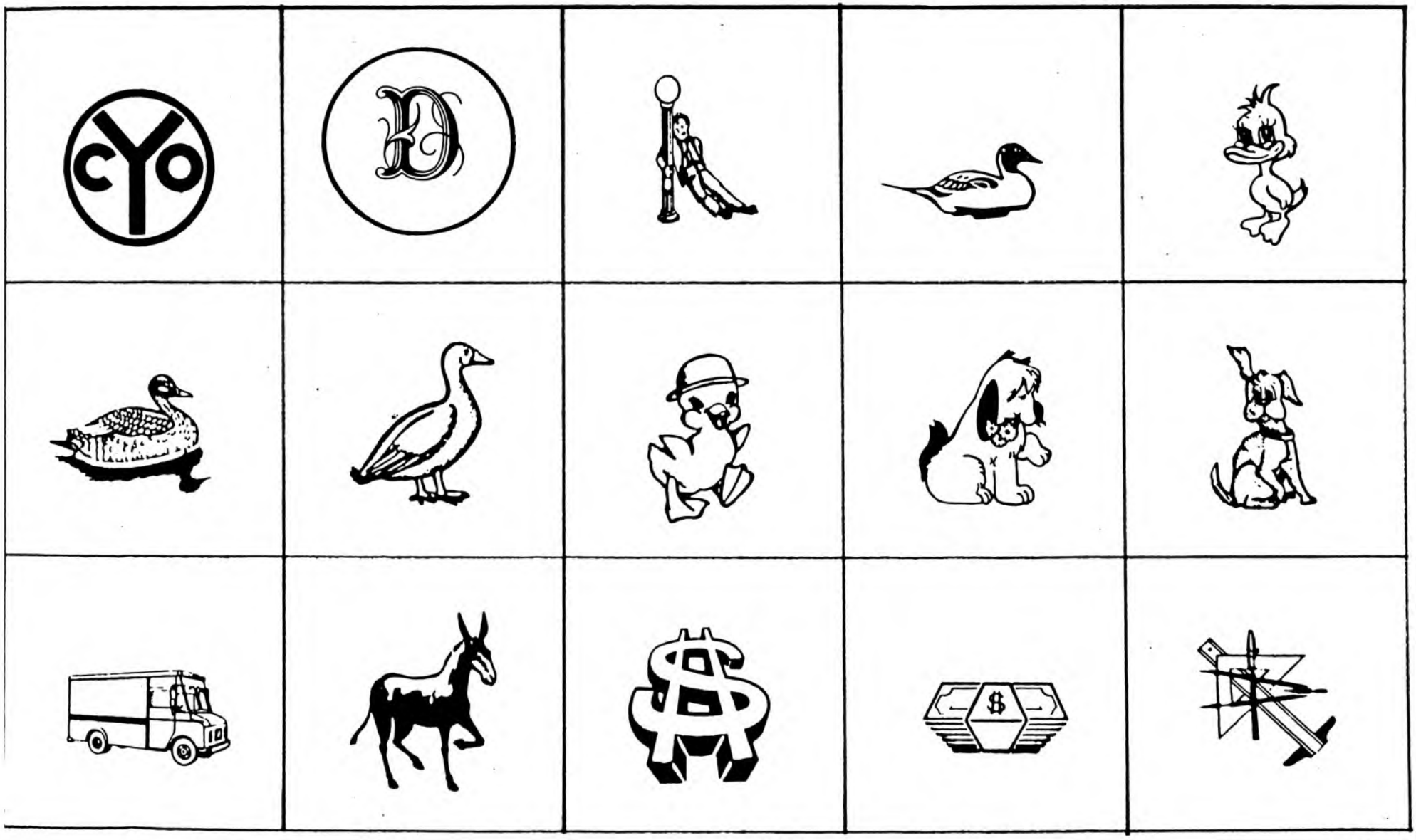
Coca-Cola

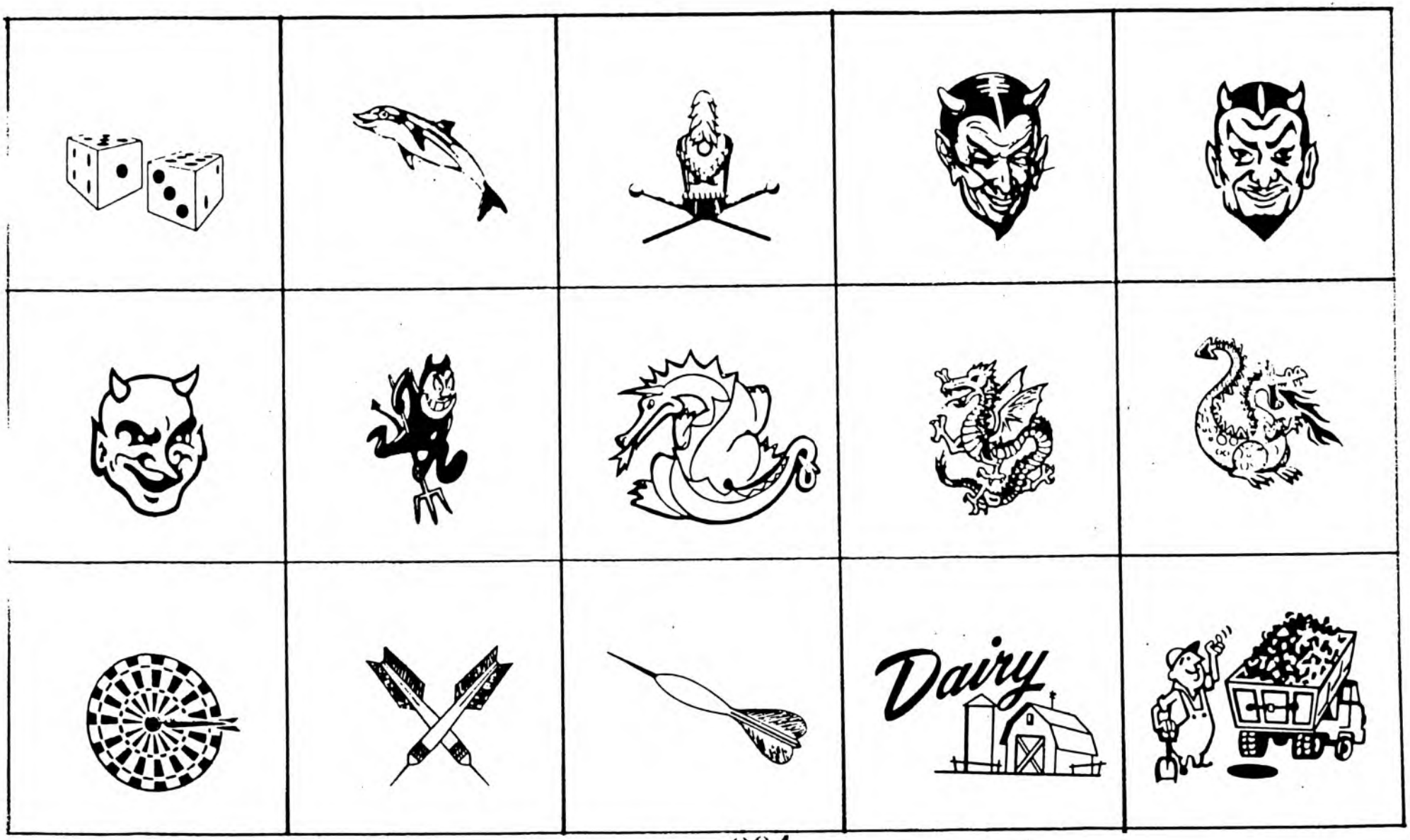
Century 21

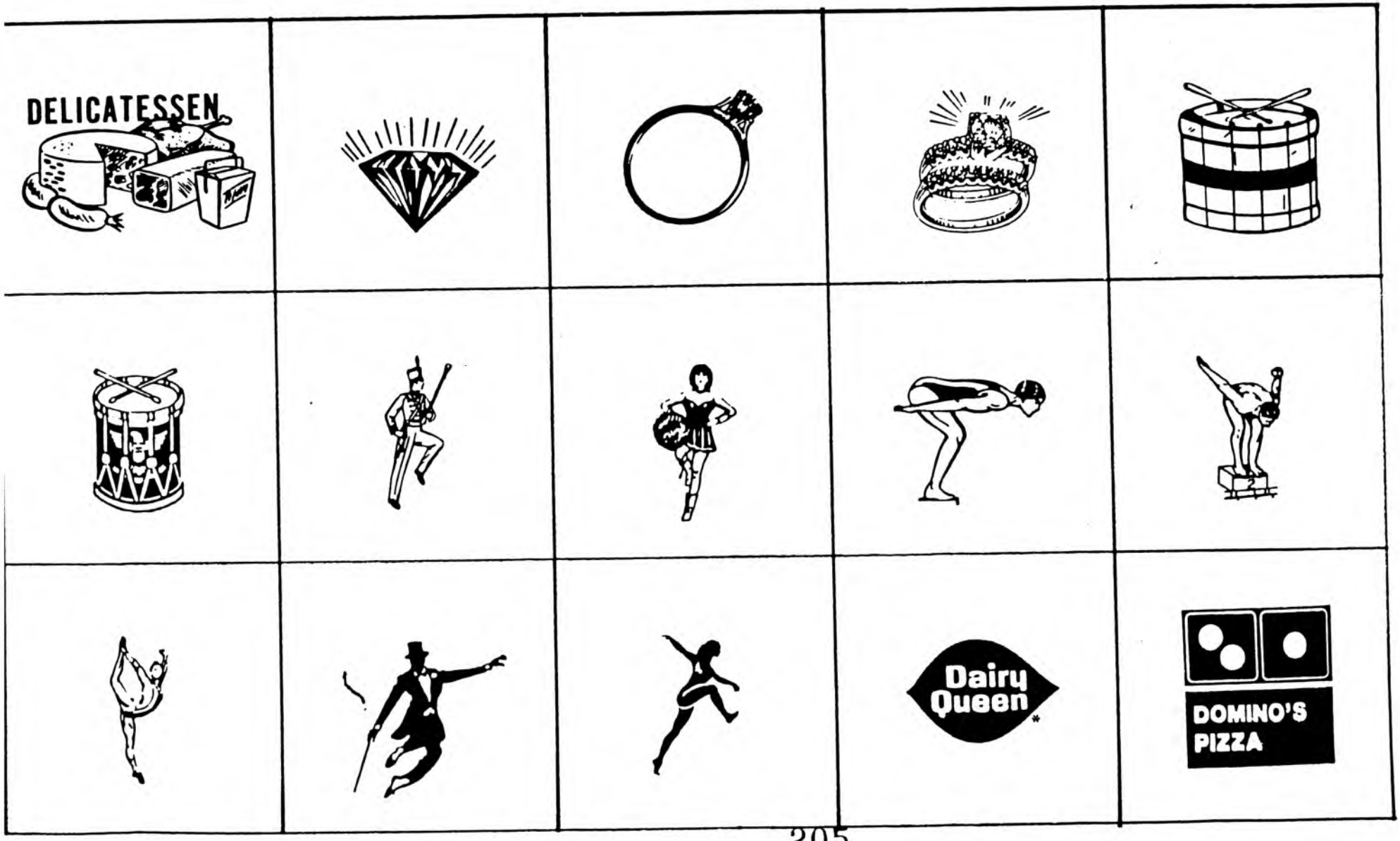
CHEVROLET

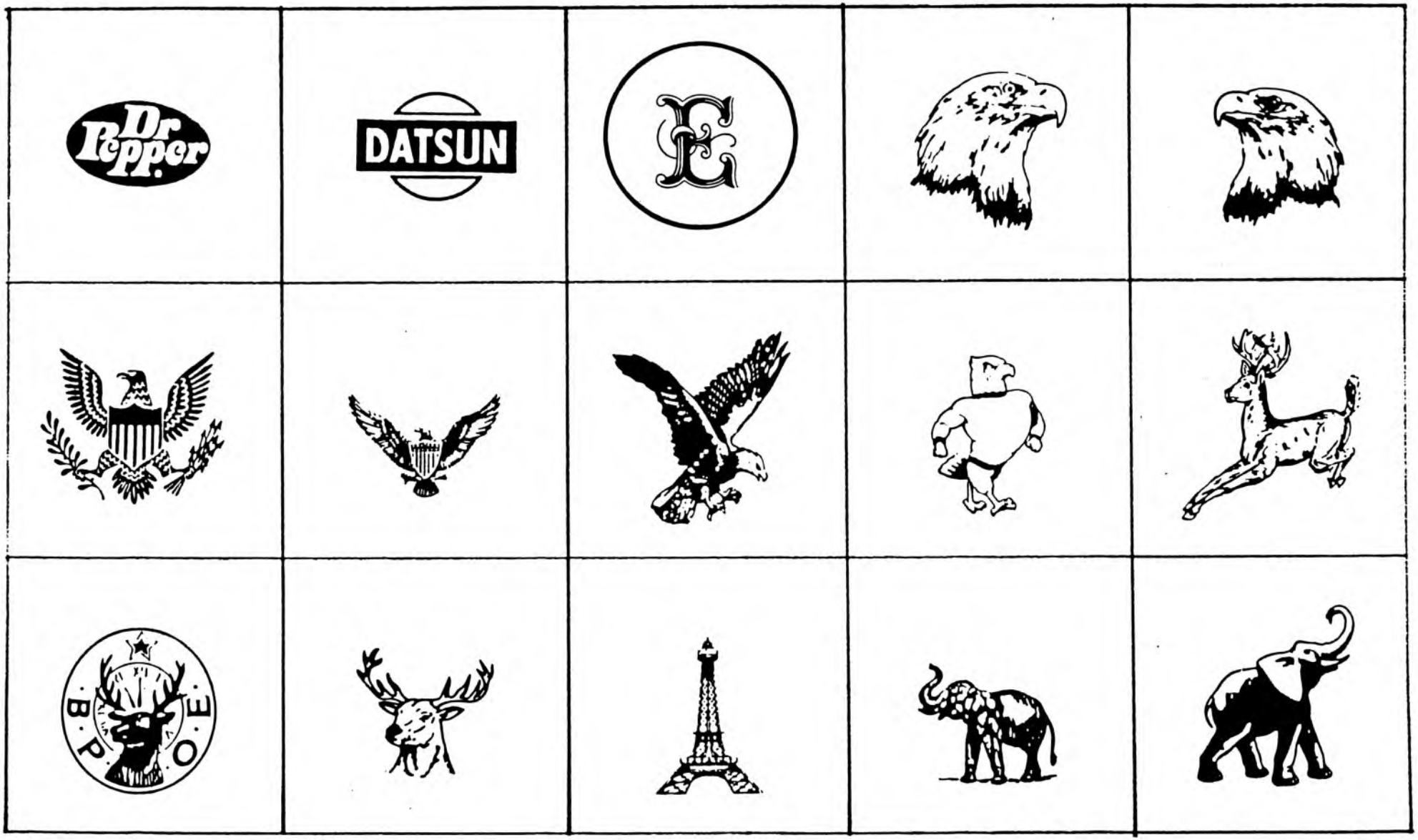
UNITED STATES COAST GUARD
1790

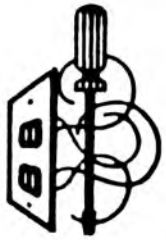
CUB
SCOUTS
BSA


CYO
D
$
$


Dairy


DELICATESSEN
Dairy Queen
DOMINO'S PIZZA

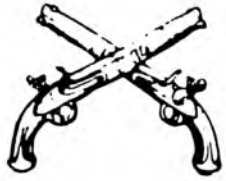

Dr Pepper
DATSUN
B·P·O·E

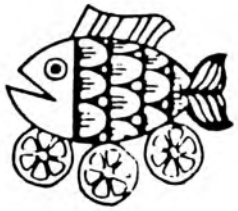
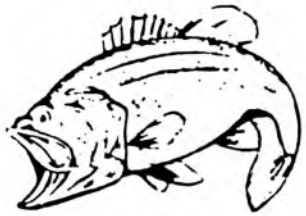


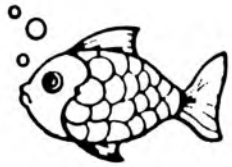
AFFILIATED WITH
BROTHERHOOD OF ELECTRICAL WORKERS INTERNATIONAL
AMERICAN FEDERATION OF LABOR

EXXON

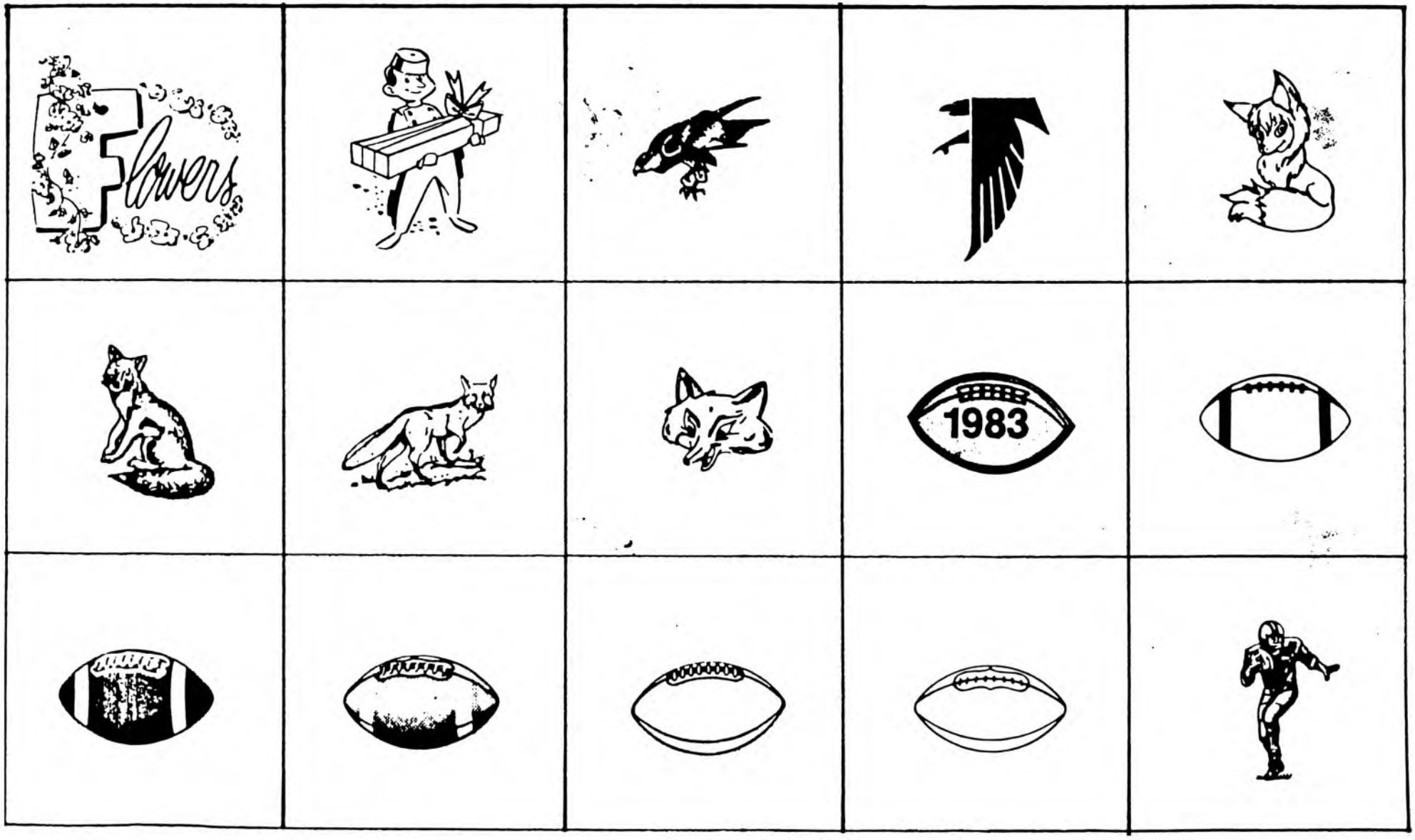
Easter
Seals

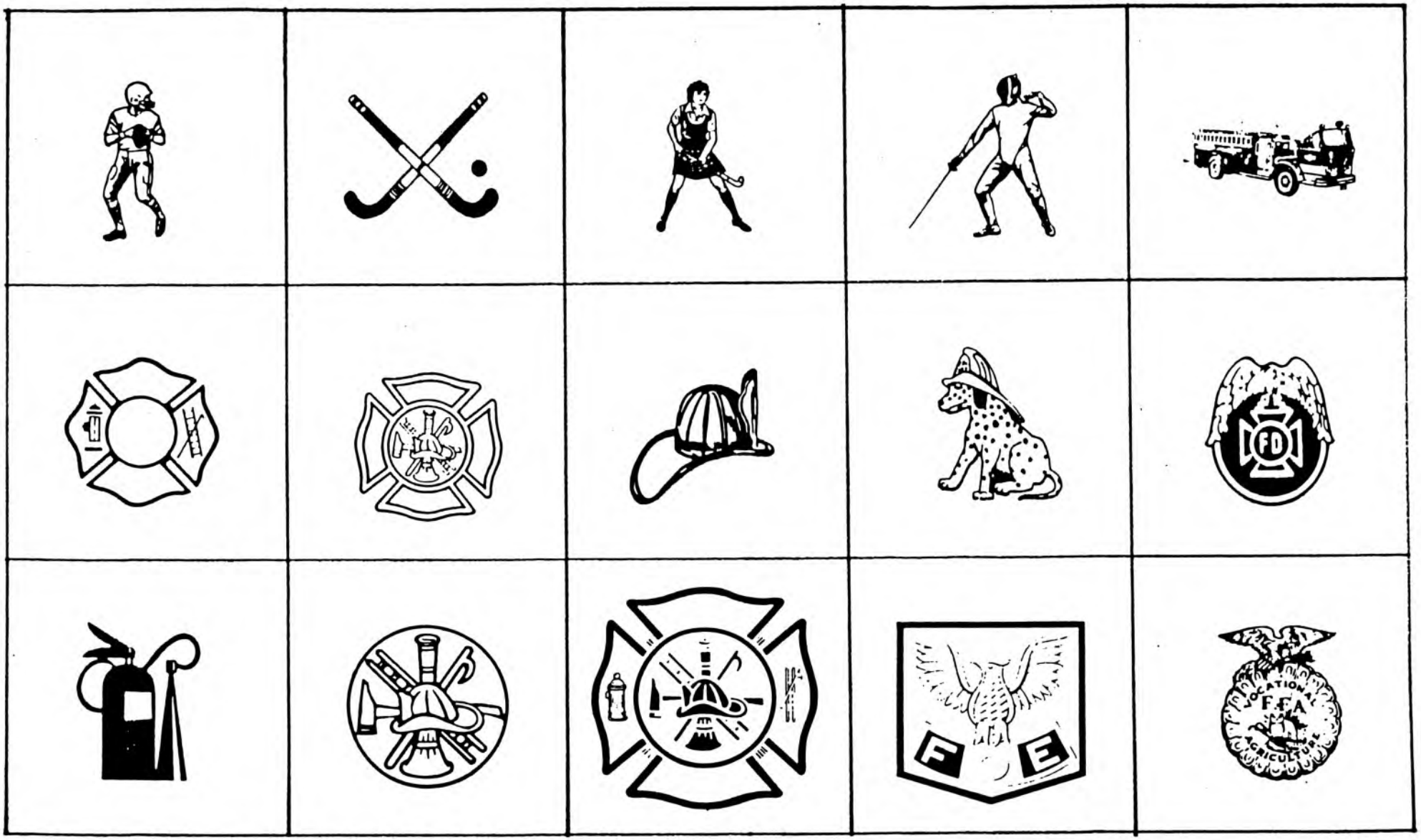


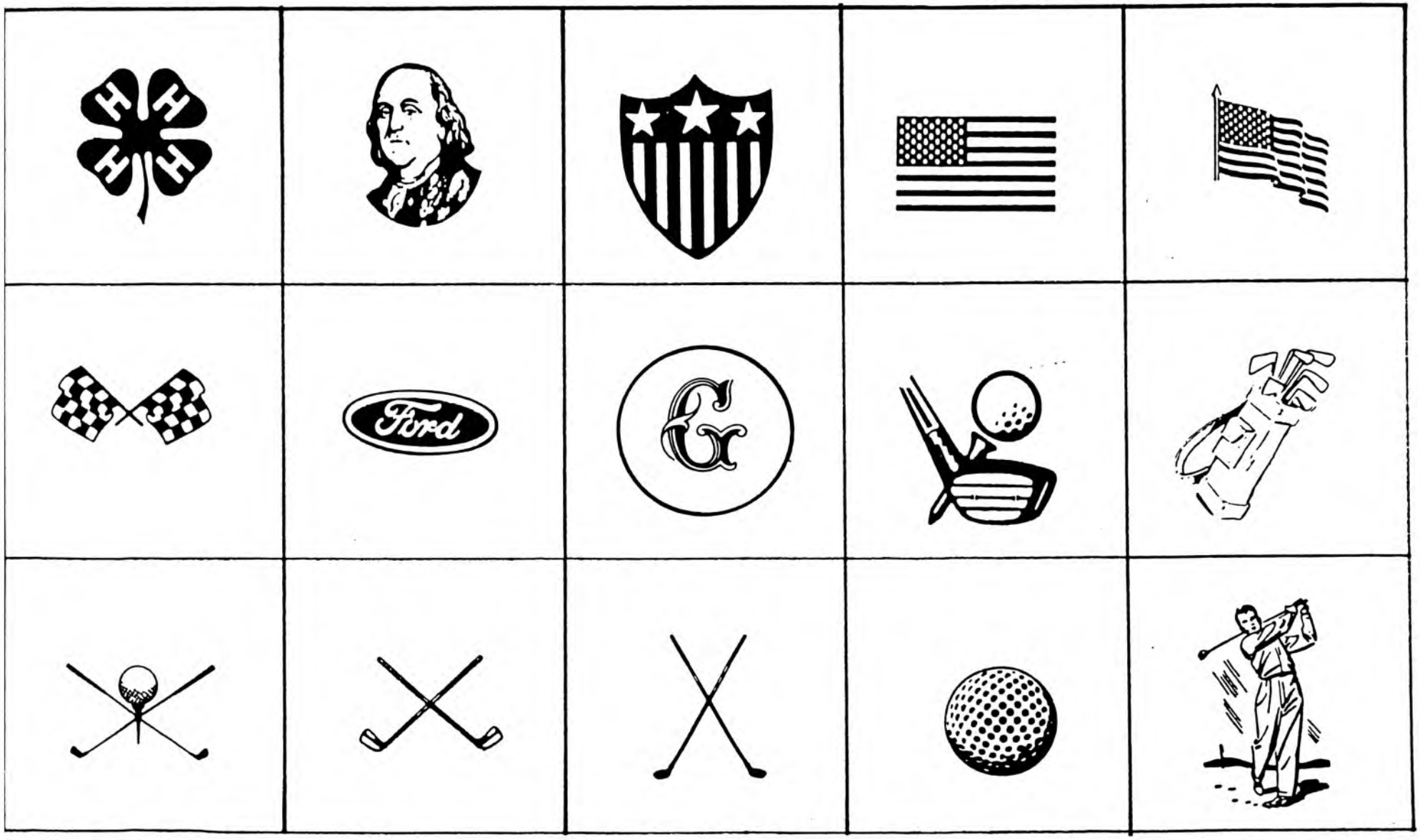



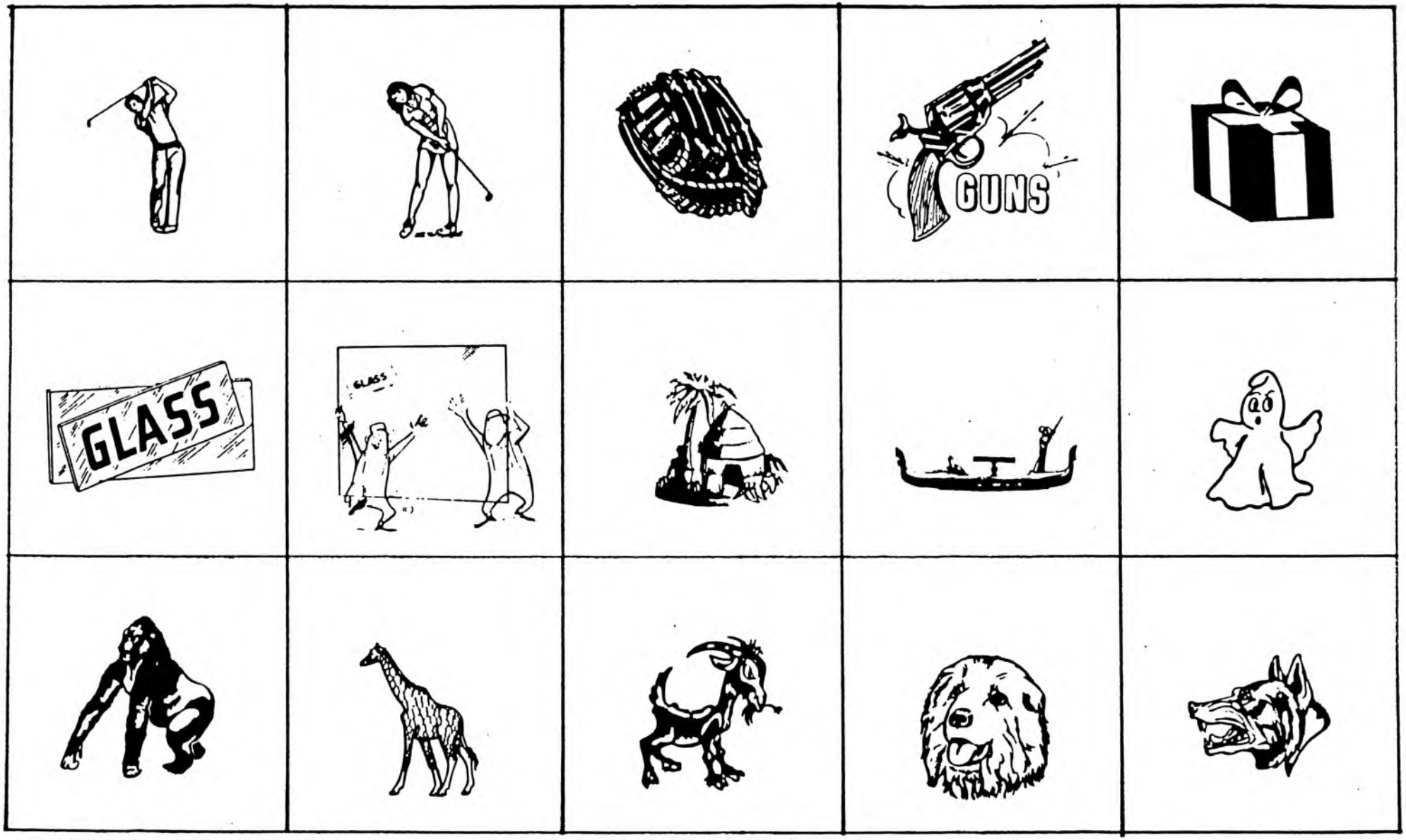


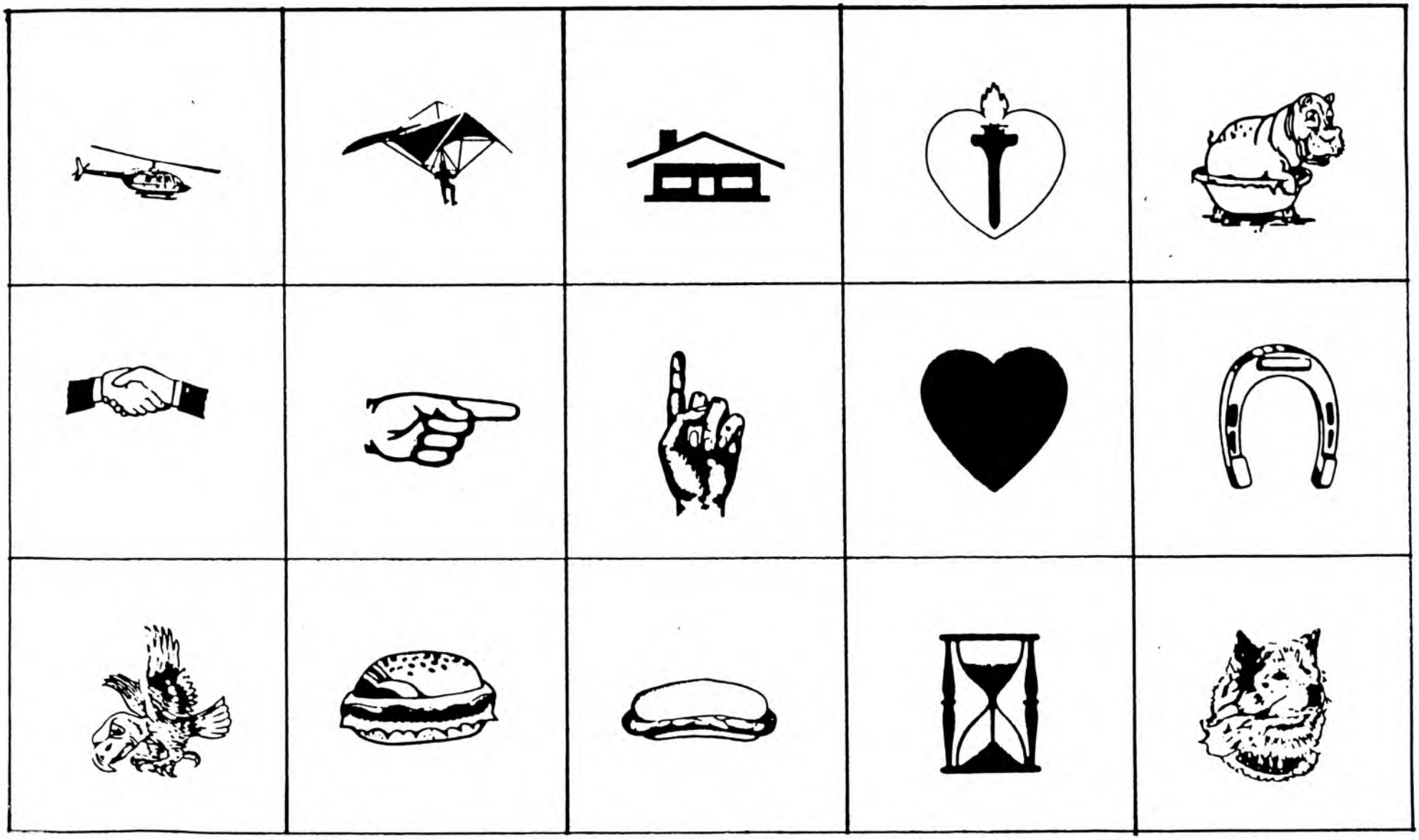
Fleur De Lis

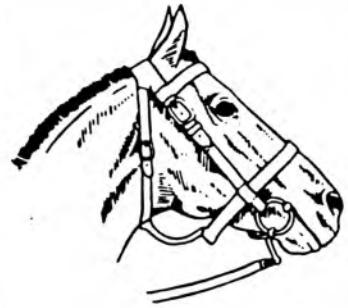
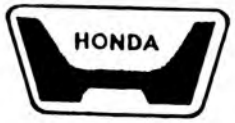

Flowers
1983


FD
F
E
VOCATIONAL
FFA
AGRICULTURE


Ford


GUNS
GLASS
GLASS

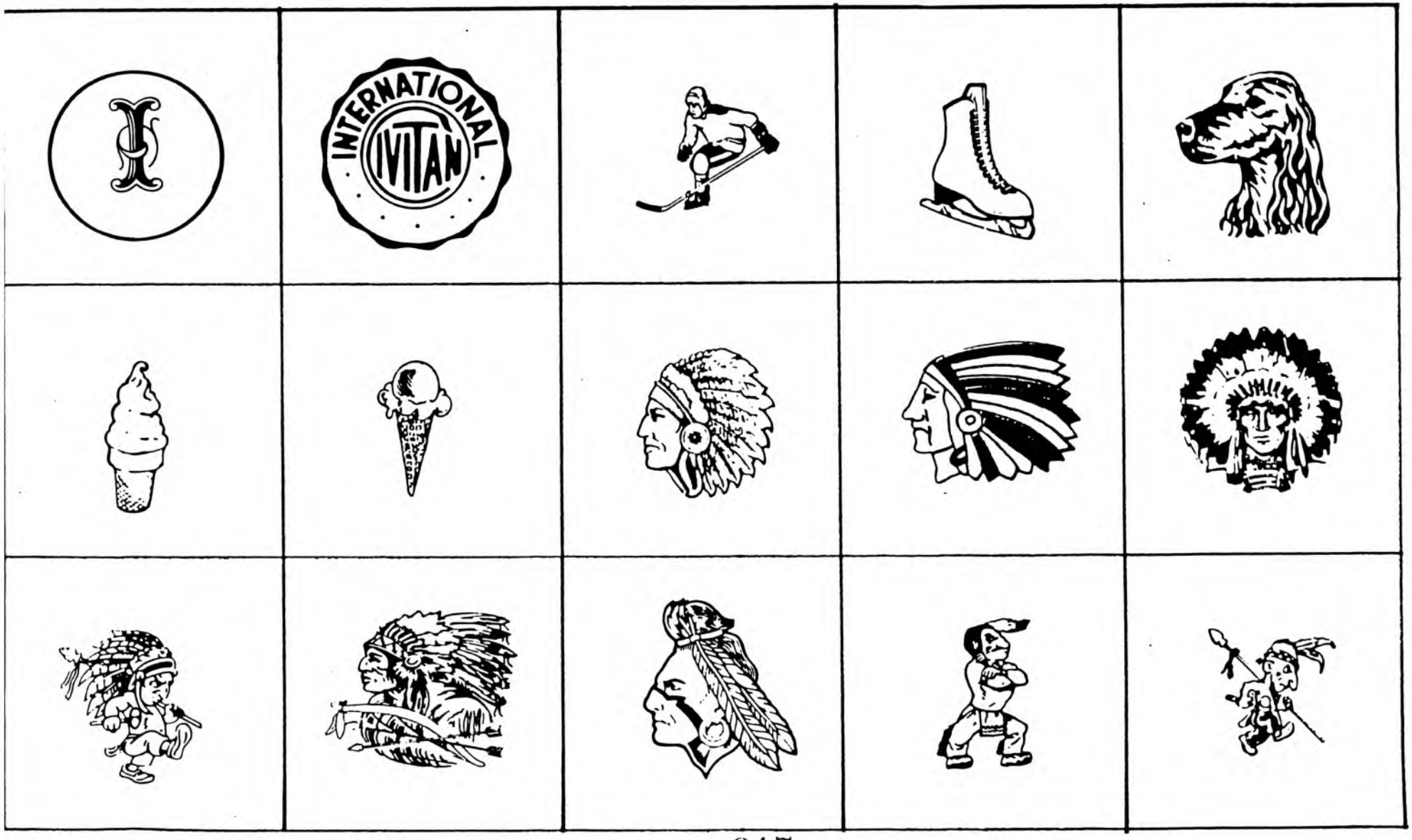




HONDA

Heineken

HEILEMANS
PURE GENUINE
Old Style

Hamm's
BEER


INTERNATIONAL
IVITAN

Jewelers

JEWELRY

ΙΧΘΥΣ

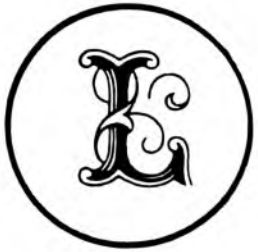
JESUS

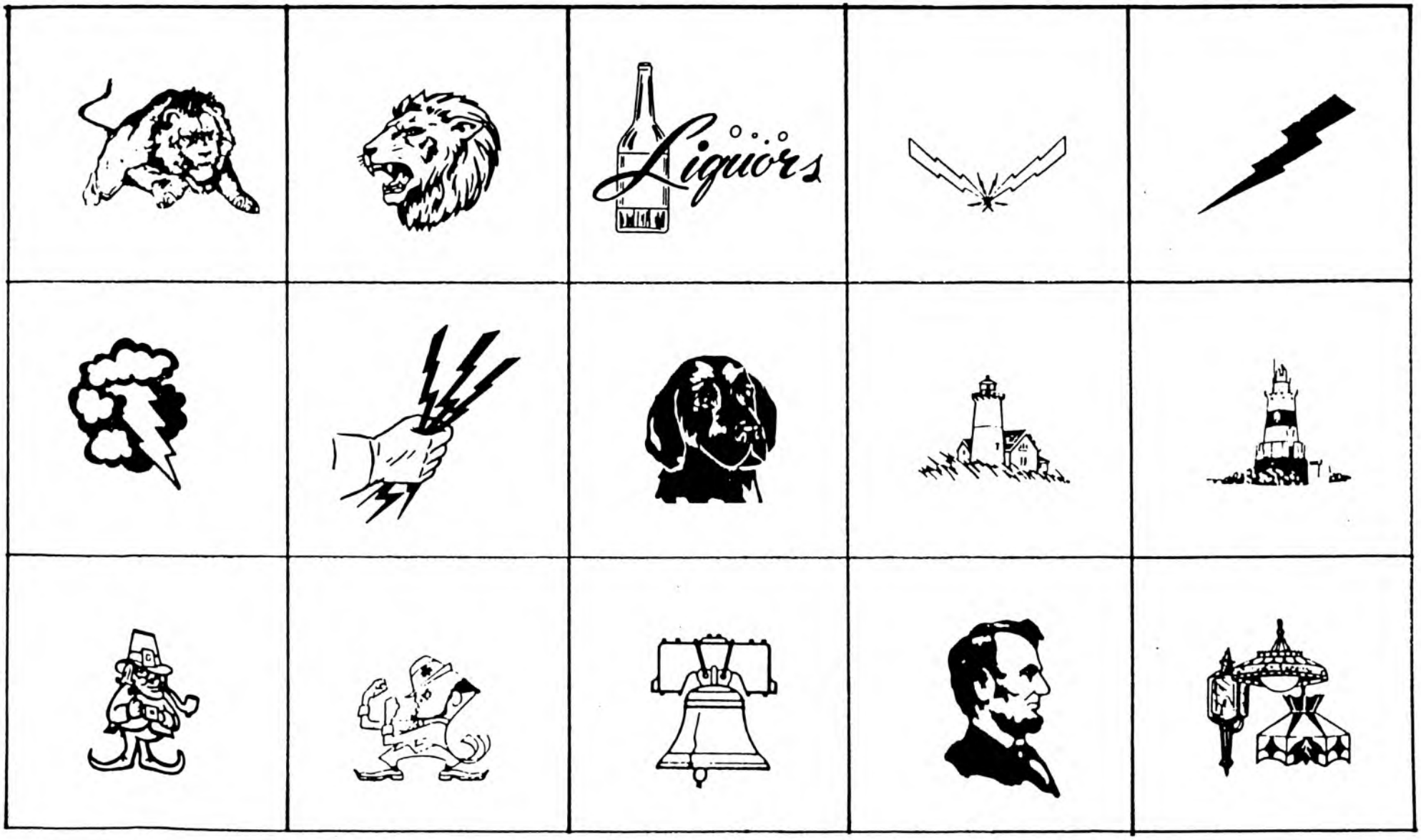
MEMBER
UNITED STATES
JAYCEES

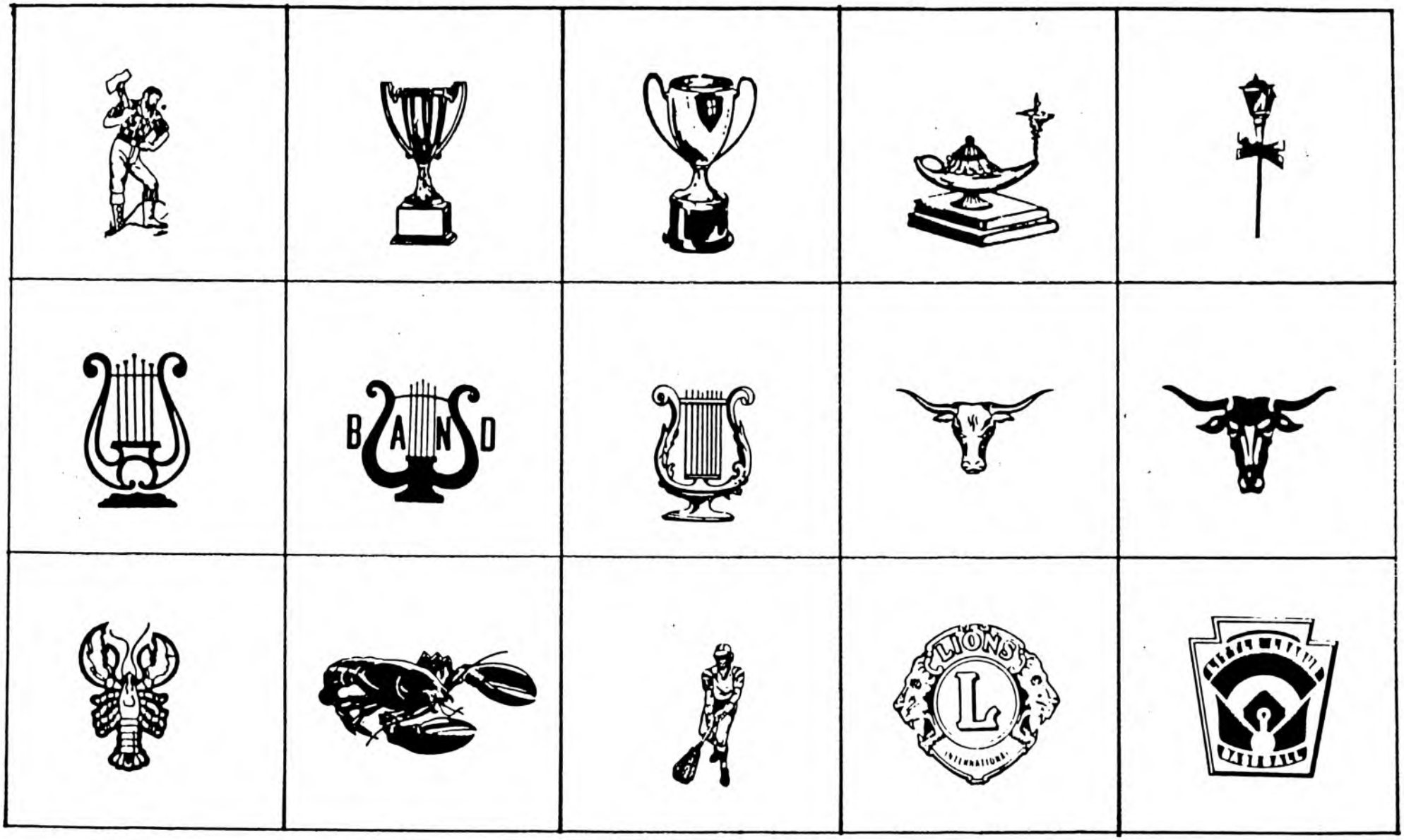
JA
JUNIOR ACHIEVEMENT

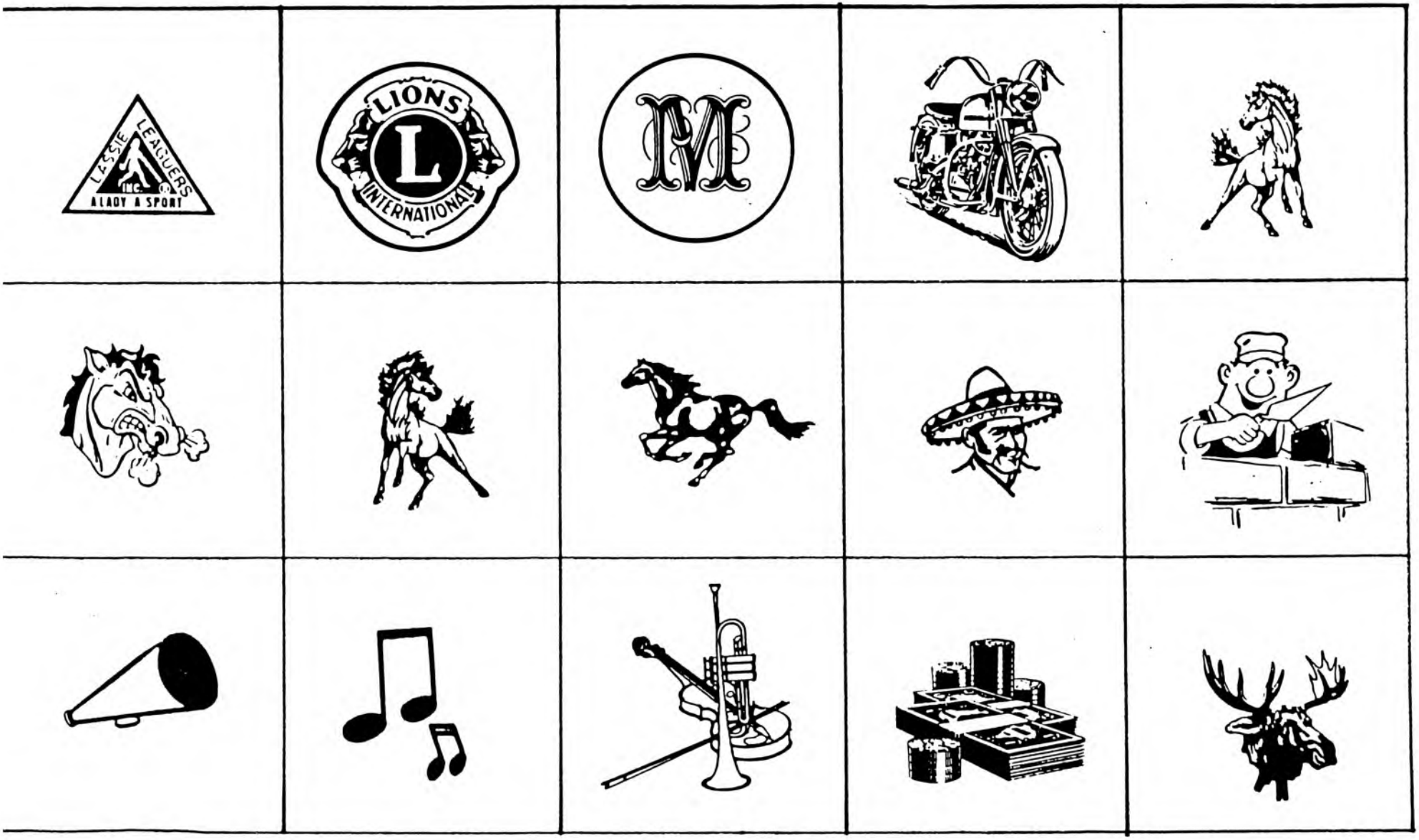
KEYS

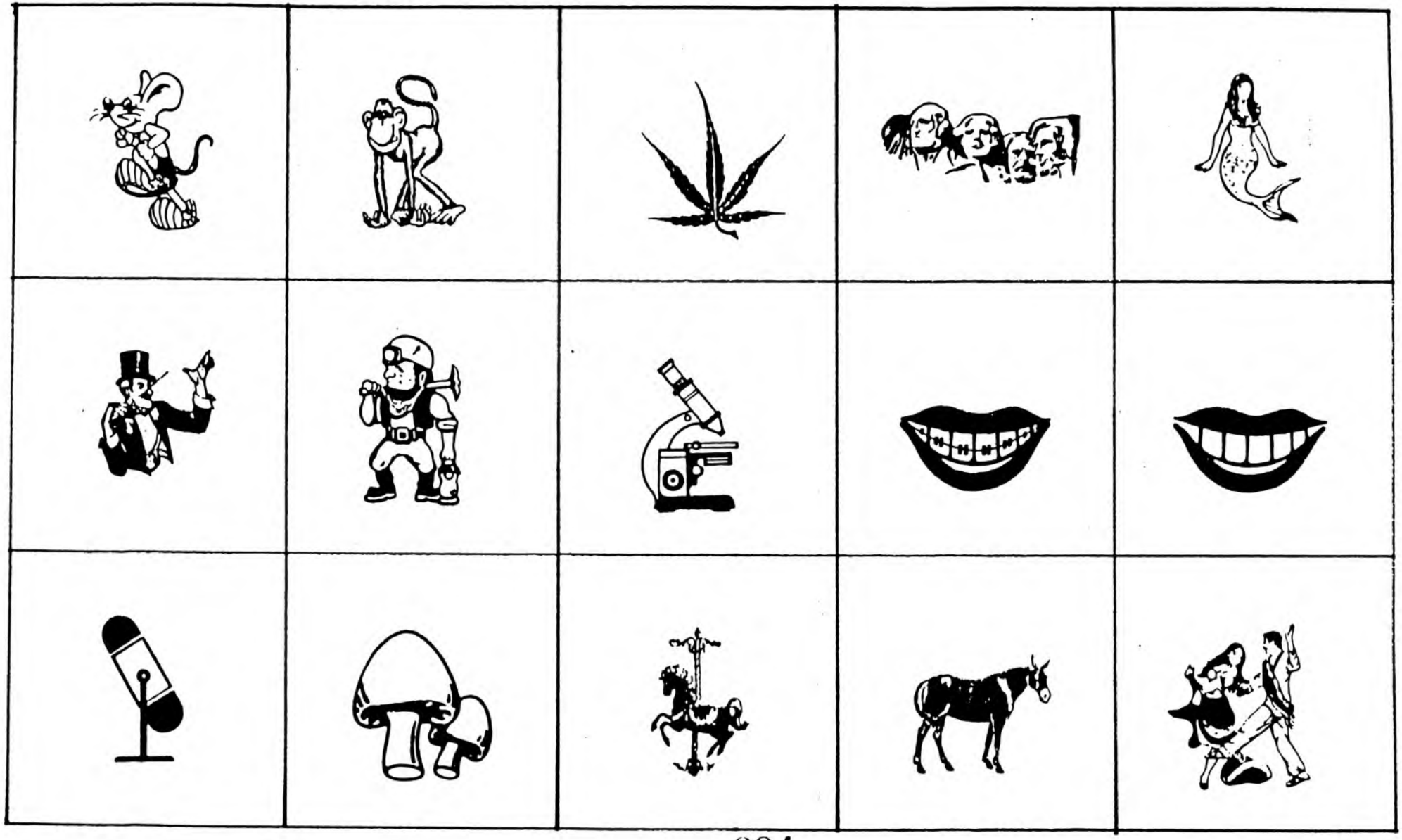
Kentucky
Fried Chicken




Liquors


BAND
LIONS
L
INTERNATIONAL


LASSIE LEAGUERS
INC.
A LADY A SPORT
LIONS
L
INTERNATIONAL



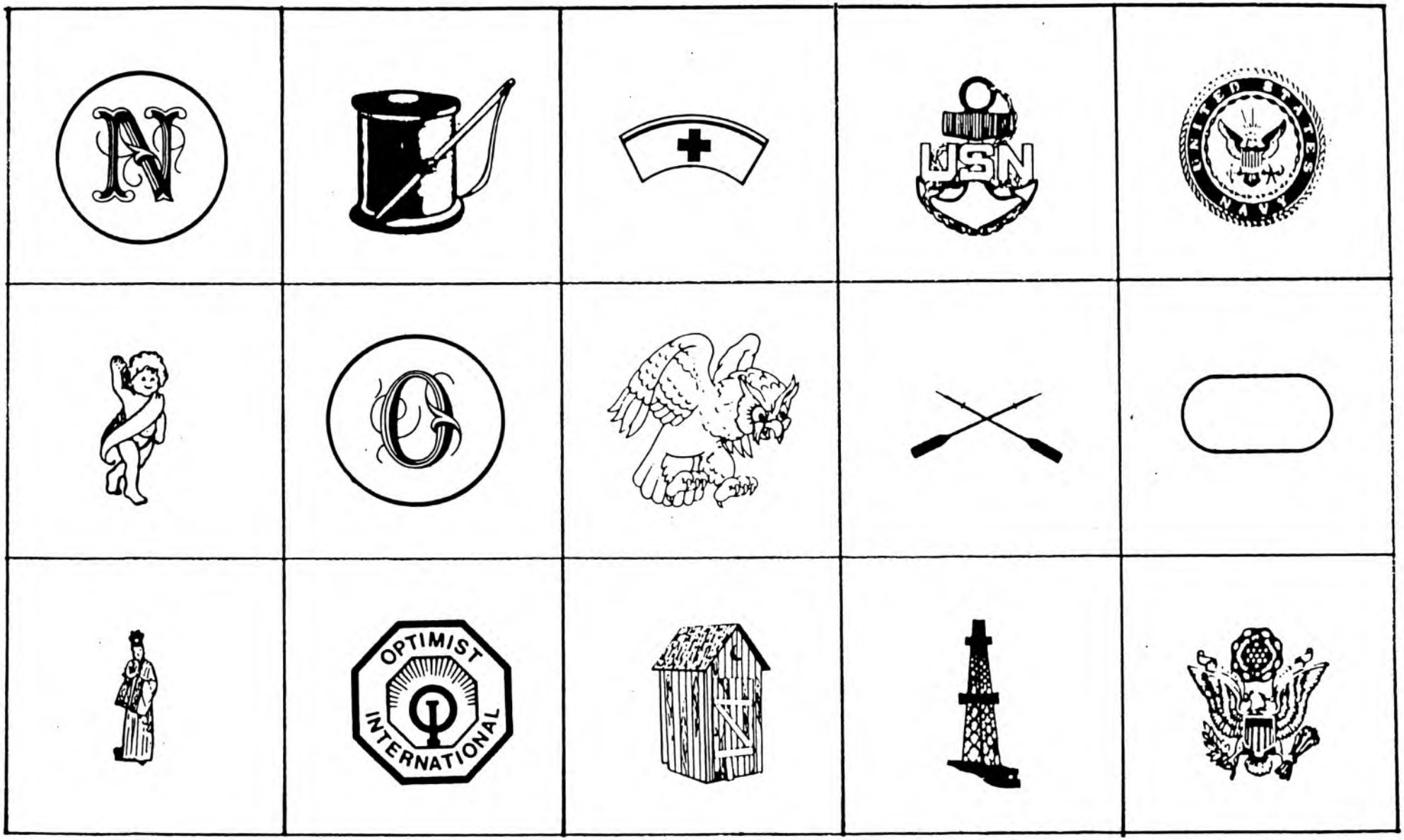
Mobil

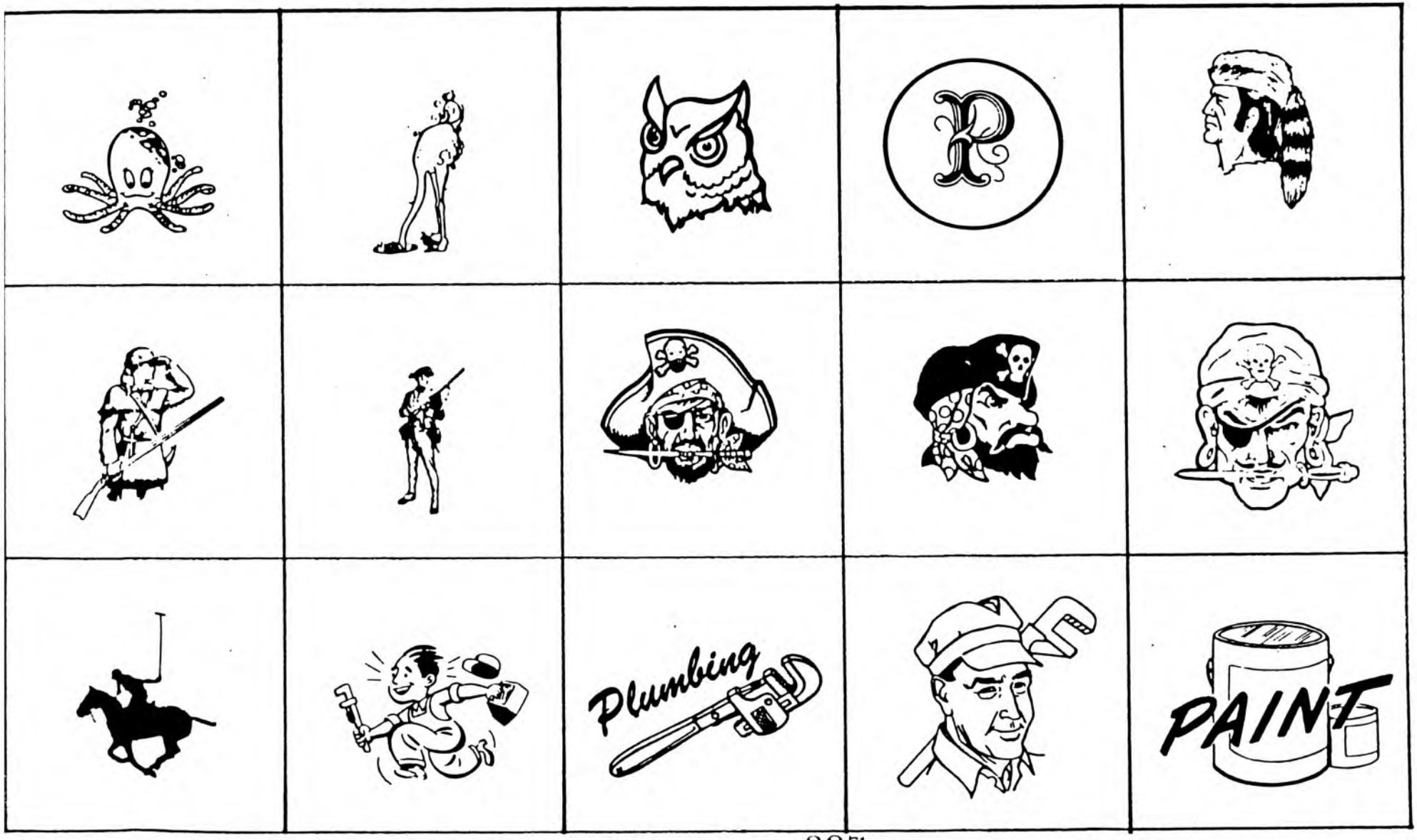
MARATHON

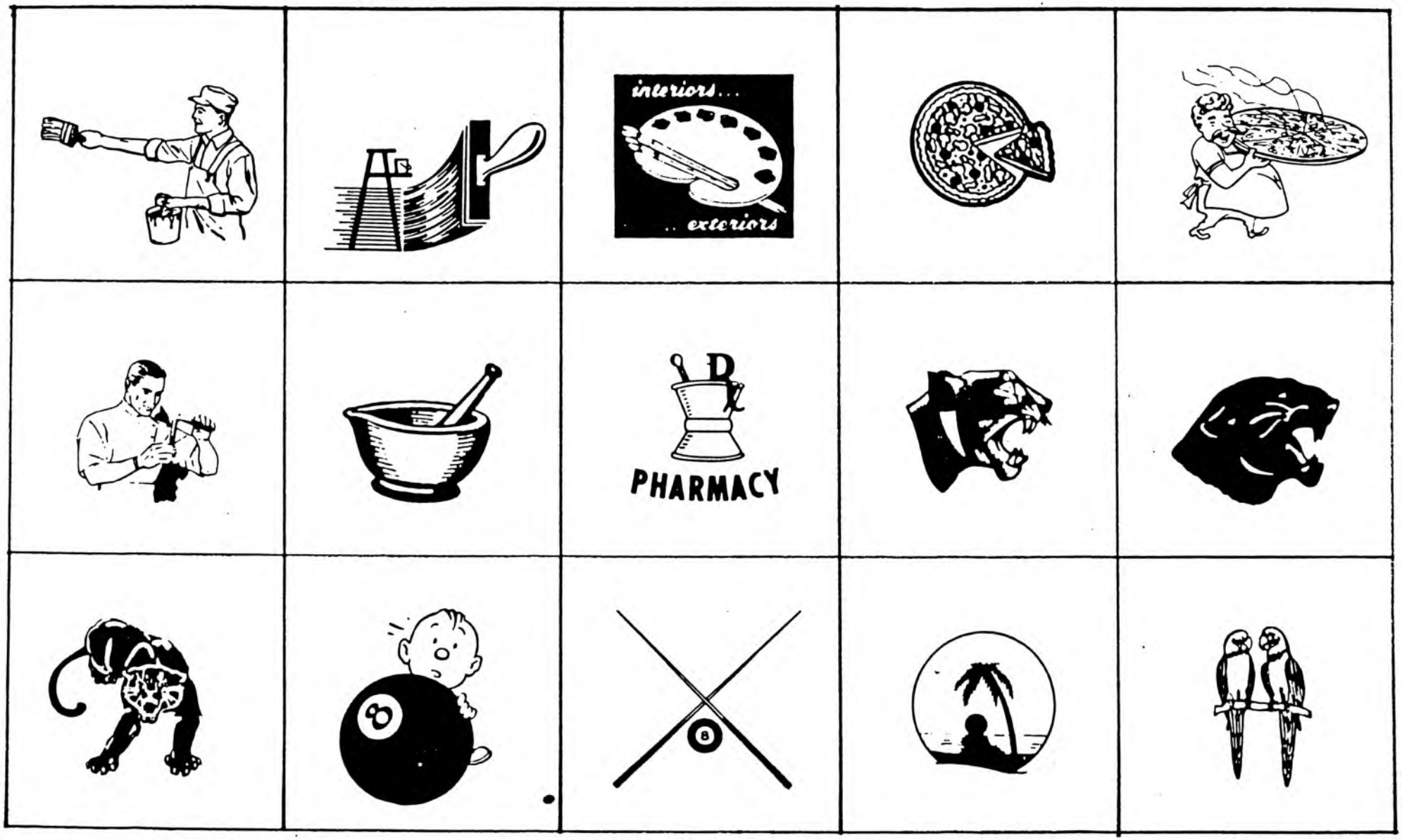
Mack
TRUCKS

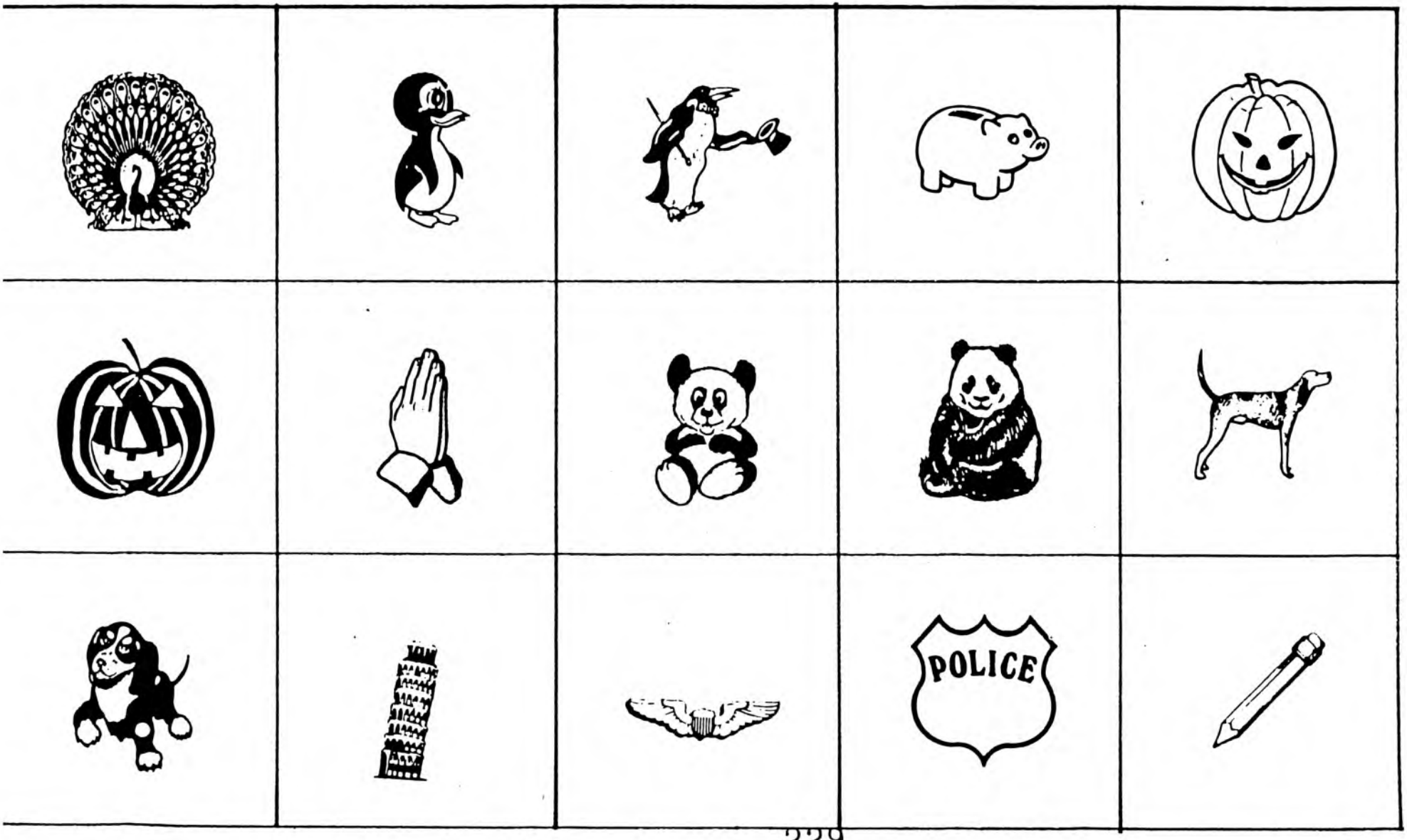
McDonald's

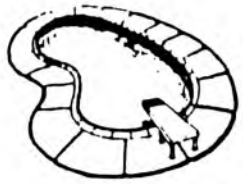
Miller
HIGH LIFE


N
USN
UNITED STATES NAVY
OPTIMIST INTERNATIONAL


Plumbing
PAINT


interiors...
.. exteriors
PHARMACY


POLICE



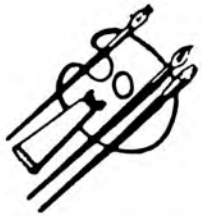
Pets
AND
SUPPLIES

Pizza
Hut.

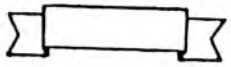
PEPSI

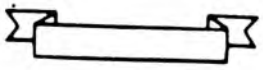
PEPSI-COLA

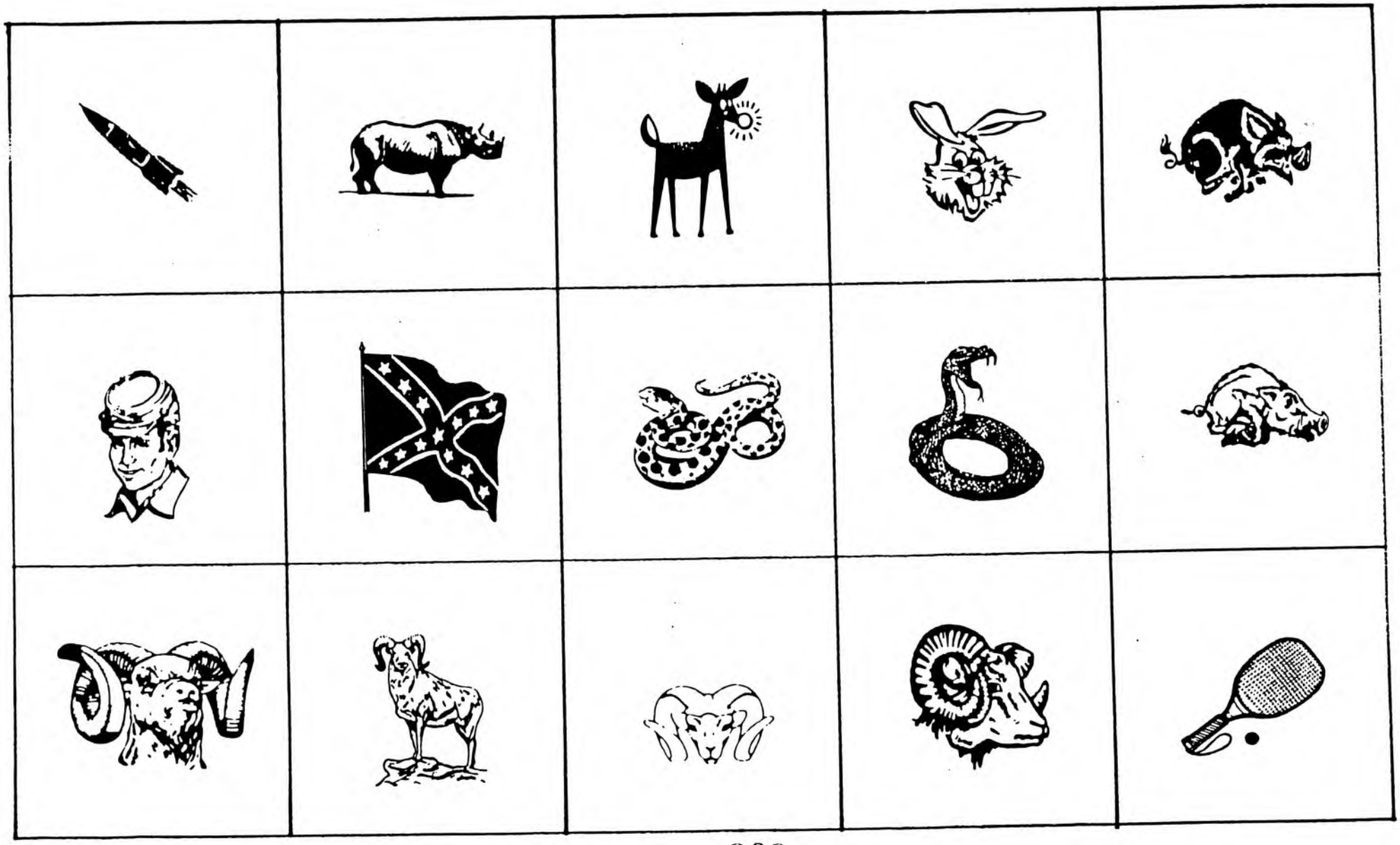
Pabst
Blue Ribbon

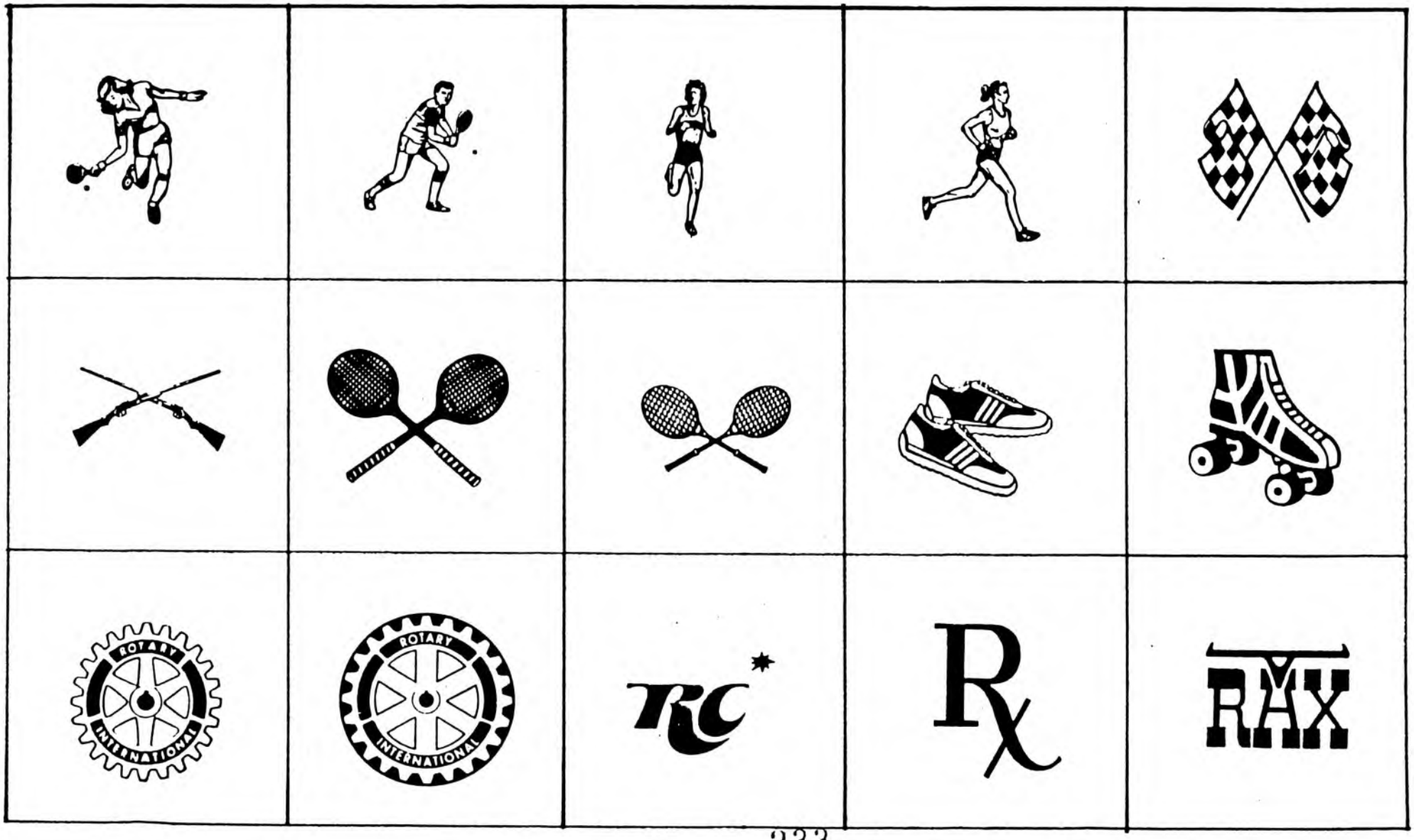
Pabst
Blue Ribbon


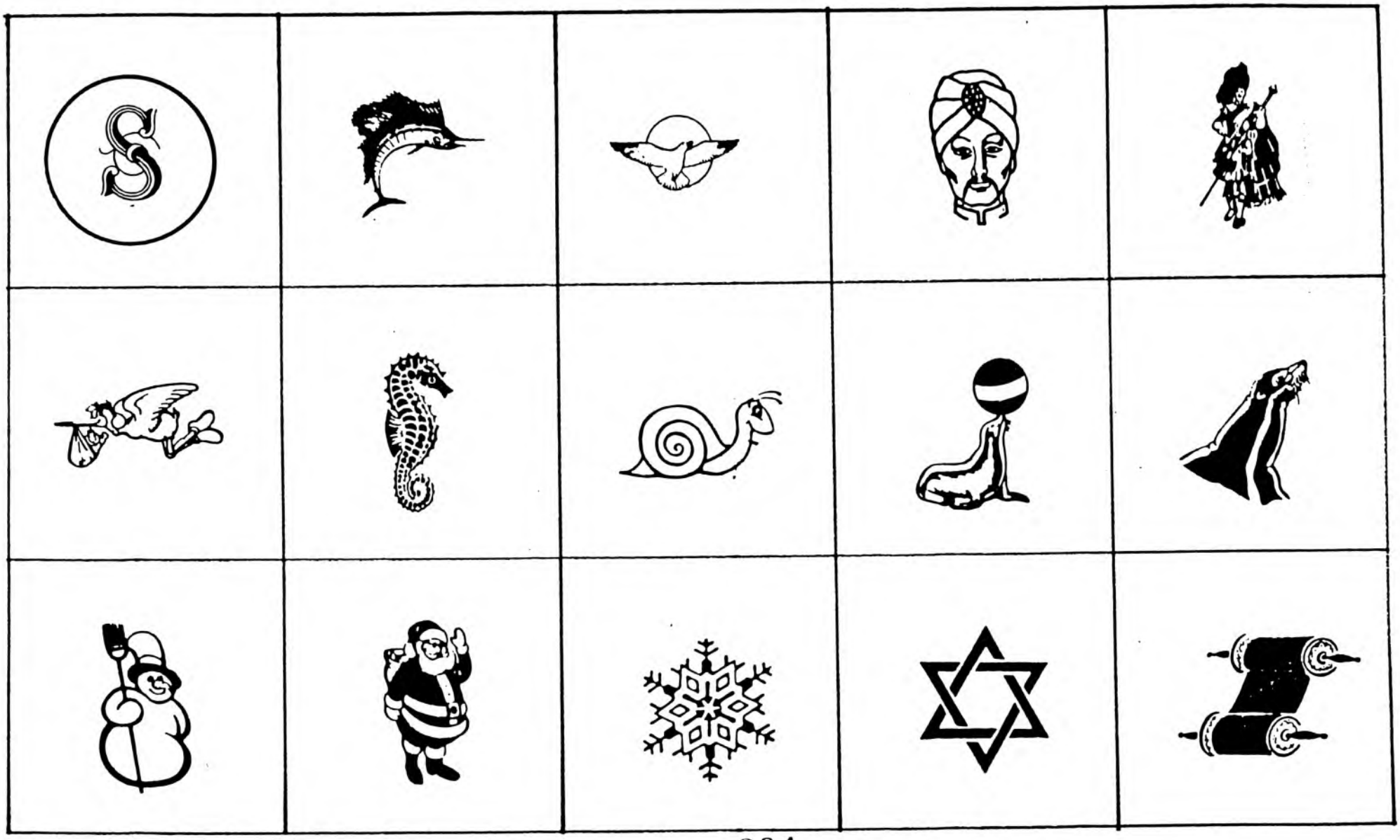
Quartermaster

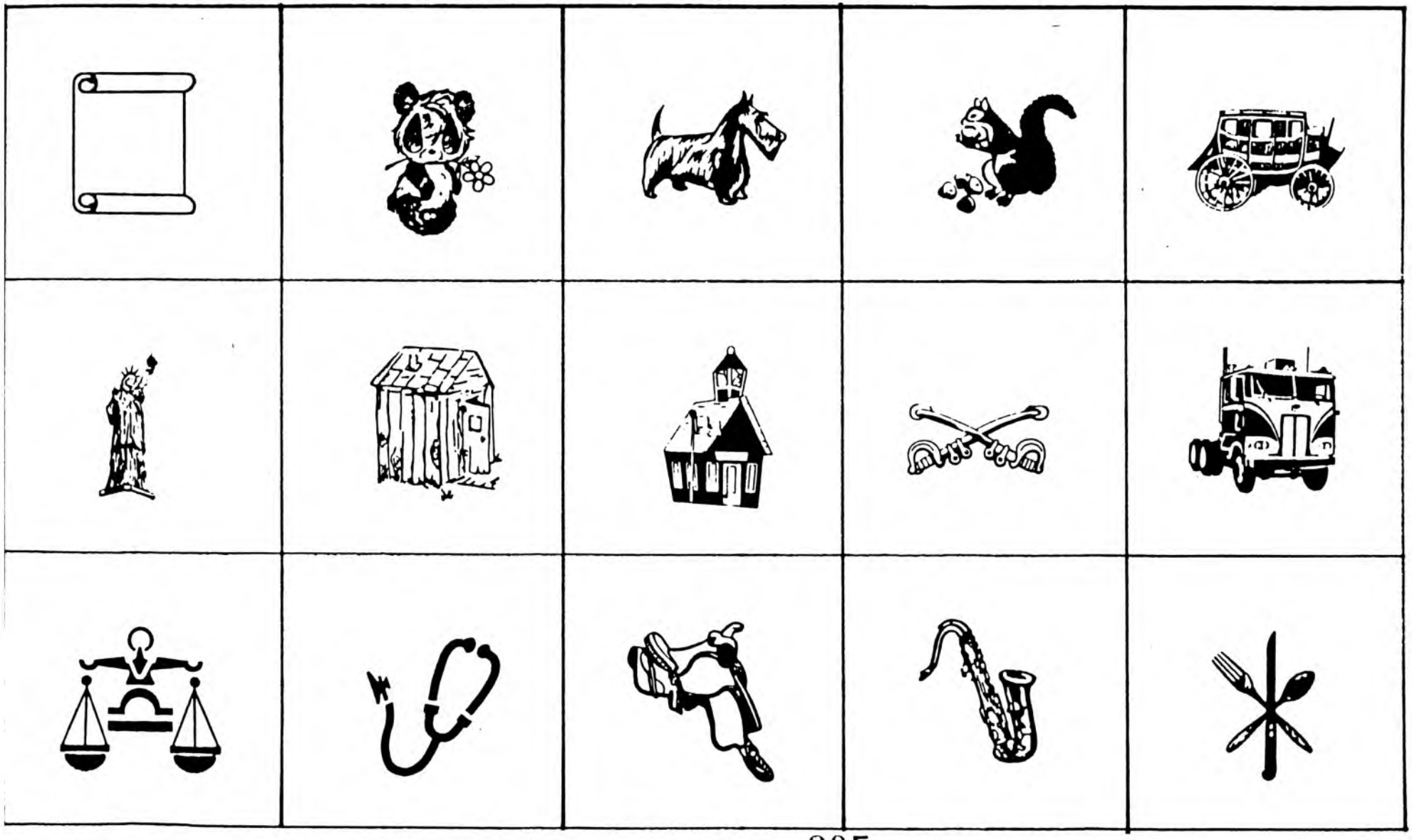


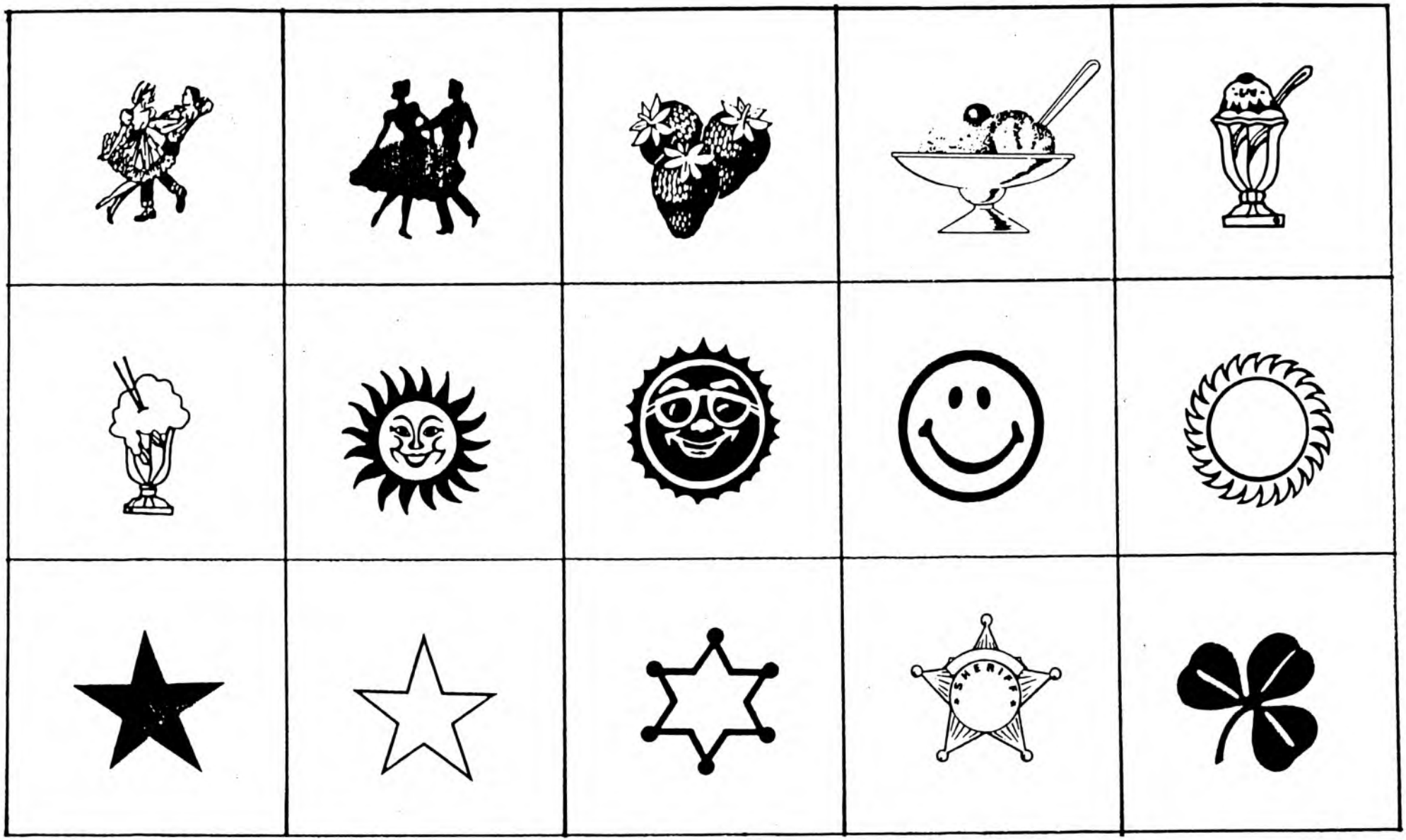


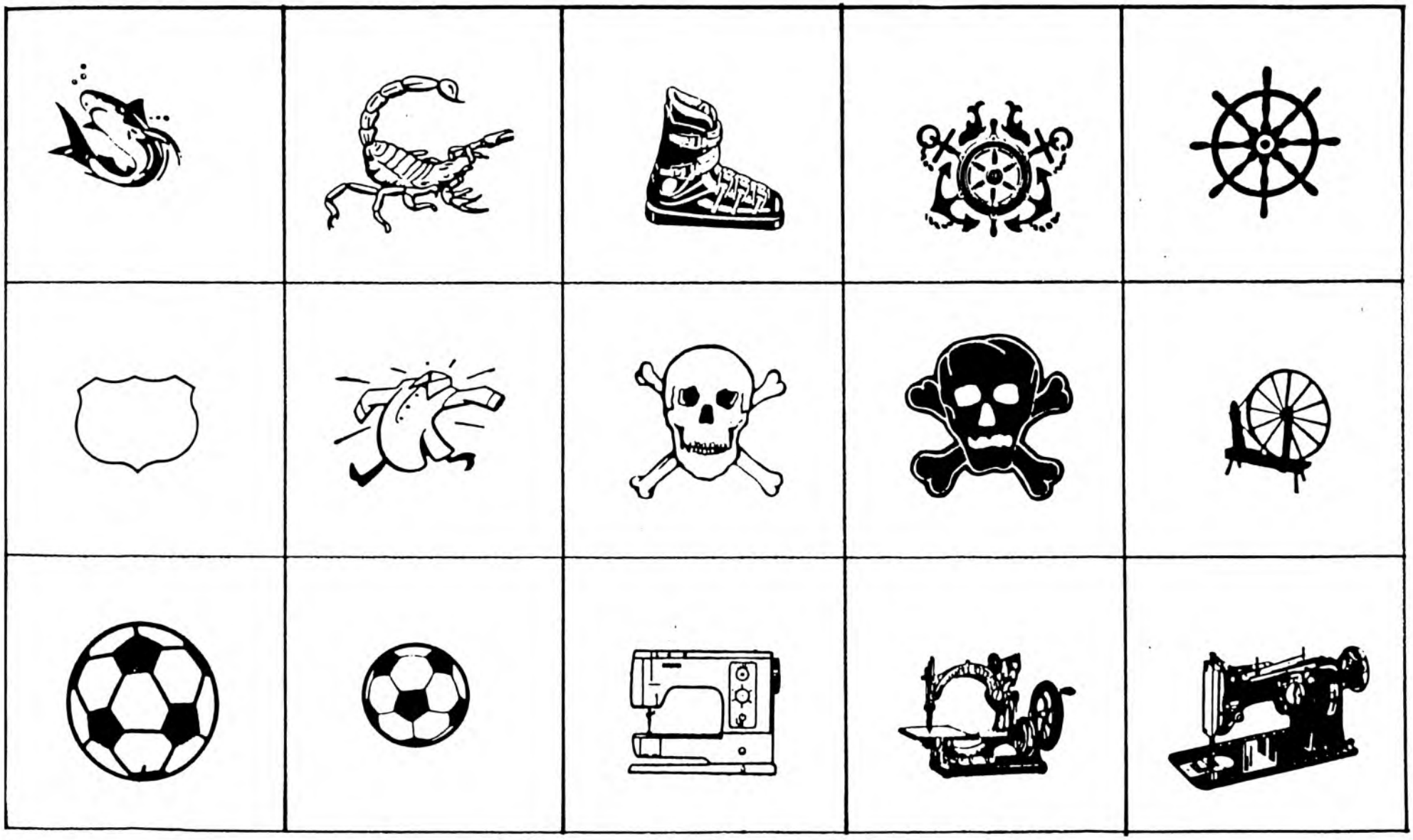


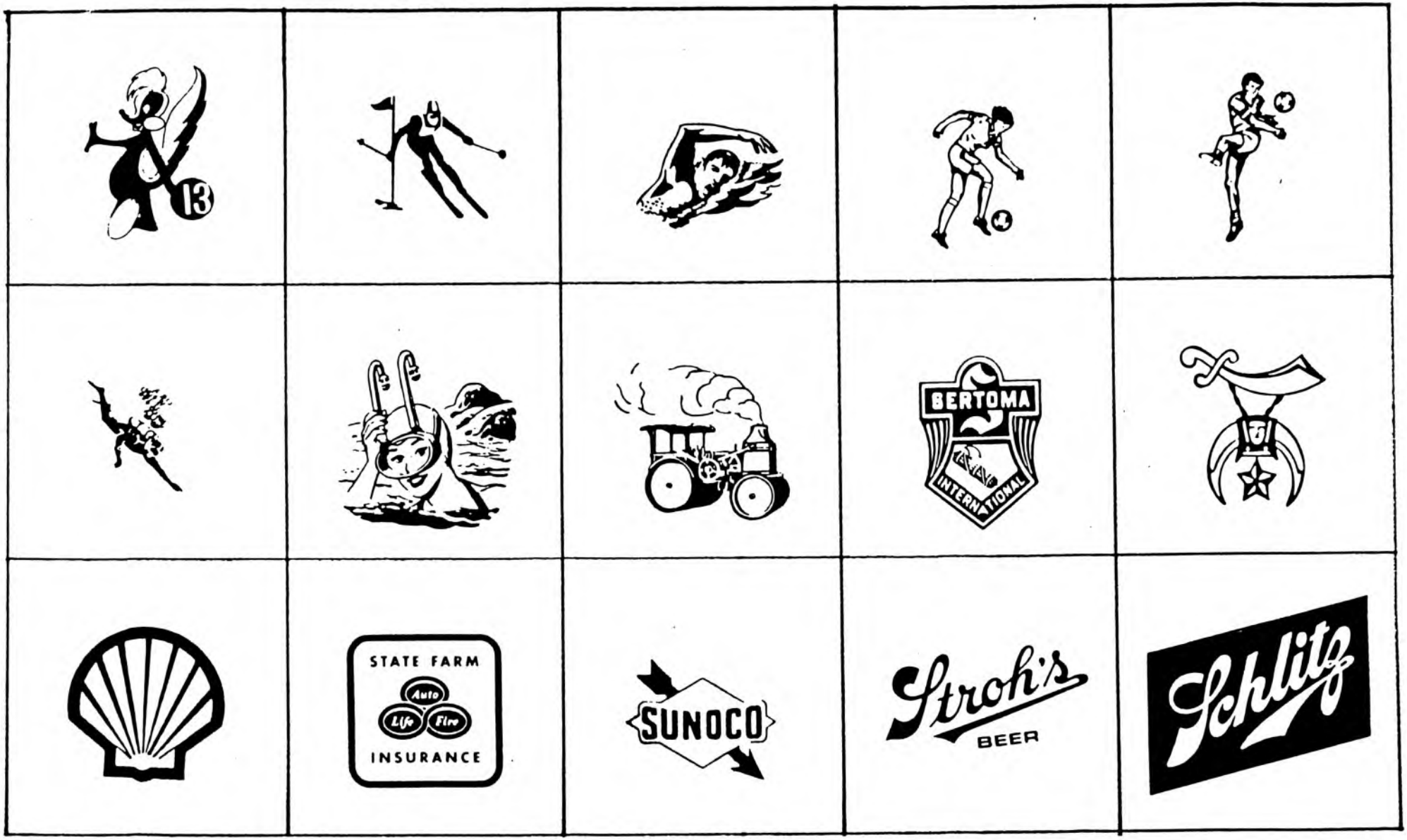

ROTARY
INTERNATIONAL
ROTARY
INTERNATIONAL
RC
Rx
RAX



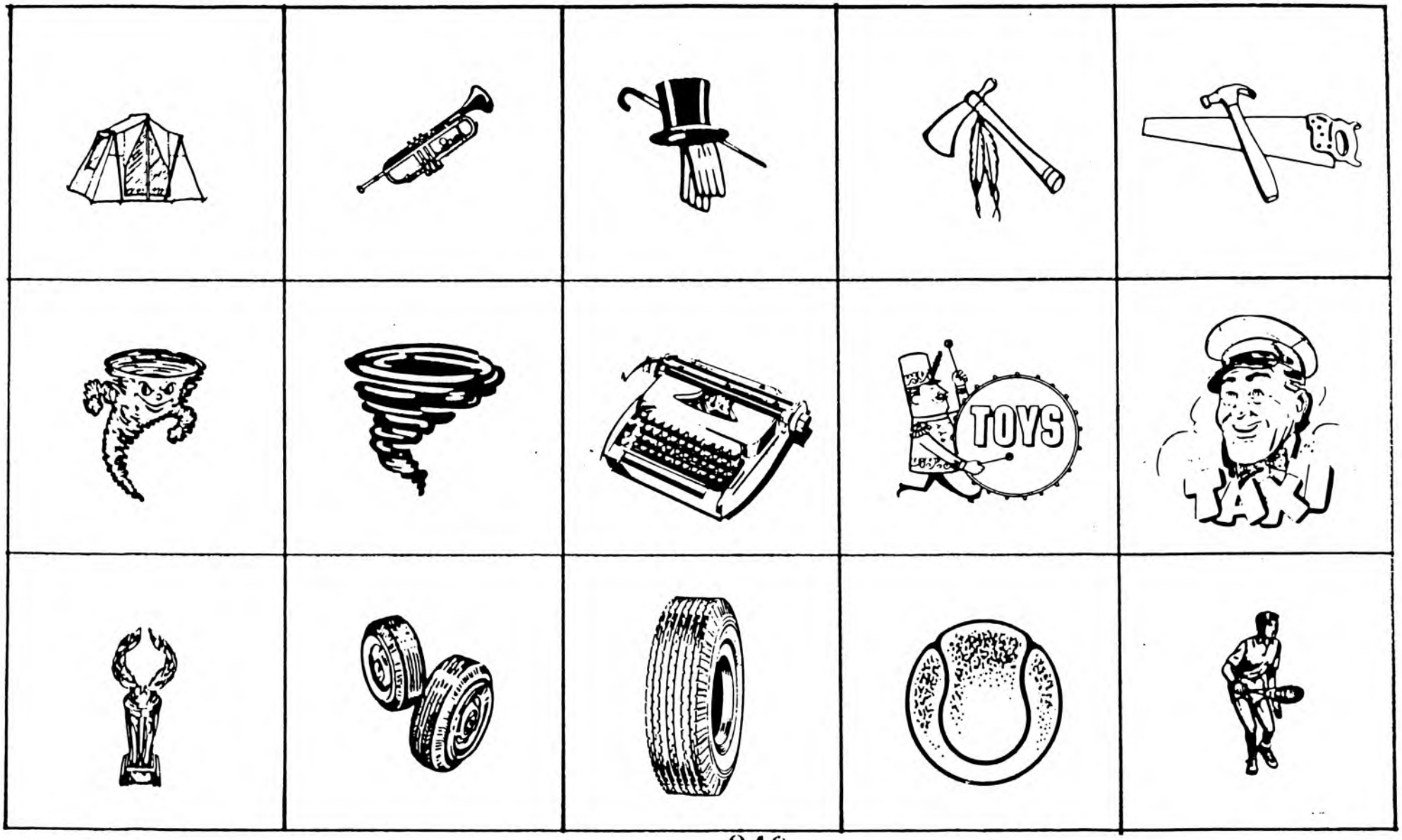



SHERIFF




13
BERTOMA
INTERNATIONAL
STATE FARM
Auto
Life
Fire
INSURANCE
SUNOCO
Stroh's
BEER
Schlitz

Sprite	7UP ®	UNITED STEELWORKERS OF AMERICA USA AFL-CIO · CLC	THE SALVATION ARMY	

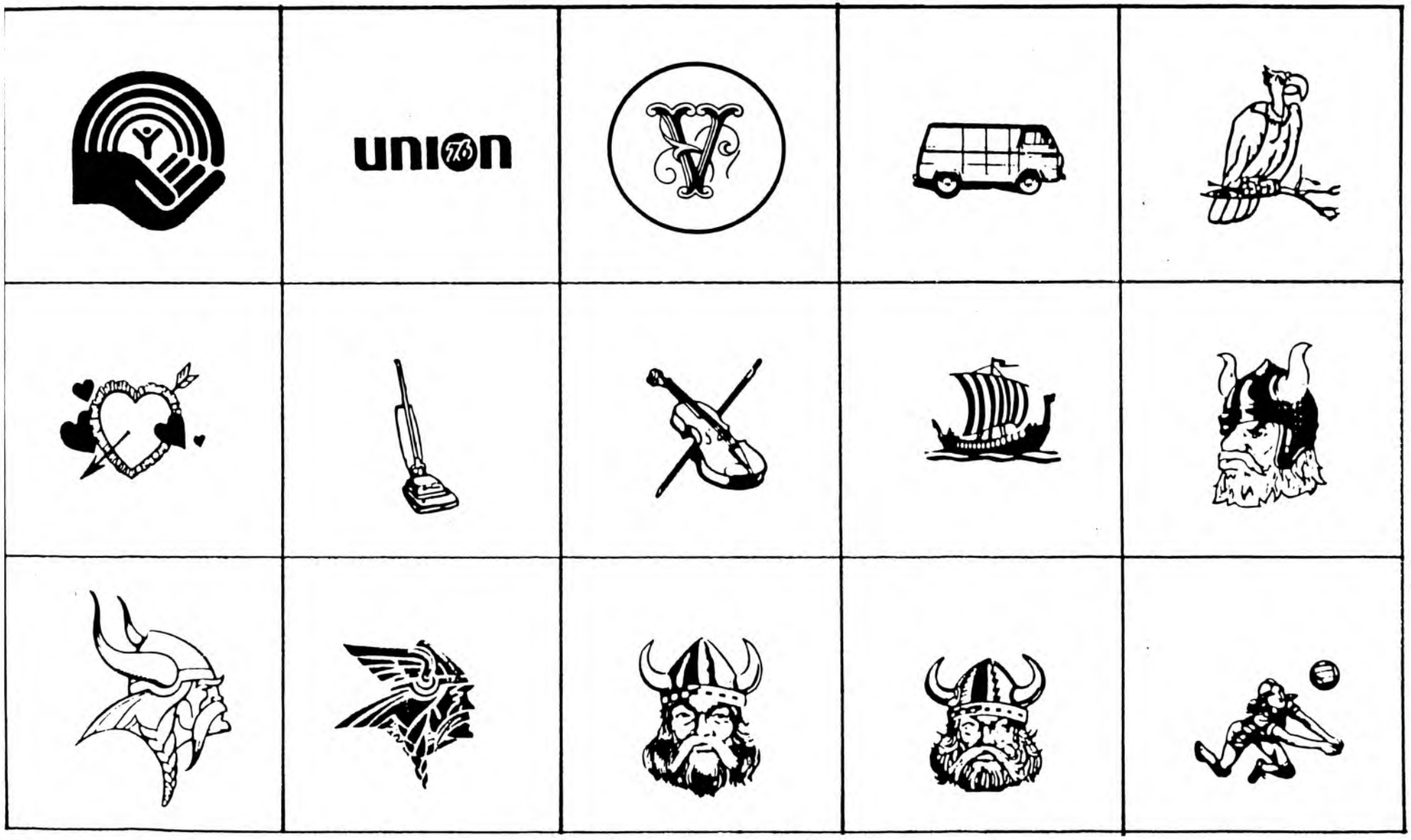

TOYS
TAXI

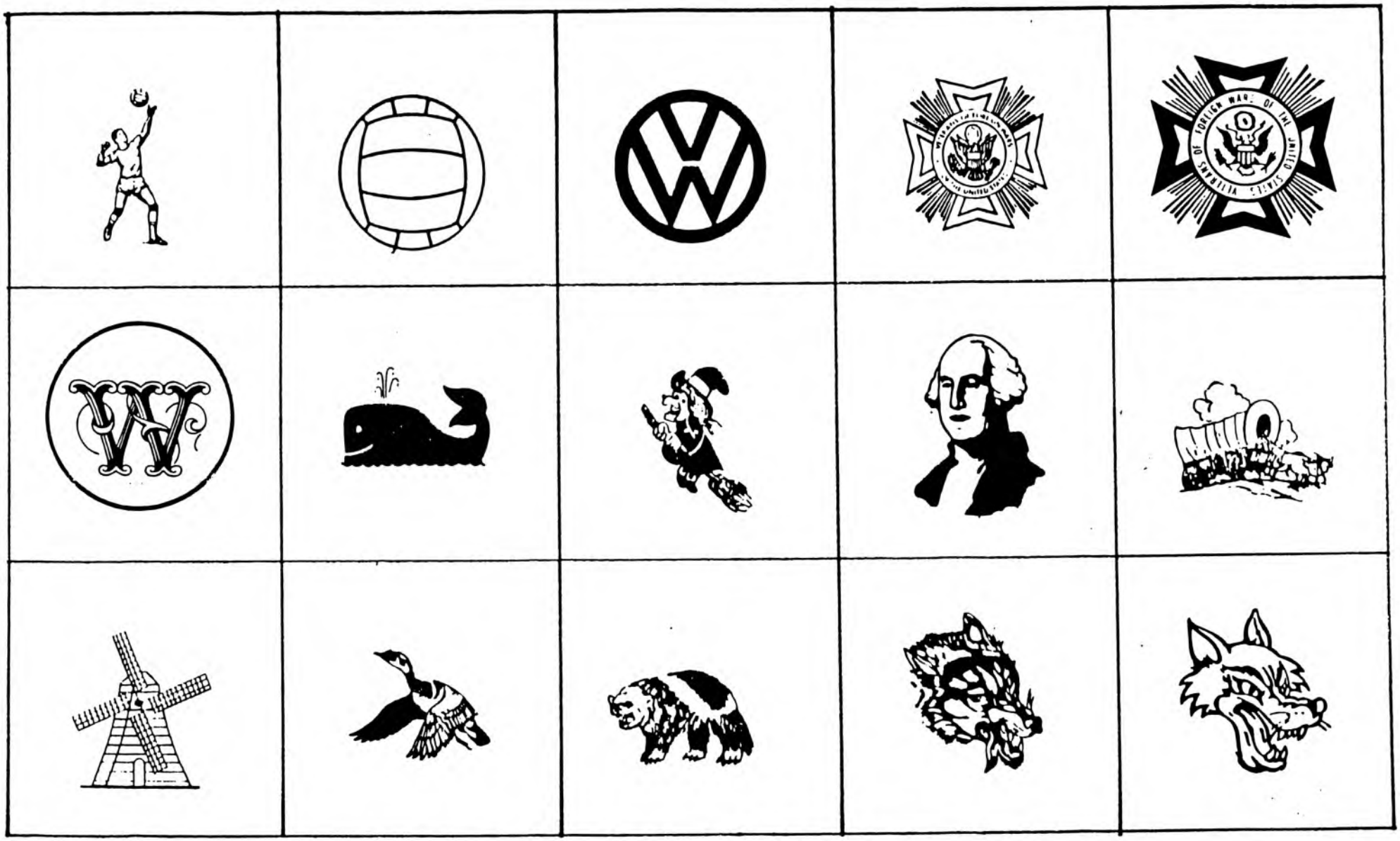
Tail to add to Script Lettering

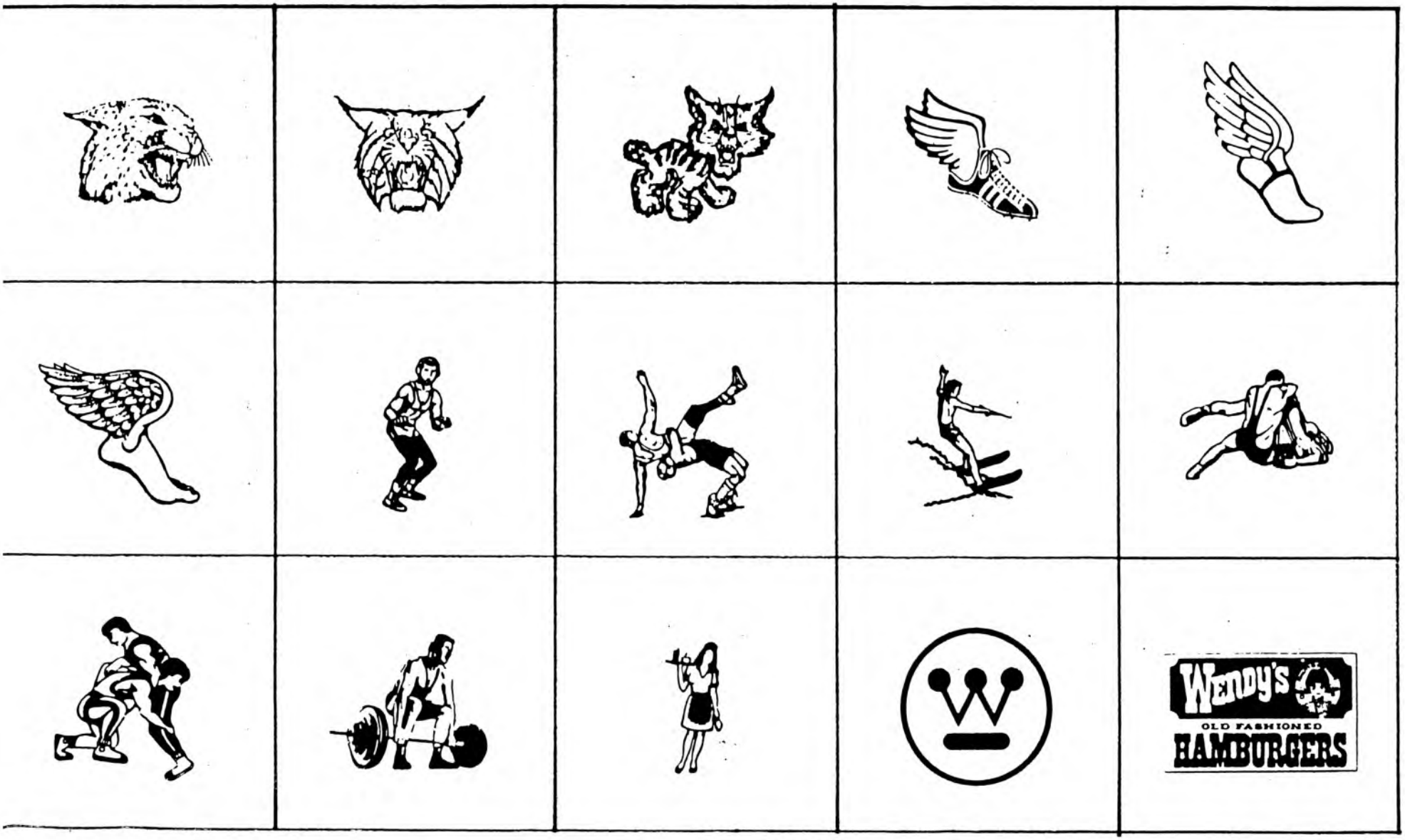
Tail

Tail, large

TEXACO


union 76




Wendy's
OLD FASHIONED
HAMBURGERS

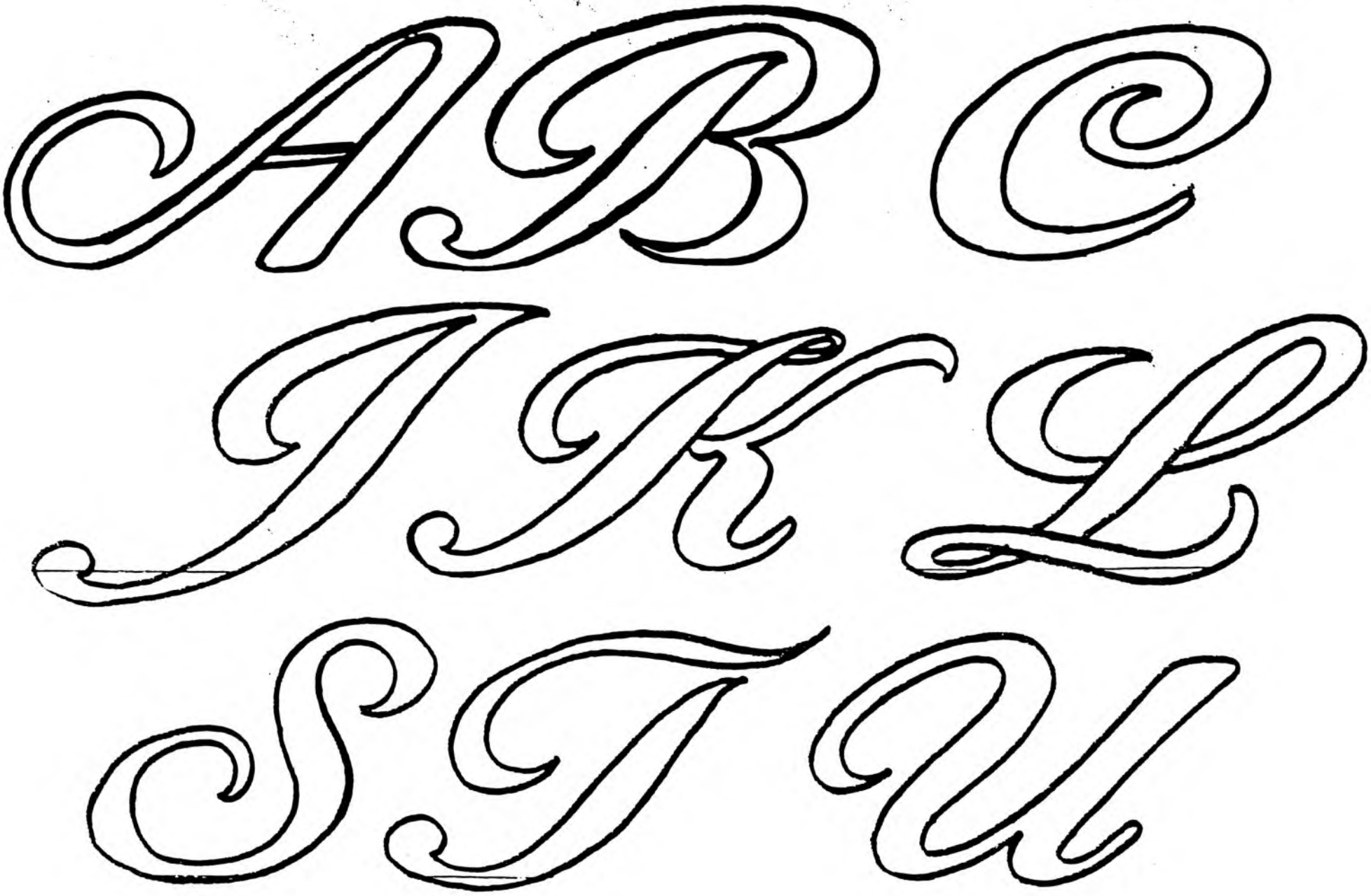
Y

Y

Z

ZENITH

#15 DIANA SCRIPT



D E F

M N O

U W X

GHJ

PQR

YZ!?

abcdefg

opqrstuv

12345

hijklmn

wxyz ſc

67890:

#1 HEADLINE BLOCK

ABCDEFGHIJK

LMNOPQRST

UVWXYZ

2 ½ SIZE

1234567
890&?!:;
£$.- »«/

2

2 INCH SIZE

Mod Monograms

Move over, Miss Manners! The rules of monogram etiquette are changing all the time, and the watchword of today's monograms is perfect placement.

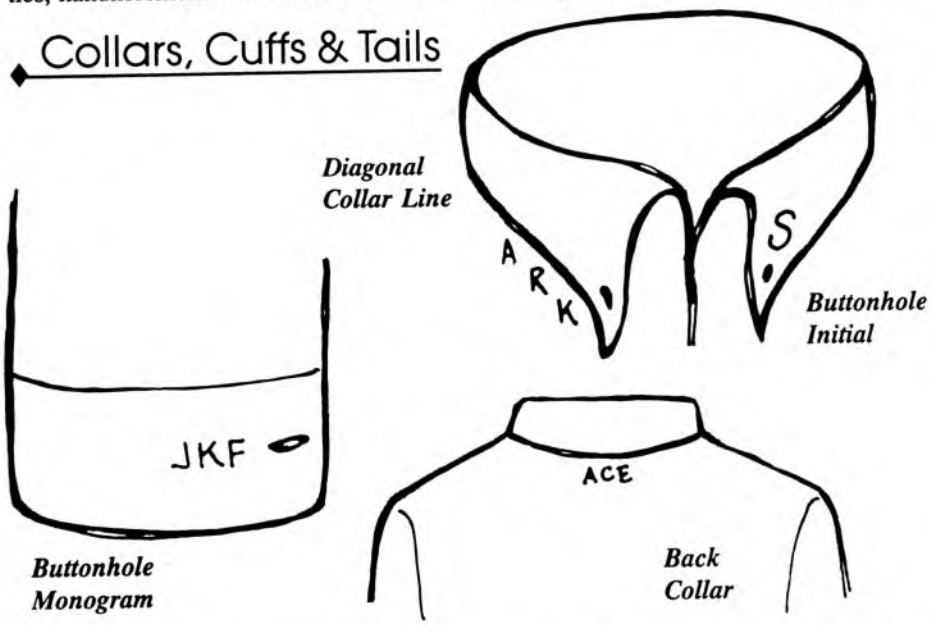
By Leslie Franklin

Not since the preppie surge of the late '70s and early '80s has the combination of monogramming and personal identity been so important to consumers. As proof, witness the growing number of department stores now monogramming towels while you wait. And the mail-order monogram business has taken off in recent years, too; armchair shoppers can buy everything personalized with embroidery—from polo shirts, bathrobes, turtlenecks, neckties, handkerchiefs and children's clothes to tote bags, bedding, towels, stadium blankets and table linens—by pressing a few buttons on the telephone and reeling off a credit card number.

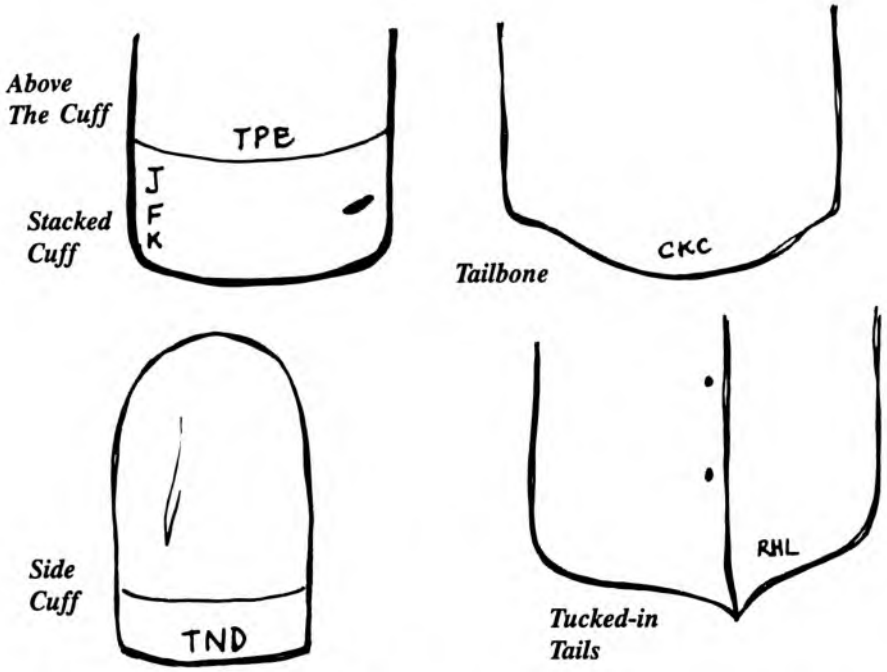
Because identity embroidery is so prevalent in the marketplace, consumers have become experienced monogram buyers. They don't need to be sold on either the concept or the value of a monogram. The biggest dilemma, then, is determining the details of a particular monogram order. This is where the skills of the embroiderer come into play. It's your job to steer the customer in the right direction, be it dictated by his taste or needs, garment type, the item's end use or by price.

When aiding the customer in his selection, you can follow one of two paths. You can let him request a specific monogram type based on prior knowledge, experience or your sewn samples, or you can suggest an approach that reflects current trends for monogram placement and configuration.

Collars, Cuffs & Tails



There is much more to a monogram than just an embroidered initial or set of letters. The variables of size, style and color are the most obvious contributors to a monogram's character, especially in the eyes of the purchaser. But the one variable that can make the difference between a typical monogram and one that



Above The Cuff

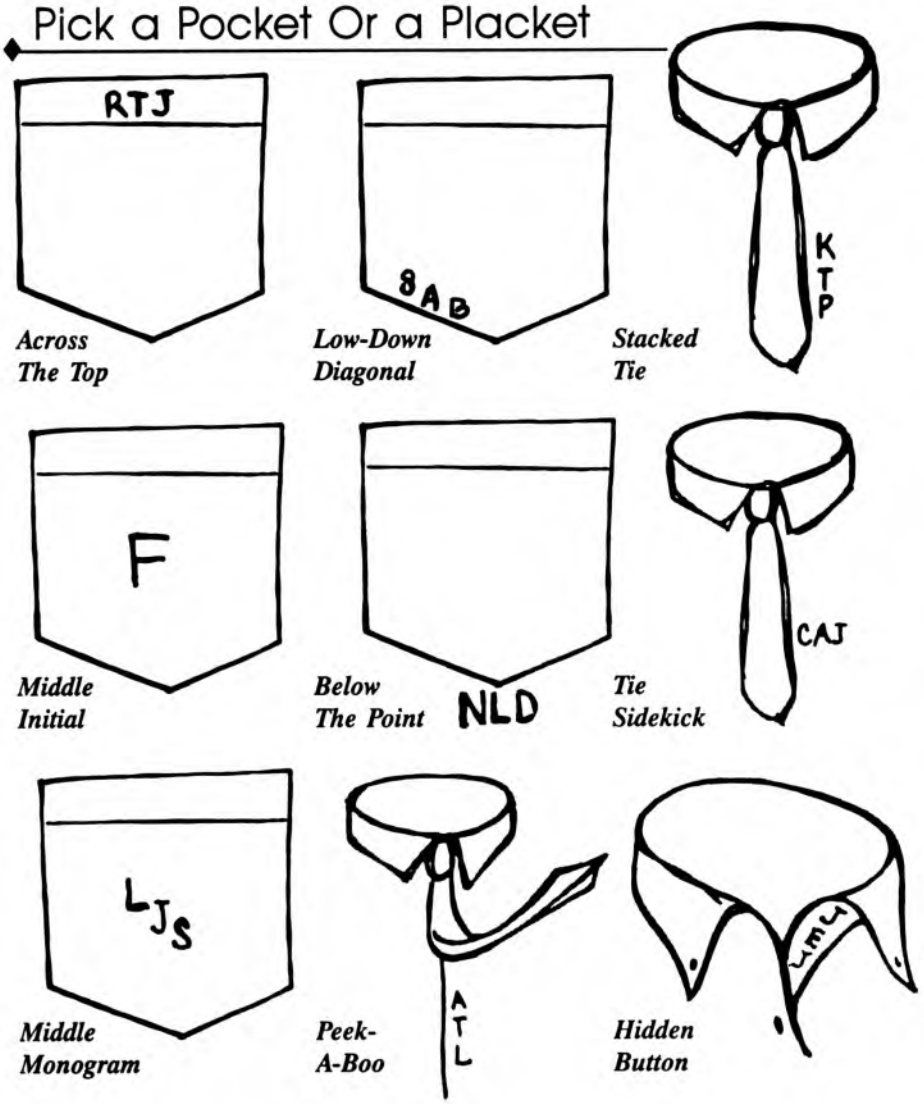
Stacked Cuff

Tailbone

Side Cuff

Tucked-in Tails

Pick a Pocket Or a Placket



Across The Top

Low-Down Diagonal

Stacked Tie

Middle Initial

Below The Point

Tie Sidekick

Middle Monogram

Peek-A-Boo

Hidden Button

strikes an exceptional chord is placement. An expertly placed monogram can transform a run-of-the-mill personalized item into a unique identity statement.

That's not to say that traditional monogram placement is no longer fashionable. Shirt cuffs and pockets are still monogrammed by the dozens, and so are hanky corners, pillowcase hems and turtleneck collars. But the newest trend—whether because embroiderers have become bored or because consumers are yearning for more originality—calls for fresh placement ideas and unusual monogram configurations.

Here's an overview of the latest, greatest places for monograms that you can use as a starting point to creating your own personalized masterpieces!

Corporate Apparel

Identity is a fact of life for corporate apparel, from the high-powered personal-identity accessories at the executive level down to the uniforms worn by the custodial staff. Monograms for business dress usually sport an above-average conservatism. Nevertheless, businesspeople, especially men, are experimenting more frequently with monogram placement.

Details still make the ensemble, but details *with a twist* are even more flattering. Monograms are often tucked conservatively away, hidden from sight by a necktie, suit coat or trousers. But they're *there,* and that's what matters most.

In terms of color, most monograms for business are tone-on-tone. Despite this continuing trend toward subtlety, an occasional customer may be interested in matching the color of his monogram to a suit, tie or favorite pair of socks.

Personalizing The Personalization

Standard monogram alphabets [illegible] for determining embroiderers, but there are countless ways to create elegant and personalized monograms. The main attraction of a monogram is that all number to emphasize the same text.

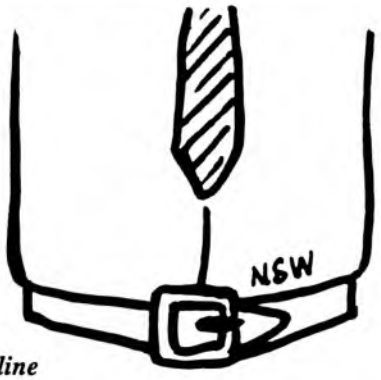
[illegible] to be creative. [illegible] too alphabet fonts currently available. The trick, though, [illegible] innovative way. For starters, experiment with different sizes of the same font, and vary your way up to playing with multiple fonts in the same monogram. If you have problems with this exercise, spend a few hours browsing through so[illegible] stationery catalogs or your local [illegible] personalization selling these days.

Here are some newfangled monograms we've created by experimenting with basic lettering styles. As you can see, we've combined graduating sizes of the same font to create uniquely personal monograms. We've also extended some letters with horizontal lines to make the initials more connected with each other. Try your hand at this experiment, and wait for the rave reviews!

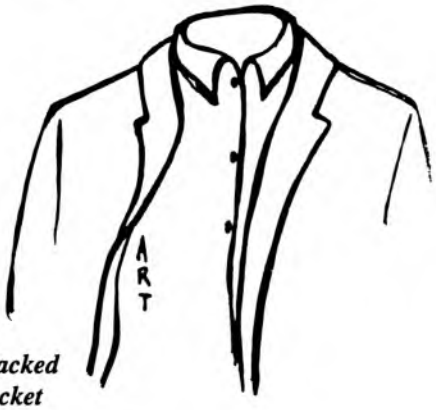
You can also develop custom monograms for a customer by manipulating the letters in his name or initials. A sample custom look could form an right angle or overlap crossword-puzzle style like we've demonstrated here.

The best way to test your new creations is to sew them into your sample book and offer them to your customers. Chances are, they'll be a big hit because they're different. Remember, monograms prey on a customer's vanity and sense of personal identity; in most cases, the more personal, the better.

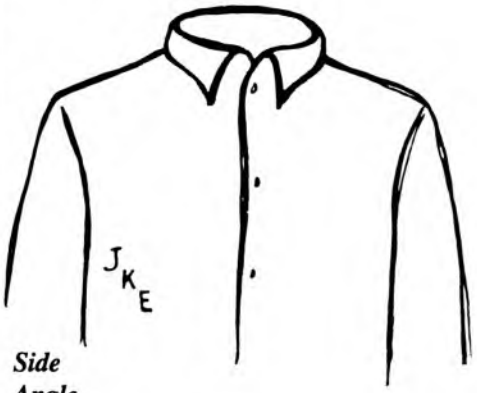
Taking Sides



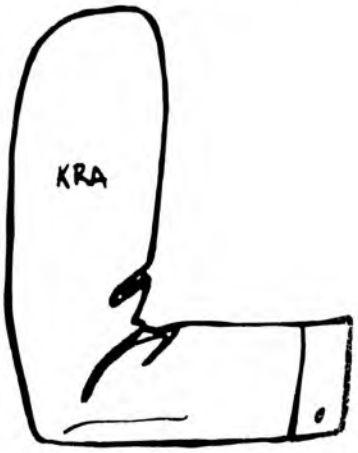
Beltline



Stacked Jacket



Side Angle

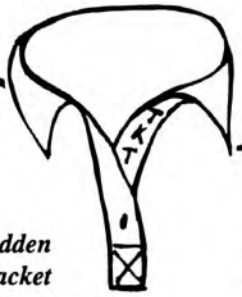


Side Sleeve

Sweatshirts, Sweaters & Shirts

Under Placket (large)

Under Placket (small)

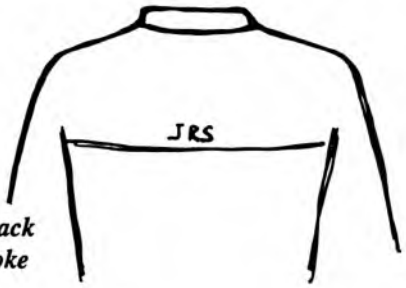


Hidden Placket

Mock Neck

Top O' The Shoulder

Sweater Band



Back Yoke

Sleeve Cuff

Casual Apparel

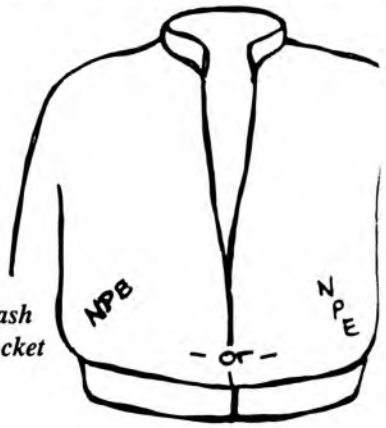
In some businesses, especially service industries, casual apparel is more appropriate than a button-down shirt and tie. There's a wealth of embroidered apparel in this niche, though the monograms are more of a logo or name configuration than a true monogram. Nevertheless, placement is still important.

Whether for work or for play, sportswear adorned with a monogram still imparts a sense of seriousness. From golf shirts and caps to casual slacks and T-shirts, monograms add flair. They're colorful, playful and *personal,* allowing the wearer to exhibit his personality on his clothing.

Monograms on headwear have become exceptionally popular in recent months, especially with children, teens and young adults. Adding a name or monogram to a licensed sports cap, for example, shows everyone that the cap belongs to *your* customer.

continued on page 40

The Jacket Racket



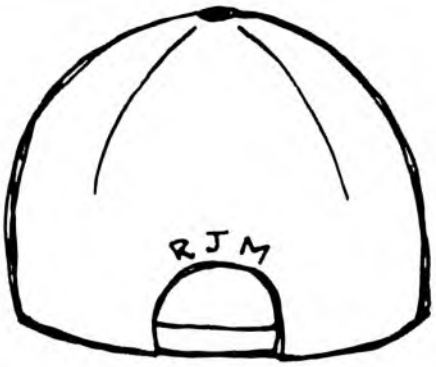
Slash Pocket

Back Collar

Cap Attack

Side Panel

Over the Ear



Keyhole

Locker Patch

Above the Cuff

Continued from page 36

Send us Your Best Monogram!

Here's your chance to show off your creative efforts by sending us a sketch [illegible] grams we receive, we'll pick a few to feature in a future issue of *Stitches Magazine*.

Include your name, company name, address and phone number and mail to *Stitches Magazine*, Magical Mono- [illegible] Paramus, Englewood [illegible] 397-7619 fax. Dead- [illegible]

EMBROIDERY TAPE PUNCHING SERVICE

Ultramatic • Ultramatic Condensed • Barudan • Tajima • Melco/8-Channel • Cassette • Disk

- SMALL PERSONALIZED SERVICE
- HIGH QUALITY TAPES
- WE TAKE GREAT PRIDE IN OUR TAPES.
- YOUR EMBROIDERY BUSINESS IS OUR CONCERN.

BLOOMING CACTUS

(203) 785-8230

319 Peck St., Bldg. 25
New Haven, CT 06513

Reader Service No. 60

JONES SPORTSWEAR CO., INC.

1630 2nd Avenue South
Birmingham, AL 35233

(205) 326-6264
Nationwide (800) 762-0719

JERZEES American Active Wear

BEST

FRUIT OF THE LOOM

JSC

★★★★★★★★★
Center Star
★★★★★★★★★

HARTWELL

Augusta SPORTSWEAR

SOFFE

BELTON®

WHOLESALE DISTRIBUTOR
NO MINIMUMS

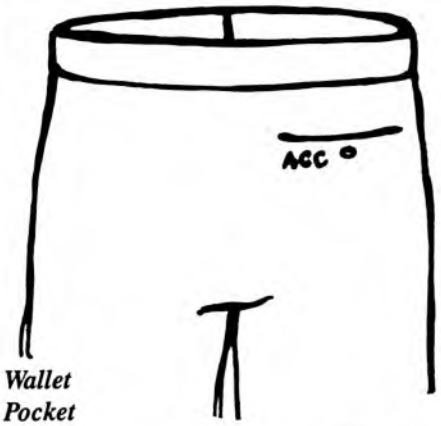
SILK SCREEN SERVICE & EQUIPMENT
CUSTOM SCREEN PRINTING
SERVICE YOU CAN DEPEND ON
AT ONCE DELIVERY
CALL OR WRITE FOR PRICE LIST & CATALOG

IRREGULARS ARE NOW AVAILABLE

Reader Service No. 61

Pants, Sweats & Shorts

Knee



Wallet Pocket

Slash Pocket

Tennis Hem

MORE Mod Monograms

The hottest news for monograms is placement. Here are more of the latest placement trends for accessories and home furnishings.

By Leslie Franklin

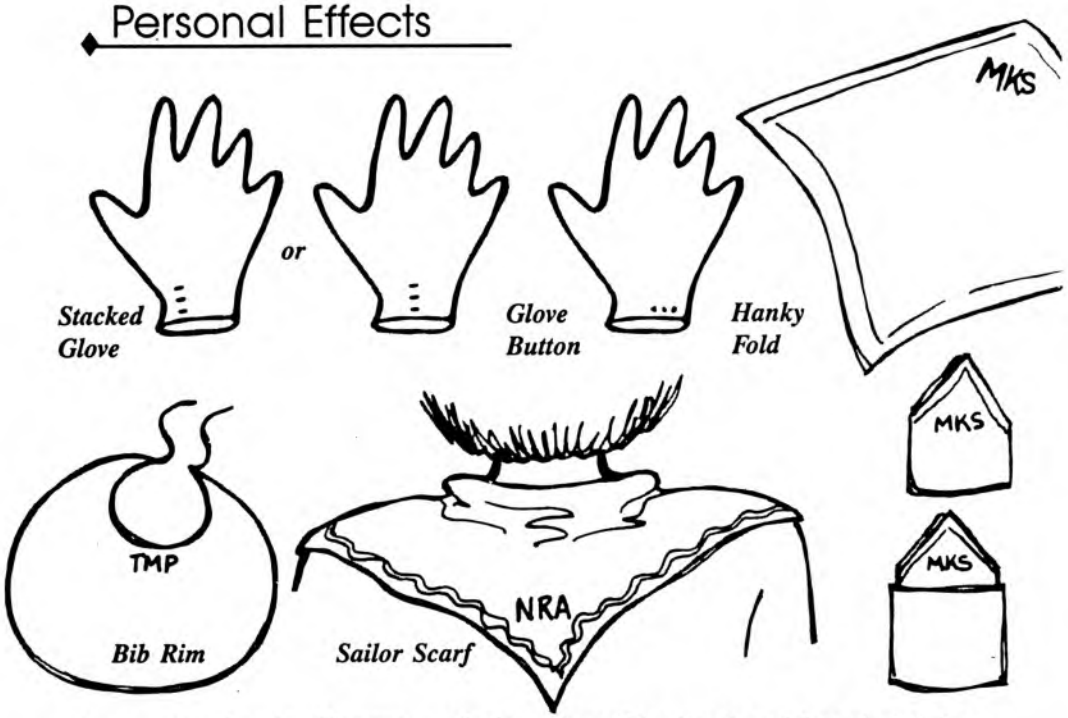
Last month we gave you the scoop on monogram placement for apparel items, including dress shirts, jackets, placket shirts and headwear. In the second part of our "placement report," we'll show you where we're seeing monograms stitched on accessory and home decor items.

As always, trends come and go. Some of the most popular monogram placements—the cuff of a button-down oxford, the left chest of a golf shirt—never seem to go out of style. However, today's monogram customer (who is, in most cases, a savvy embroidery shopper already) is looking for a little something extra in his monogram. For some people, that "lagniappe" is thread color; for others, it's choice of font or monogram size. But placement is the only variable that separates an ordinary monogram from one that gets remembered.

Monograms on accessory items are often larger than on clothing. On purses, backpacks, briefcases and totes, a monogram serves an identity purpose. Ease of recognition is the primary goal, especially when it is necessary for the owner to readily locate his bag among many others.

And while many people prefer subtle, understated, inconspicuous monograms on clothing, it's a different story with home furnishings. In fact, "the bigger, the better" is often the guiding principle here. Many interior accessories—towels, throw pillows, tablecloths, lampshades—rely on monograms as part of the decoration. Furthermore, it is more acceptable for a large monogram to appear on a large item, especially a shower curtain or bedspread, because it will be viewed from a distance. On the other hand, when an

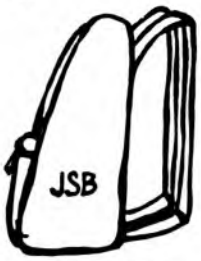
Personal Effects



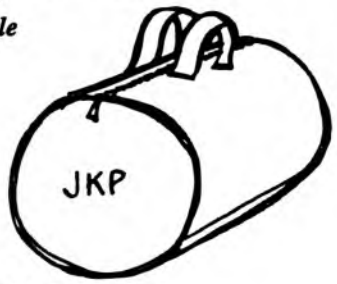
Bag This!

Arched-Zipper Backpack

Many-Zipper Backpack



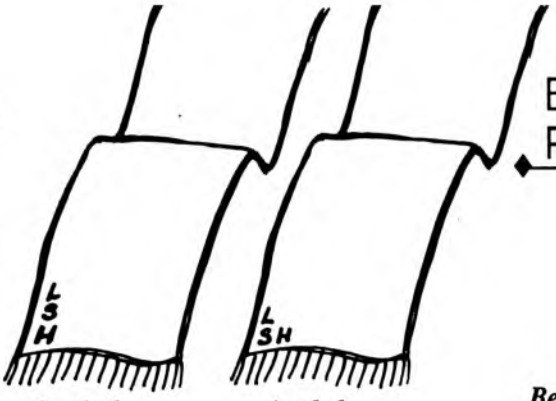
Side Angle



Roll End

Web Strip

Stacked Web Strip



Stacked Scarf *Angled Scarf*

oversized monogram appears on a smaller item that's intended to be seen up close, say a backpack or gym bag, the size differential adds visual interest.

Home furnishings, more than any other category of embroiderable goods, presents a creative opportunity for the monogrammer. Standard block lettering is often not fancy enough for the customer who wants his embroidered pieces to meld with the look and feel of a particular room.

It is quite common for the embroidery on towels, bedding, wall hangings and table linens to mimic patterns or motifs from wallcoverings, fabrics, architectural elements or china patterns. While such complex design interpretation often requires custom digitizing, it is possible to select suitable monogram accents from stock design catalogs. Ingenuity—and the ability to combine several elements into a composite design—will be your greatest asset if you want to create original embroidery for interior decoration.

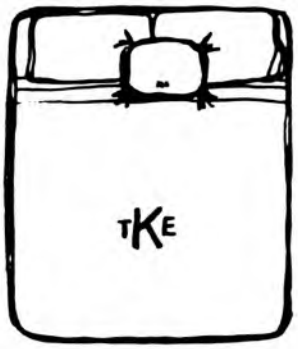
The biggest challenge for the embroiderer who monograms home furnishings and personal accessories is to create an identity mark that stands alone as decoration. Whether or not the primary purpose of the monogram is function, the customer wants something that looks good. These monograms are designed to be *seen*—and enjoyed by all.

Accessories

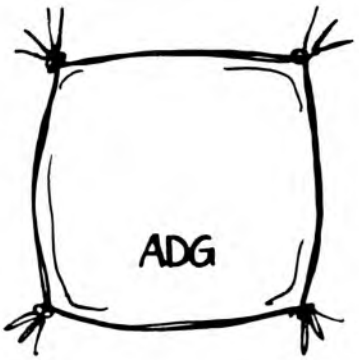
First names have always been popular for personalized accessory items; however, most adults prefer the traditional, three-letter-monogram approach for high-profile gear (luggage, work-out bags) and such refined clothing items as gloves, scarves and handkerchiefs.

With the exception of some apparel items, monograms on accessories are generally not tone-on-tone. Making the monogram contrast with the background color ensures your customer's item will be easily recognizable. The rationale is simple: Often, accessories are personalized more for functional use than for vanity.

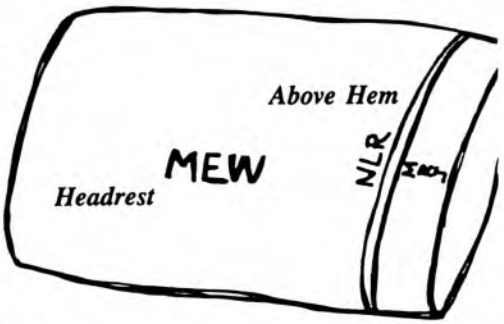
Bedding, Blankets, Pillows & Throws



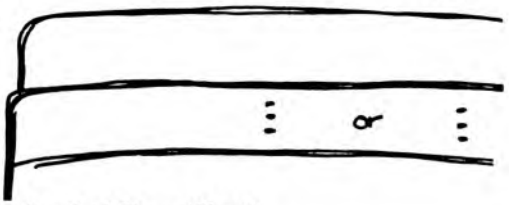
Below-Center Bedspread



Below-Center Pillow

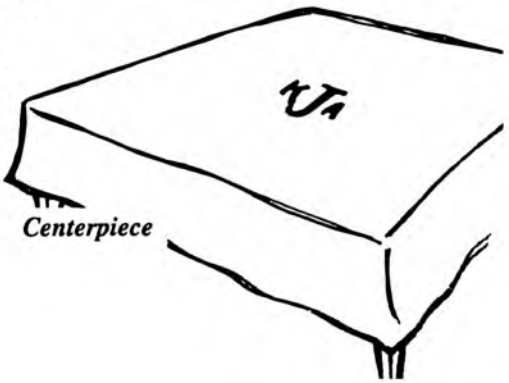


Pillowcase

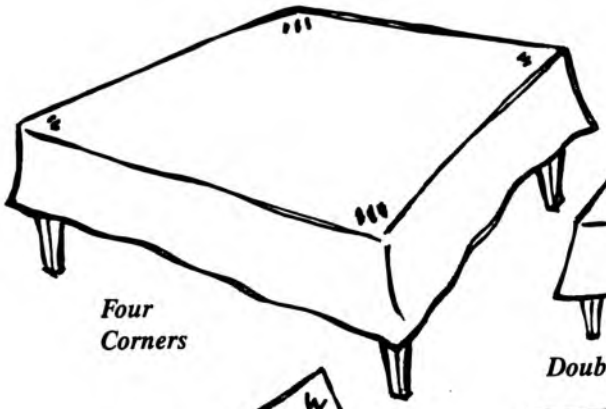


Stacked Hem *Stacked Hem (Sheet)*

Table Toppers

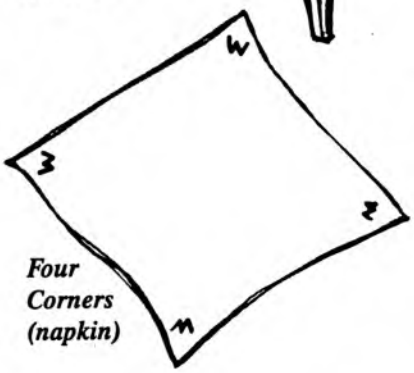


Centerpiece

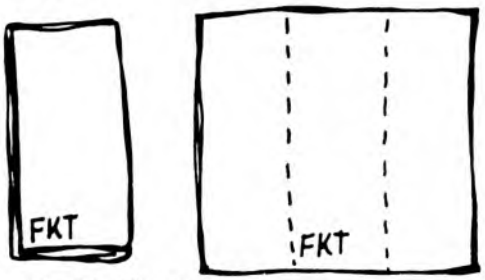


Four Corners

Double Runner

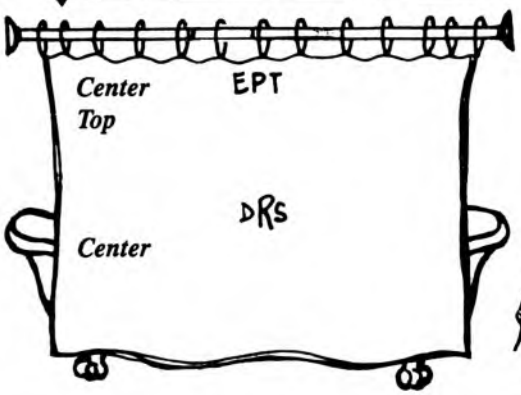


Four Corners (napkin)



Napkin Third

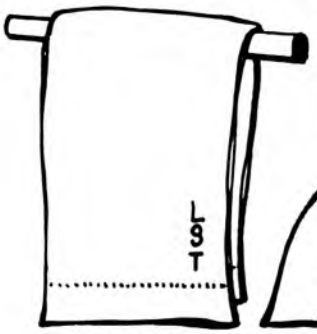
Bathing Beauty



Center Top

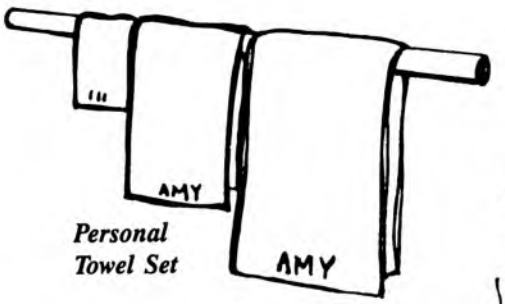
Center

Stacked Bathrobe

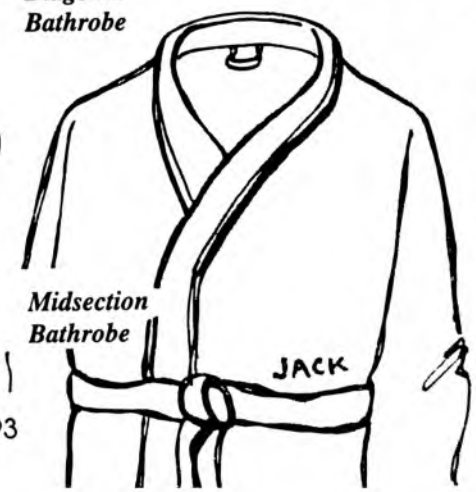


Stacked Towel Fold

Diagonal Bathrobe



Personal Towel Set



Midsection Bathrobe

The Linen Closet

Nothing evokes an air of aristocracy quite like monogrammed home furnishings, including linens for the living room, dining room, bedroom and bath. Some people feel embroidered linens are as much a part of a home's requisite wardrobe as the residents' personalized stationery.

But today's monogrammed towels and tablecloths aren't stuffy or fussy. In fact, home furnishings, more than any other category of embroiderables, reflect an easygoing, relaxed sensibility these days. Consumers are still too pennywise to spend money on superfluous accessories without a functional lifespan, and as the economy strengthens, attitudes aren't expected to change much.

In the past, monograms on linens were decidedly understated with either tone-on-tone or pastel-colored stitching. But white isn't the only color allowable on the bed or table anymore; both dishes and duvets are alive with color and pattern. And the embroidery is designed to make a bold, complementary statement, not just adorn quietly. Many monograms, therefore, incorporate pattern motifs into the overall design.

SEND US YOUR BEST MONOGRAM!

Here's your chance to show off your creative efforts by sending us a sketch, photo or sew-out of your most unique, favorite or best-selling monogram. Monograms can contain two, three or four initials or a first name and incorporate such other elements as stock designs, appliques or multimedia embellishments. Out of all the monograms we receive, we'll pick a few to feature in a future issue of *Stitches Magazine.*

Include your name, company name, address and phone number, and mail to *Stitches Magazine,* Magical Monograms, 7009 S. Potomac, Englewood, Colo. 80112, (303) 397-7619 fax. Deadline: March 31, 1993.