

Thelma Henglin

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Artistic Touch
making
Embroidered
emblems

by

Ruth E. Franklin

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This publication reflects extensive research and analysis by the author over a period of years; however it is sold without any warranty express or implied as to the accuracy or completeness of the contents.

The author states that with this book a person can learn to operate the bonnaz machine, however, some individuals may need direct, in school type training.

P A R T O N E

C H E N I L L E

&

C H A I N S T I T C H

E M B L E M S

MAKING EMBROIDERED EMBLEMS

This is the third book in a series of seven, you will find a complete list of the books plus video training tapes to go with them in the back of this book.

In book number 1, Chainstitch Embroidery, you were taught almost everything about the chainstitch machine.

In book number 2, Hand-Machine Embroidery, you were taught almost everything about the satin-stitch, or monogram machine.

This book will not teach you how to operate the machines, you will have to learn with the first two books or already know how to operate them in order use the instructions in this book.

The first section of this book will be devoted to teaching you how to do "Chenille Embroidery" on the chainstitch machine, and how to make letters, emblems and other things using chenille or "moss" stitch.

The second section will be devoted to teaching you how to make swiss type embroidered emblems on the satin-stitch machine.

Making emblems on either of these machines is a business all by itself, many embroidery shops specialize in either doing chenille letters & emblems or in just doing satin-stitch embroidered emblems, and many do both. At Artistic Touch Embroidery, my shop, we did all phases of embroidery including doing both types of emblems. By doing all of these things, we never had any slow seasons, we were busy all year round. We had rush seasons, but never a slow one. Some shops can specialize in just doing one thing, but, I wanted to keep my operators busy so they wouldn't be looking for someplace else to work, so that is why we did everything. This also made for a more interesting work atmosphere.

Scrolling (chenilling)

C H E N I L L E

What is "Chenille?", it is a raised loop made on the chainstitch embroidery machine. The way the loop is formed is by the machine pulling the thread up to the top of the material and dropping the stitch instead of completing the chain as it does when doing chainstitch work.

When doing chenille, it must always be outlined with chainstitch first. If you are doing a multi-color design, sometimes all of the outlining can be done in one color, such as black, but generally, you will have to outline each color to be used in chainstitch before putting in the chenille.

Chenille can either be done in wool or orlon thread for school letters & emblems. Wool, orlon or rayon thread for other things. Mercerized thread can be used for doing monogramming on towels.

When doing wool or orlon chenille, when you do the scrolling work for filling in, your chenille should look like a bunch of little worms. I know this may sound gross, but it is the best description I have ever run across. When doing rayon chenille, it should have a sheen to it and you should be able to see each individual loop. I usually use rayon chenille on satin jackets and any other shiny material. I use either wool or orlon on wool or orlon jackets. All chenille work must be dry cleaned. The only exception to this is when you do monograms with mercerized thread, it can be washed.

A D J U S T I N G T H E M A C H I N E F O R C H E N I L L E (O R M O S S O R D R O P S T I T C H)

If your machine is equiped with a "looper operating gear" with the collar & set screw, pull the end of the gear to the left, turn it so the screw will be in the other end of the slot. The looper is now set on chenille. In addition to this, the needle must be turned so that instead of facing toward you when the handle is aimed toward you, for chenille,

the opening in the needle should be aimed away from you. This makes it so the machine can drop the stitch instead of chaining it.

On machines that dont have the looper operating gear with the collar, you must remove the needle plate from the machine. Loosen the set screw at the end of the looper operating driver. With the nipple at the highest point and the handle turned toward you, turn the driver on the looper operating shaft so that the notch in the looper is at 6:00 o'clock.

For CHAIN STITCH, the EYE of the LOOPER should be at 1:00 o'clock. On 114 K 104 machines, the EYE should be at 11:00 O'clock.

For CHENILLE, the EYE should be at 6:00 O'clock for all machines.

Chain stitch setting all machines except 104	Chain stitch setting 114 K 104	Chenille setting all machines
1:00 O'clock	11:00 O'clock	6:00 O'clock



Re-tighten the set screw. Be sure to turn to needle around as described above. For best results in doing chenille work, you will need to use a "claw foot" instead of the rubber washer foot that you use for chainstitch.

On some of the older machines where the looper may be worn, you may have to set the looper at 5:00 o'clock or at 7:00 o'clock to get the desired look to the chenille stitch. This is a temporary suggestion, if you need to do this, your looper is worn to the point where it should really be replaced. You can get by for a while by making this adjustment, but the machine will start giving you other problems also.

When you are doing chenille, there is no reason to break off when you get to the end of a letter. All you need to do is drop the last stitch and move on to the next letter. When you have completed the garment, drop the last stitch, cut the thread from the underside and remove the work from the machine.

On all materials that you do chenille embroidery on, you must use a backing material. These will be discussed later in the book.

H O W T O G E T W O R K

Very few chenille orders come from your retail customers. Of course, one of your best retail customers for this work will be the motorcycle clubs. When I worked for Champe-Craft Embroidery Co. in Burbank California, we did "Colors" (that is what the clubs call thier patches on the jackets they wear) for the "Hell's Angels" and the "Satan Slaves" plus many other bike clubs. At Artistic Touch in St. Louis, I also do colors for many of the local clubs. Many shop owners come close to having a medium size nervous breakdown when they see 10 to 15 bikes pull up in front of the shop. I can not tell you that you will not have any problems with these clubs, I don't know all of them personally, but . . . I can say that I never had any problems with them and most of them turned out to be very good repeat customers. Treat them with respect the same as you would any other customer and be fair with them, when they picked up thier finished work, they always dished out compliments on the job and they always refered more customers to me.

For wholesale work, you can get in touch with knitting mills and sweater manufacturers and all of the sporting goods stores in your area. In some areas, you can contact the high schools direct, but in most metropolitan areas, you submit your name to the Board of Education to be placed on the list of suppliers for class emblems and letters. Your prices will have to be competitive for you to get orders because they will even recieve bids from out of state. To get work from them to do the "Senior Class Emblems" in most places, the class submits a design to the B of E. This design is sent out to all of the suppliers on the list. You are told how many will be required and the price that they will pay. You will be requested to submit a sample for the class to choose from. In order to get these orders, DO NOT BE AFRAID TO MAKE SOME CHANGES, try to put in everything in the design, but you can enlarge some things to make them look better, you can always improve the art work and make it look better than the design submitted. Keep all

of the basic things such as shape & size as close to the design as you can, but . . . add "finesse!"

When I was in the Los Angeles area, the company I worked for received orders for over 50% of the senior classes. I made all of the samples for this and made the changes as I described.

A bit of a warning, even if your shop is next door to the local high school in some areas, you can get into trouble making & selling that schools emblems & letters to the students without authorization from the school. Most of the schools purchase them from suppliers and then the school sells them to the students.

Many other types of clubs such as C.B. clubs, little league clubs etc. also purchase jackets with chenille embroidery on them. The boys clubs like De Molay and mens clubs like the Shriners, Elks, Lions, Moose, etc. also use chenille embroidered jackets.

If you will spend a day reading your "Yellow Page" phone directory, you will find all of the likely clients in your area. Make a list of all of the business & athletic & civic organizations that you think would use your services and send them a letter telling them what you do and your basic prices. I have always had very good results with direct mail advertising.

D I R E C T C H E N I L L E O N J A C K E T S

When doing chenille lettering direct into the garment, you must use backing material or the material the jacket is made of will be pulverized under the chenille. If the jacket is lined, open the seam at the waste band so you can put the chenille only on the outer shell of the jacket.

Note: It is possible to arrange with some jacket manufacturers to have them send you just the backs before the jacket is put together. This is the best way to go if you can do it.

After you have stamped the design on the jacket, use "BUCKRUM" (available from Troy Thread Co. as the backing. Place the buckrum under where the lettering is to go and pin it to the jacket. When you do the embroidery, you will have to turn the jacket inside out to get at the jacket back without sewing thru the lining. You will find this very uncomfortable at first, but you will get used to it.

Outline all of the lettering and design with chainstitch first. I always outline it twice, the second on top of the first. This gives it a firm outline that will hold the chenille inside it.

You do not have to break off when you finish each letter, just sew into the center of the letter for several stitches then drop the stitch & move on to the next letter. Completely outline all of the work to be done on the entire job before moving on to do the chenille. If there is a design, each color that goes into it must be outlined with chainstitch first.

After you have all of your outlining done, switch the machine to chenille and go thru and do all of the first color on all of the jackets, then the second color etc.

If the lettering is to have a second color outline, then you must do the outline color in chainstitch then outline the color for the chenille inside the first outline. If you try to cut corners and just do the outline color and then try to do just the chenille inside it, it will have a sloppy unfinished look to it.

After you have completed all of the chenille work, trim all of the threads from the back of the jacket, cut away as much of the buckrum as possible and use a straight stitch sewing machine to re-close the waste band.

When you write names on chenille jackets, they should be done in chainstitch and you should not go over them with cherille unless the letters are at least three stitches wide.

Separate color cutlining on chenille should also be done in just chainstitch unless it is a wide outline at least three stitches wide.

S A T I N J A C K E T S

When I do satin jackets, I always use rayon thread. It looks much prettier and the two materials compliment each other. Use either two pieces of crinoline or Troylor for the backing. Both must be scissored trimmed when you are done. Don't try to use any of the iron on backings because you can not iron chenille work. Wool chenille can be lightly steam pressed but if you try to press rayon chenille, it is ruined.

S E W I N G O N S L E E V E S

From time to time you will be asked to put year dates, chevrons and other things on the sleeves of jackets, BE CAREFUL! If the jacket has a lining, be sure you pin the lining to the outer shell carefully before you sew the item on. If it happens to be a jacket with leather sleeves, be EXTRA CAREFUL, be sure the item is in the right place. Once you put stitches into the leather it can not be removed and placed somewhere else. When possible, I like to use a live model when placing things on jacket sleeves, have the person put the jacket on then pin the item to the sleeve. This way the jacket will hang right and you can see if it is in the right spot. Any time you are working on heavy materials, you may have a problem getting the work under the machine. Raise the nipple to the highest point with the needle inside it. Carefully slide the material under the nipple. You may find at times in order to get to the back of a jacket without causing needle damage

you may have to go in from the front of the jacket just beside the zipper. If all else fails, you may have to raise the needle, move to the place where the design is to go then lower the needle again. When working on satin jackets always be sure to raise the nipple to the highest point with the needle drawn up inside it before you move the material under the needle, if you are not careful you can scratch the satin and ruin the jacket.

R O C K E R S & P A T C H E S

Many times clubs will have you make rockers and patches for thier jackets instead of doing direct chenille. If they are done on felt, after you have done all of the embroidery & chenille, remove as much of the backing (either crinoline or Troylon) as possible then cut around the lettering leaving about a 1/4" boarder all the way around. These can be sewn onto the jackets either with the chainstitch machine, straight stitch machine or the zig-zag machine. A rocker is a patch shaped like an arch. Top rockers have the arch to the top, bottom rockers have the arch to the bottom. Generally clubs have these done in three piece sets. The top rocker, the bottom rocker and then the design or club logo or mascot on a separate patch in the center. If you use any other material than felt for these, then they must have a finished boarder done either on the merrow machine or you can use the zig-zag machine to sew them onto the jackets.

C H E N I L L E L E T T E R S

For all of the following items I will be writing about, they are constructed in the following manner. Stamp the design onto scrim felt the same color that the chenille is to be. Place the stamped piece on a piece of athletic felt in the color that the boarder is to be. Outline the letter with chainstitch. Trim away the excess material around the letter as close to the chainstitch as possible. Switch to chenille and fill in the letter with scrolling. Go around the perimeter of the letter first then fill in the inside. (You should always outline just inside the chainstitch with a double outline of chenille before doing the fill in.)

On the preceeding page I told you basically how a chenille letter is supposed to be constructed, but . . . that is not always necessarily the best or easiest way to do everything. On the following pages, I will show pictures of different letters and designs then tell you how I would construct that particular item.

B A C K I N G M A T E R I A L S

If you use scrim felt, & your machine is working properly, you can do chenille work without backing material. If your machine is producing anything other than a nice raised chenille that is smooth & without spreading or rippling the felt, then your nipple is set too low, or your stitch is set too small or you are using too large of a hole in the plate. Too much pressure on the foot can also cause problems. The machine should be set so that the foot has as light a pressure as possible without stuttering at high speed. The nipple should be set so that you can sew across a piece of scrim felt without the needle or thread and the nipple will not make any kind of mark on the felt. Worn out loopers can also cause problems. If none of the things I have told you above solves your problem, change the looper.

If all else fails, then you will have to use backing material. Either buckrum, crinoline or Troylon. Try to get your machine to work without the backing if you can because you will have to scissors trim it away after you are done.

PLAIN BLOCK LETTERS
(helvetica)
1 - COLOR CHENILLE
WHITE BACKGROUND



Stamp the letter onto the color of scrim felt the same color that the chenille is to be ON THE REVERSE SIDE OF THE MATERIAL, IN REVERSE.

Cut out the letter. Place the letter onto the piece of athletic felt (white) and sew the letter to the felt background with chainstitch just to the inside of the edge of the colored material. Switch to chenille, outline with chenille just to the inside of the chainstitch twice around. Fill in with scroll around the perimeter then the center, make sure your chenille is solid with none of the felt showing thru. Trim all threads from the back. Either put press on troylon onto the back pressing it very carefully so as not to mash the chenille or use a second piece of athletic felt. Sew the two pieces together with chainstitch right on the first chainstitch outline. Cut the excess material away leaving a boarder 1/4" wide all around. (If you use press on Troylon on the back, the second outline in chainstitch is not necessary.)

All of the script letters shown on this page and the following pages are done the same way as the plain block letter on the preceeding page was done.



Marilyn

RJF

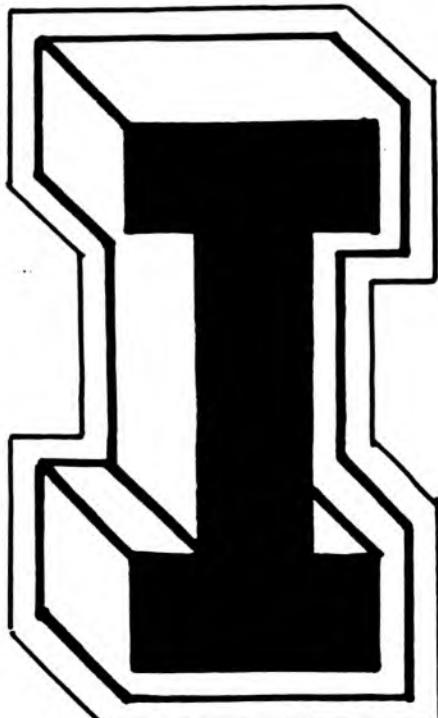
S H A D E D L E T T E R S

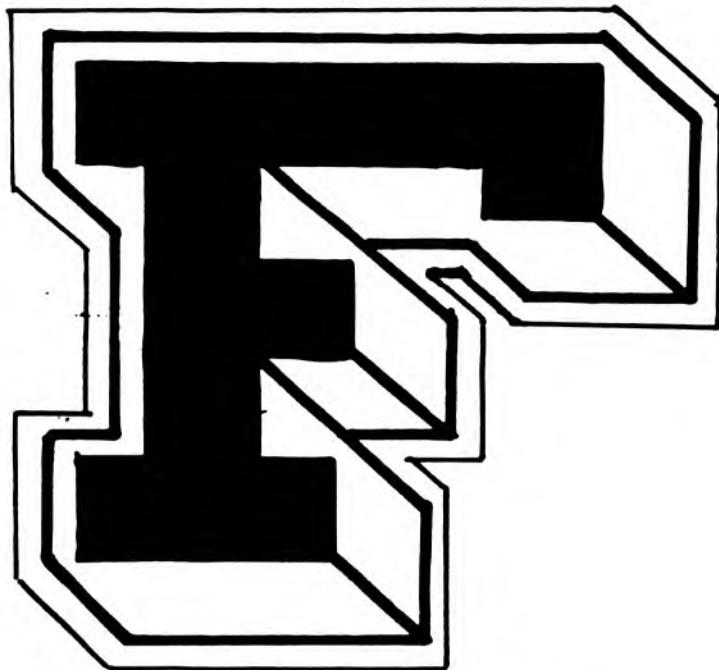
Letters can be shaded at least four ways, the one on this page is shaded "TOP LEFT", these are also known as three-dimensional. The other three ways are shown on the following two pages, they are . . . "TOP RIGHT", "BOTTOM LEFT", AND "BOTTOM RIGHT". The fifth style shown is "Gothic Block", shaded bottom left.

To do this style letter, stamp the design on the background color, then also stamp just the solid part of the letter on the scrim felt in the color that the chenille is to be. (use scrim felt for both on this.) Cut out the solid color letter & place it in position on the background. Outline the letter and the shading lines with chainstitch twice around.

Fill in the darker color with chenille then fill in the shading sections in the second color. I leave the dividing lines in chainstitch. Some people go over them with chenille.

Either put press-on Troylon on the back and cut out the letter leaving 1/4" boarder around it or put a piece of athletic felt behind it & sew around the outline with chainstitch.







F U L L B L O C K L E T T E R
W I T H M E G A P H O N E I N S I D E
(three colors)

This particular letter was done with light brown for the letter, white for the megaphone, outlined with white on a dark brown background. The opening in the megaphone is dark brown also.

Stamp the design onto the light brown scrim felt. Cut out the letter and place it onto the dark brown background. Sew the letter on with chainstitch in light brown. Outline around the letter with three lines of white thread one beside the other and outline the megaphone with white. Outline the hole in the megaphone with dark brown thread and also the separation at the other end.

Fill in the light brown with chenille, then do the outline & megaphone with white thread. for the white outline go around about five times with the chenille, be sure to not put too much so it will not spread. Fill in the hole in the megaphone with dark brown chenille.

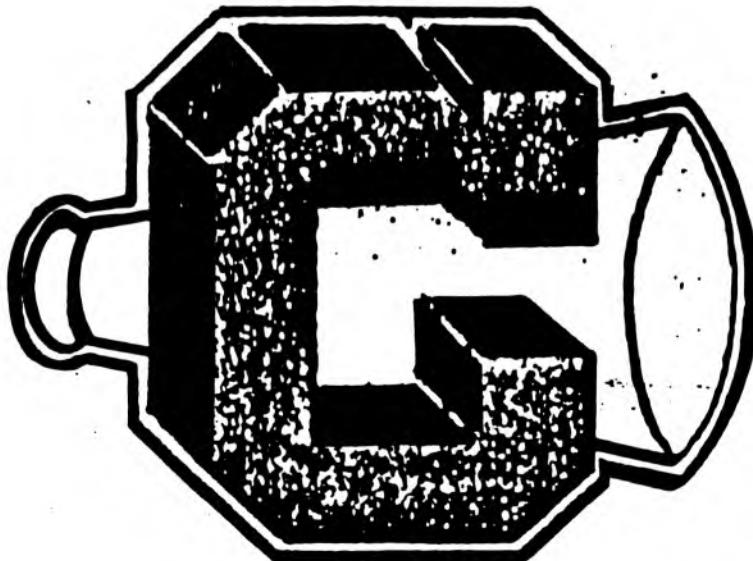
Use press on Troylon or athletic felt for the backing. If you use athletic felt, outline around the white outline of the letter with white chainstitch. Cut the letter out leaving 1/4" around.



3 - D I M E N S I O N A L L E T T E R
O V E R A L A R G E M E G A P H O N E
(three colors)

On this letter the letter is red, the megaphone is white, the shading is black and the background is black. The dividing lines on the shading is red and the shading is outlined in red and the megaphone is outlined with red. Then, the megaphone & the letter is outlined with white around the perimeter.

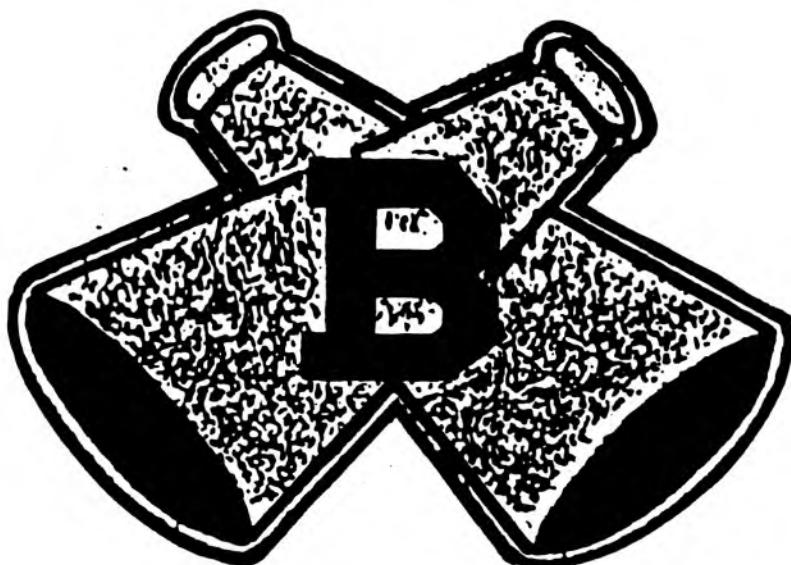
Stamp the letter including the shading onto a piece of red scrim felt. Stamp the megaphone onto a piece of white scrim felt. Stamp the entire design onto the black felt. Cut out the letter & pieces of the megaphone and place them onto the black felt, you can use a light spray of adhesive on the back of the pieces to hold them. Outline the letter & megaphone with red chainstitch. Outline around the perimeter with three rows of chainstitch. Fill in the white chenille on the megaphone then the black on the shading then the red for the letter. I leave the white outline in just chainstitch. Back the letter either with scrim felt or athletic felt.



C R O S S E D M E G A P H O N E S
W I T H F U L L B L O C K L E T T E R

The letter is black, the megaphones are orange.
the background is black.

Stamp the design onto the orange scrim felt. Cut out the design. Place it onto the black background. Outline the letter & megaphones with black chain-stitch leaving enough of the orange edge to show around the megaphones. Fill in the megaphones with orange chenille then the letter and openings in the megaphones with black chenille. Back the emblem as instructed before.



C H E N I L L E L Y R E

The lyre is gold on a royal blue background. Stamp the design on gold scrim felt, then also stamp the design with white stamping paste onto the royal blue scrim felt. Cut out the design on the gold felt, cut past the narrow lines, these will be on the blue. place the cut-out in the proper place and outline the design with gold chaisstitch. Then outline the scroll and the letters with royal blue chainstitch.

Switch to chenille and fill in the gold chenille then carefully go over the letters with royal blue chenille, do not put chenille on the outline for the scroll. back the emblem as instructed before.



F U L L B L O C K L E T T E R
W I T H S M A L L C H E N I L L E L Y R E

The letter is powder blue. the lyre is white, the background is royal blue. The perimeter is outlined with white.

Stamp the design on white scrim felt. cut out the letter leaving a white boarder around it. Outline the letter and lyre with powder blue chainstitch. Outline the lyre with white chainstitch. Do not outline the white perimeter, the white felt will be all the white needed. Fill in the letter with powder blue chenille then do the lyre with white chenille. Back the emblem as instructed before.



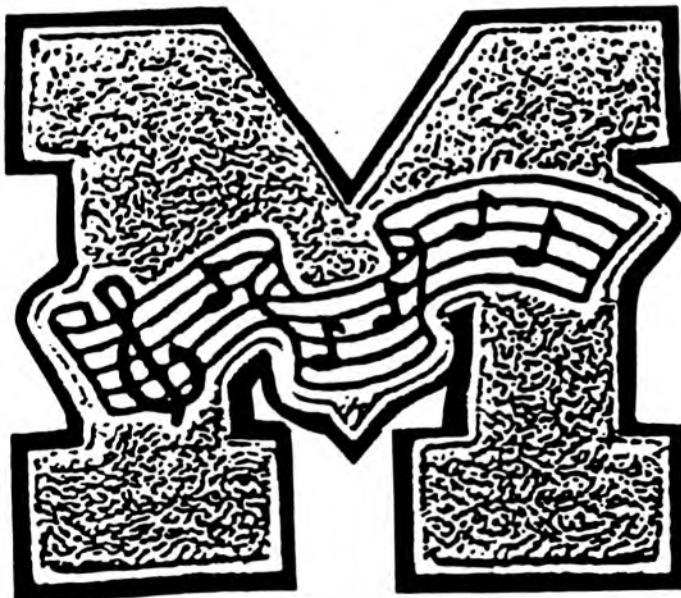
F U L L B L O C K L E T T E R

W I T H M U S I C S T A F F

The letter is silver grey, the background behind the music staff is white, the background is black, the staff is black.

Stamp the design onto silver grey scrim felt. Stamp the music staff onto white scrim felt. Cut out both leaving a very slight boarder around the staff.

Place both in the proper place on the black background piece. Embroider the design on the music staff with black chainstitch. Outline the letter with silver grey chainstitch, go as close to the white felt on the music staff as you can but leave the boarder so it will show. Chenille the letter with silver grey and back the emblem as instructed before.



C A R I C A T U R E S

In addition to the caricatures, mascots & animals shown in this book, hundreds more can be found in the back pages of "The Artistic Touch Lettering Book".

The caricature shown on this page is done in kelly green chenille outlined with white. the iris of the eye is black.

Stamp the design onto kelly green scrim felt, don't cut it out. Outline everything with white chainstitch. When you come to the heavier spots like the eye, etc. fill them in with chainstitch. Fill the iris of the eye in with black chainstitch.

Outline inside the white outline with kelly green chainstitch. This is where running into the center of a section and just dropping the stitch to move to the next will pay off in time saved. If you don't, you will have to trim all of those threads where you break off.

Chenille all of the kelly green areas then do only the heavy areas with white chenille, then the iris of the eye with black chenille. Back the emblem as instructed before and cut it out leaving about 1/4" boarder around it.



The pirate shown below has a white face, red hat with a black skull & crossbones with white eyes, nose & teeth, he has gold earrings, red mouth, & the blade on the dagger is silver. Everything is outlined with black.

Stamp the design on white scrim felt. Outline everything with black. When you outline the hat & other colors, fill them in with chainstitch. Switch to chenille and fill in each color with chenille. Do the face in white chenille. The patch over his eye is black. Back the emblem as instructed before and cut it out leaving 1/4" boarder.



The Viking shown below has a flesh color face, light brown hair and mustasche. He is on a royal blue background. The detail in his face is royal blue. The detail in the hat is powder blue. There is a powder blue outline around the perimeter.

Stamp the design onto royal blue scrim felt. Outline the hat & around the perimeter with powder blue chainstitch, fill in the heavy parts with chainstitch. Outline the flesh on the face & the light brown hair and fill them in with chainstitch also. Put in the detail in the face with royal blue. Outline the areas in the hat with royal blue chainstitch.

Switch to chenille & fill in all of the areas in the proper color. Back as instructed before and cut out leaving 1/4" boarder. I forgot to tell you the eyes should be filled in with white chainstitch, the iris is royal blue chenille.



This side view of the Indian Chief is done on a royal blue background. The face and all of the light areas are powder blue. The detail in the face, headband is black. The braids are black with powder blue detail. The perimeter is outlined with powder blue chainstitch.

Stamp the design on royal blue scrim felt. Outline the feathers with royal blue chainstitch. Even tho the feathers are royal blue with just the powder blue in the tips, put the separation lines between them with royal blue chainstitch. Be sure to leave those lines show when you do the chenille. Outline the face, headband & feather tips with powder blue chainstitch and fill it in. Put in the black detail in the face and fill in the braids. Put in the powder blue detail in the braids. Switch to chenille and fill in the feathers with royal blue, the face, neck headband & feather tips with powder blue. Fill in the black on the braids. Do just the iris of the eye with black chenille. Back the emblem as instructed before. Cut it out leaving 1/4" boarder all around.

This is the same indian I used on western suits for Ray Price when I worked for Nudie's. The indian was done in full color chainstitch with white feathers, black tips and red stringers added to each feather. The entire Indian was outlined with rhinestones 1/4" apart. Face was indian bronze and all detail in black.



The Knights Head Armor is royal blue with powder blue detail on royal blue background.

Stamp the design onto royal blue scrim felt. Outline everything with powder blue chainstitch and fill in the heavy parts. Outline all of the royal blue areas with royal blue chainstitch. Switch to chenille and fill in the royal blue first then the powder blue. Back the emblems as instructed before and cut it out leaving 1/4" boarder all around.

You will find many more caricatures in the back of the Artistic Touch Lettering Book.



MASCOTS & ANIMALS

The Razorback, (University of Arkansas Logo) is red with black detail & white eye.

Stamp the design on red scrim felt. Fill in the white part of the eye with chainstitch. Do all of the detail in black. Fill in the iris of the eye & the hooves with black. Outline everything with red chainstitch leaving the black detail. Switch to chenille and fill in all of the red. Do only the iris & hooves with black chenille. Back as instructed before and cut out leaving 1/4" all around.



The St. Louis Cardinal Football team logo (former St. Louis) is done in cardinal red with white eye, gold beak with black detail on the beak only. The iris is black.

Stamp on cardinal scrim felt. Fill in the white part of the eye with chainstitch. Fill in the gold beak. Outline from the beak around the feathers to the black part of the neck with white chainstitch. Outline the beak & face & neck with black chainstitch. Fill in the iris of the eye and face with black chainstitch. Outline the feather part with cardinal red. Switch to chenille & fill in the beak with gold chenille. Fill in the black with chenille including the iris of the eye. Fill in the red with chenille. Back as instructed before and cut out leaving 1/4" boarder all around.



The black panther is, of course, black. The eye is emerald green. The tongue is red. The teeth & all detail is white.

Stamp the design onto black scrim felt. Do the green eye with chainstitch. Fill in the red tongue. put in all of the white detail & fill in the teeth. Don't forget the center of the eye. Outline everything with black chainstitch being careful to leave the white detail.

Switch to chenille & fill in the red tongue. Fill in all of the black with chenille then fill in the teeth with white chenille. Go over all of the detail lines with white chenille EXCEPT for the white perimeter outline.

Back as instructed before and cut out leaving 1/4" all around.

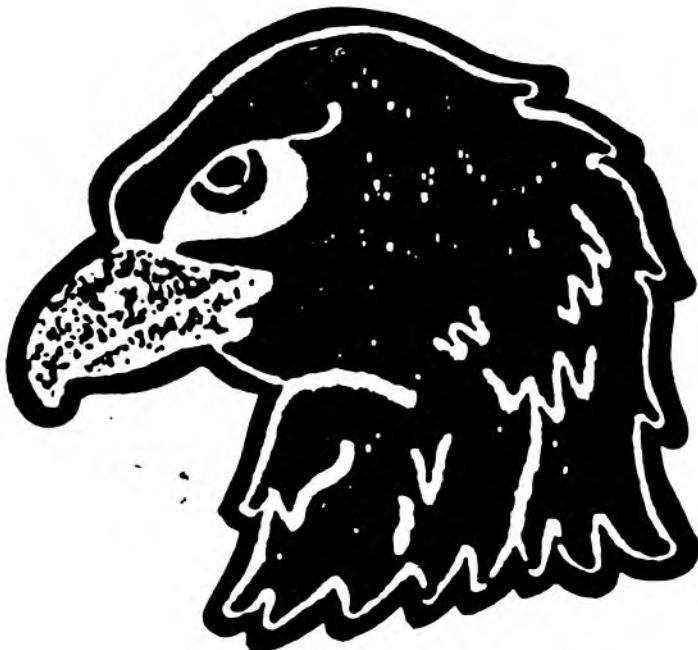


The eagle is medium brown, the beak is gold, the eye is white and all detail is white. The iris of the eye is medium brown.

Stamp the design on medium brown scrim felt. Fill in the gold on the beak with chainstitch. Outline & put in all detail with white chainstitch including the beak. Outline the feathers & head inside the white outline with medium brown chainstitch outline the white detail with chainstitch.

Switch to chenille. Fill in the gold beak with chenille. Fill in all of the medium brown with chenille. Put chenille in the iris of the eye.

Sew back as instructed before and cut out leaving 1/4" all around.



The bulldog is done differently than we have done anything before.

He is white with black detail on a black background.

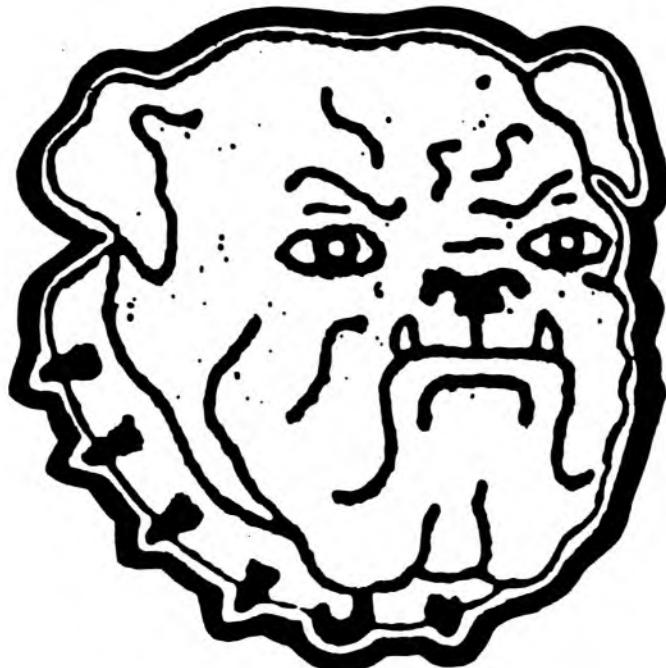
Stamp the design on white scrim felt. Do all of the detail with black chainstitch & fill in the heavy parts. Outline inside the black outline with white chainstitch and outline the detail with white chainstitch.

Switch to chenille and fill in the solid black parts. Fill in all of the white with chenille.

Cut the emblem out leaving only 1/8 " boarder all around.

Place emblem on a piece of black scrim felt and outline it with black chainstitch right on the black chainstitch outline that is already there.

Cut the emblem out leaving 1/4" all around.



"Fredbird" is the St. Louis Baseball Cardinals mascot. He is cardinal red with a gold beak and black boots and detail.

Stamp the design onto cardinal red scrim felt. Fill in the gold beak with chainstitch. Outline everything with black chainstitch and fill in the boots & face.

Outline everything with red chainstitch, outline the detail with red chainstitch.

Switch to chenille and fill in the gold beak. Fill in the face & boots with black chenille. Fill in the red parts with cardinal red chenille being careful near the black detail lines.

Back as instructed before & cut out leaving 1/4" all around.



The following pages show cheerleaders and accessories. I am sure by now you can figure out how to do them.

Many additional caricatures, mascots, animals, cheerleaders & accessories can be found in the back of The Artistic Touch Lettering Book.

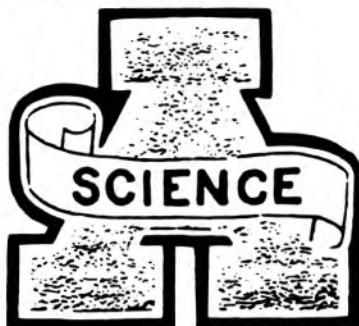
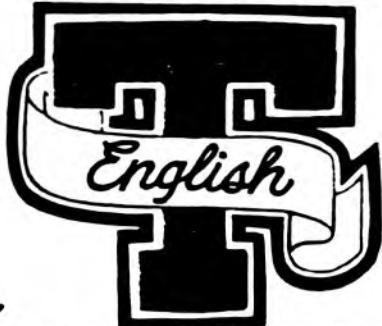




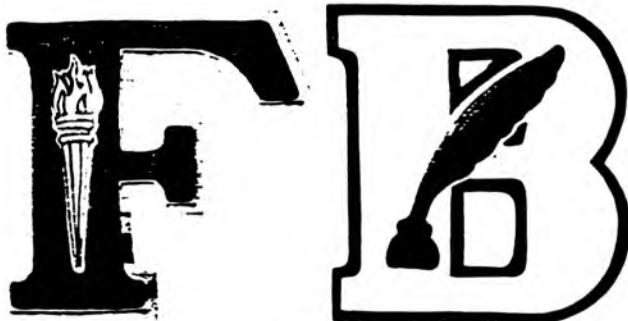


S C H O L A R S H I P L E T T E R S

With embroidered lettering. Can be done either on the chainstitch or satin-stitch machine



With inserts. These inserts are made on the automatic machines and can be purchased by the roll. They are then cut out and sewn onto the chenille letters with zig-zag stitch.



Some other inserts actual size.



LETTERING

KNIGHTS

Vertical Arch Full Block
2-color

INDIANS

C
H
S

DRAGONS

WARRIORS

Marilyn
Braves



OTHER CHENILLE WORK

Chenille can be used for many other items in the embroidery industry. Just remember that it must be used on either a very strong material or you must use a woven backing material.

Many times I have used chenille to do monograms on towels and you can fill in flower designs with chenille and leave the leaves & stems in chainstitch to highlight the design and give it a 3-deminsional effect.

It is not advisable to try to use chenille on sweater monograms, it will always spread too much.

Animals on childrens clothing looks especially good done in chenille so long as you can do it without backing or with a backing that will not scratch the childs skin. As I have said many times before, use your imagination and you will come up with many other ways to use chenille embroidery.

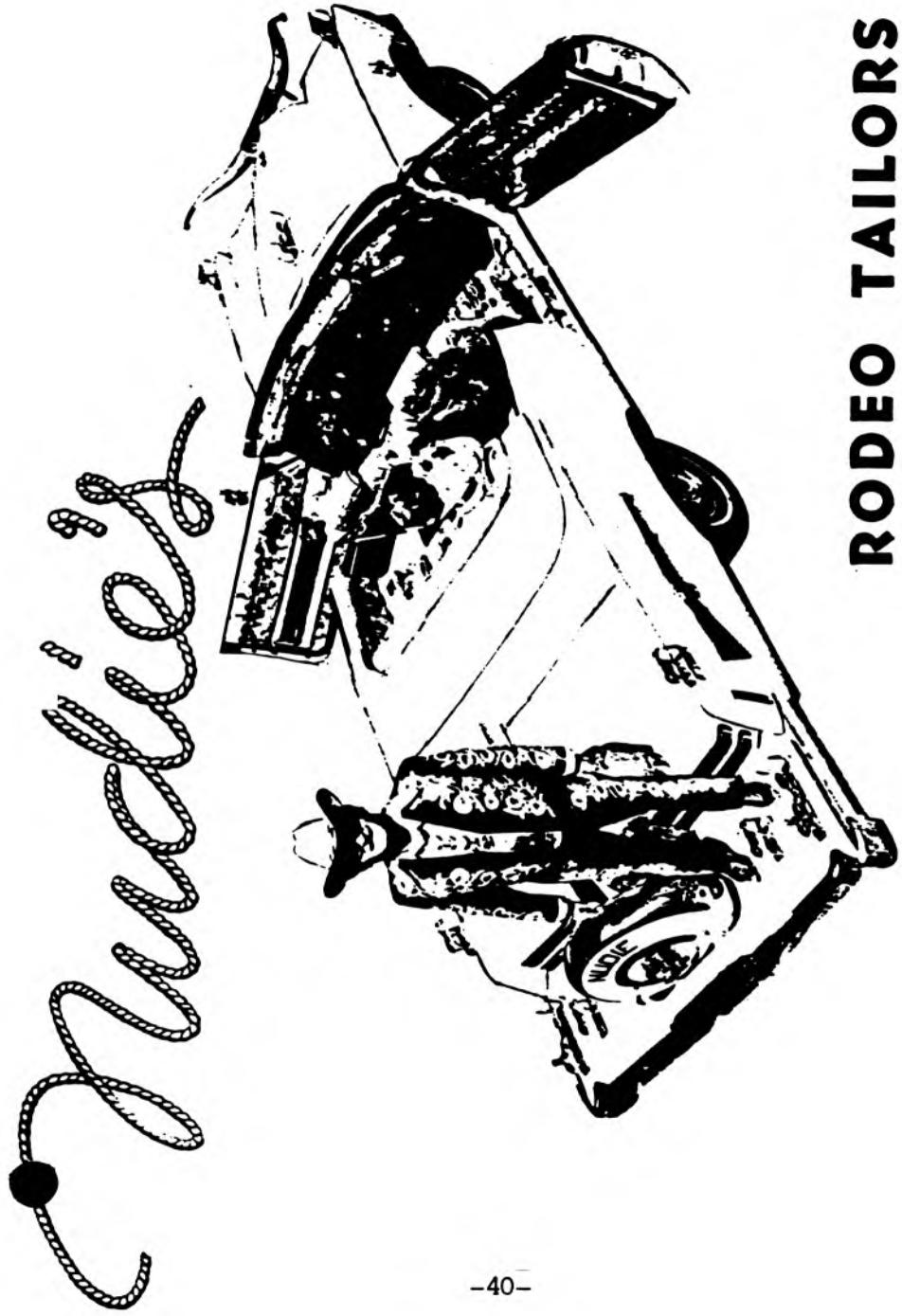
Once I let my imagination run away with me and lived to regret it!

Nudie, who I used to work for, decided he wanted a special automobile . . . we started with a white 1960 Pontiac Convertable. The dash board & all of the interior was done in hand tooled leather. The console was covered with leather then with silver dollars. The dash board also had silver dollars imbedded into it. The door handles were silver six-guns and a silver rifle was mounted on the trunk. On the front, a set of Texas long-horn steer horns was mounted.

Nudie wanted something special for the seat covers. Enters Ruth & her imagination. I suggested that we do chenille embroidered indian designs on the seats and he suggested that we do it on white leather!

I spent months doing this job and had to have many chiropractic treatments because I kept straining my back trying to force that heavy material thru the machine. I have never since been so glad to see a job completed.

RODEO TAILORS



Nudie, internationally known designer of western fashions for country-western musicians, TV and motion picture celebrities, is also noted in the automobile industry for his skill in transforming the exterior, and interior of Pontiac Convertibles, into the wildest looking renegade that ever rode the range!

Nudie has been re-designing General Motors' cars since 1950 with the full approval of GM executives, who beam with pride everytime they see him drive in a rodeo or parade.

The latest Pontiac to become a "westerner" is the Granville Convertible. First, the automobile is stripped of all equipment. Next, the entire interior is lined with hand-tooled leather, featuring a flower and leaf pattern. The brakes and gas peddle are covered with the same leather, and Nudie has squandered 40 silver dollars between them. The dashboard is decorated with 150 genuine silver dollars. They are old coins, probably very western at one time, and not the freshly minted type we have today.

The steering wheel is encased in a leather cover and just to make sure money won't slip through Nudie's hands, 15 silver dollars have been hammered, glued and set so deeply into the cover that not even a chisel could free them!

The hand-tooled saddlebag hanging from the instrument panel proves Nudie is no litterbug. It also proves that he doesn't wish to economize, because the bag is covered with 50 silver dollars. A genuine silver saddle, its leather seat also ornamented by 150 silver dollars, has been used as a divider for the rear seating compartment.

The whole interior of the car has been treated with a heavy, clear plastic for protection against variable weather conditions.

The outline of a corral fence with a cowpoke riding a bronc, and Nudie's name outlined in chrome, is an eye-catcher for the trunk. The white leather boot for the convertible top has been autographed by famous western stars who have worn Nudie's fashions for many years.

The designer favors quarter horses, and they are well represented on the new Pontiac. A mounted chrome quarter horse stands on each front fender.

The giant pair of horns from somebody's left over bull, have been mounted on the front bumper, and Nudie is happy to report, that in all his years of driving not one pedestrian has been impaled. However, there are those who say there is a reason for this miracle. They claim that some feet are quicker than Nudie's eyes! Perhaps this explains why he usually has a driver!

The designer is a firm believer in putting decorations to work and has successfully rigged a six-shooter to shift gears when the trigger is pulled. The other pistols operate the same way and open doors. There are two pistols mounted on chrome, which have replaced the front seat arm rests. If you are a passenger and wish to rest your arms—forget it, use your head! Other pistols sound the horn, two more open the doors from the outside, and still another is used for the hood ornament.

Don't go away, we aren't finished about the guns yet! Two derringers are also used in the western theme, one replaces the emergency brake release and the other triggers the directional lights. Nudie has utilized 18 guns in the new car. They have all been chromed to guard against weather deterioration.

Natural stacked rifles are prominently displayed on the rear of the car, one on each fender and one mounted on top of the trunk. It isn't the greatest feeling in the world to ride with a gun at the back of your head, but then Nudie gets more customers this way!

He has taken precautionary methods for discouraging souvenir addicts. The back of the two front seats are equipped with two pistols, holsters, and belts with bullets. In case of attack by rustlers who might be after the 75 silver dollars decorating the holsters, hear that! Anyone who tries to run off with any item attached to the convertible could come to a bad end. Nudie has a secret weapon hidden in the car. He sez, "Look, but don't touch," and this is not just western talk, talk!

The excellent hand-tooled leather work, and fitting for the Pontiac was accomplished by Nudie's staff of experts in his North Hollywood Shop at 5015 Lankershim Blvd., N. Hollywood, California.

The fabulous tailor confides that the total investment in the new Granville Westerner amounts to \$21,000, topping his greatest sale, which brought \$10,000 from Elvis Presley for a gold lame suit. It's interesting to note that Nudie once said his profit on the deal with Presley amounted to \$9,500. Anyway you look at it, he's still ahead.

The new Granville "Westerner" is definitely a show-stopper and fun too. The horn is substituted by a stereo-tape recording of a stampede and when Nudie rides the range—look out, not even a bull is safe!



5015 LANKERSHIM BOULEVARD
NORTH HOLLYWOOD, CALIFORNIA 91601

P A R T T W O

H A N D - M A D E

S A T I N - S T I T C H

E M B L E M S

This section of this book will most likely get me into all kinds of trouble with the manufacturers of embroidered emblems across the country!

Sorry about that fellas, but my dedication is to the small business owners who are trying to make a buck and survive in the embroidery business!

Don't get me wrong when I tell people to order emblems from Taiwan . . . but, since all of you big guys have been doing it for years, I think the little guy should have the opportunity to do the same.

How do I know the big manufacturers order emblems from Taiwan? I have had customers bring in samples for me to duplicate, that were purchased originally from just about all of them, that was made on a material that I spent years trying to get. This material is only made in Taiwan & can be imported only as a finished product!

If any of you little guys would like a list of companies in Taiwan to purchase emblems from, please send me a stamped, self-addressed business size envelope and I will send it to you.

A D V I C E

All of these companies have secretaries that read, write & speak english, but . . . be very careful when you place an order. Be sure you use as simple english in your instructions as possible and be sure when you send drawings that what you send is exactly what you want back because that is what you will get. Once I asked for a part of an emblem to be done in "beige" . . . it took 2 phone calls & 3 letters to finally explain what beige was. If you are going to order from them, ask them in your introductory letter to send you color samples of the backing materials and the threads they will be using. Then when you send in orders, be sure to use the numbers or names for the colors that they send you.

TIME FACTOR

When these companys send you thier price list & samples, they will tell you it will take anywhere from 1 week to 6 weeks for them to do your order & send it back . . . if you believe that, I wan't to talk to you about some really great land I have for sale in Nevada!

First, if you send the order regular mail, it will go by boat. That will take up to four weeks alone. I always saved up several orders & sent all of them at the same time by "EXPRESS MAIL". It cost about \$20.00 to do this but the letter gets there in about three to five days.

If your order is for 300 or more emblems, you will get them back from most of the companys in about four to six weeks. Smaller orders have taken up to 18 weeks, depending on the company I sent it to.

I have sent some orders to companys where even tho my instructions were very plain, the emblems came back done wrong. These companys have been removed from my list.

With most of the companys you must send a company check or cashiers check or money order when you place the order. Then you will have to pay about 14% more to Customs when the emblems arrive in the states. You can arrange with an import broker in your city to work thru him, this will cut out a lot of the hassle with customs. This will also cost you a small fee. You can deal direct with customs, but . . . they can make you change your mind about the whole thing at times. As a general rule, if you charge at least four times the price that they charge you for the emblems, you will make money. Just be sure you get all of your "ducks in a row" before you even start.

MAKING NAME EMBLEMS

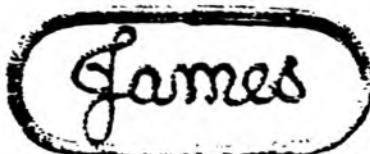
Finished emblem blanks can be purchased from Troy Thread Co. in all shapes & sizes.

A lot of laundries purchase name emblems to place on work clothing. These are easy to make & some shops make a living doing just these emblems.

You can stamp the design onto the emblems one at a time, or for larger orders, I make a pattern so I can stamp 10 or more at one time. Draw the outline of the emblem blank onto your paper first and put the number that you want to stamp. Then when you put the names into them, be sure they are all the same, or if you have an order for 10 different names and a quantity for each of them, put one name in each blank. There is a copy machine that can be used to make the perforated patterns for doing this. I tell you all about it in the Artistic Touch Lettering Book, the name of it is the Secretary 3-M Thermo-Fax copy machine. They can be purchased, used for about \$50.00. check the want ads in your local newspaper. They make rotten copy . . . but they make great stencils. In order to use this machine, you will need to purchase "Heyer Thermal Stencils" made by the Heyer Co. in Chicago, Ill. If enough of you start using these machines, I am sure Troy Thread Co. will start stocking these stencils for us.

In addition, instead of using stamping paste, you can get tubes of ink from Guestetner in colors. You can then stamp the design in the color it is to be embroidered in. This ink takes longer to dry than the stamping paste does, so just use it when it is necessary. Regular stamping paste comes in red, blue & black & white. Use it when you can.

On the following pages I have included several styles of these name emblems, those are followed by company logo emblems that were made in small quantity on the satin stitch machine, larger simple emblems, some combinations of chainstitch & satin stitch & finally, emblems too difficult to do by hand in any quantity. These were all ordered from companies in Taiwan.



This name emblem was done in chainstitch on emblem blanks from Troy Thread Co. It is shown 1/2 size.



The emblem above was done on the satin stitch machine, using "jump-stitch" as described in book #2.



The emblem above was done holding the material parallel with the operator. Other effects can be obtained by turning the material on different angles.



The emblem above is made in large quantities on the automatic machines. They can be purchased at low cost from many of the large emblem companies in the states.



The emblem at the top is another "stock" emblem.



This emblem is a company identification patch,
made on blanks from Troy.

Another company ID emblem but with a bit more class.
You should charge more for this.

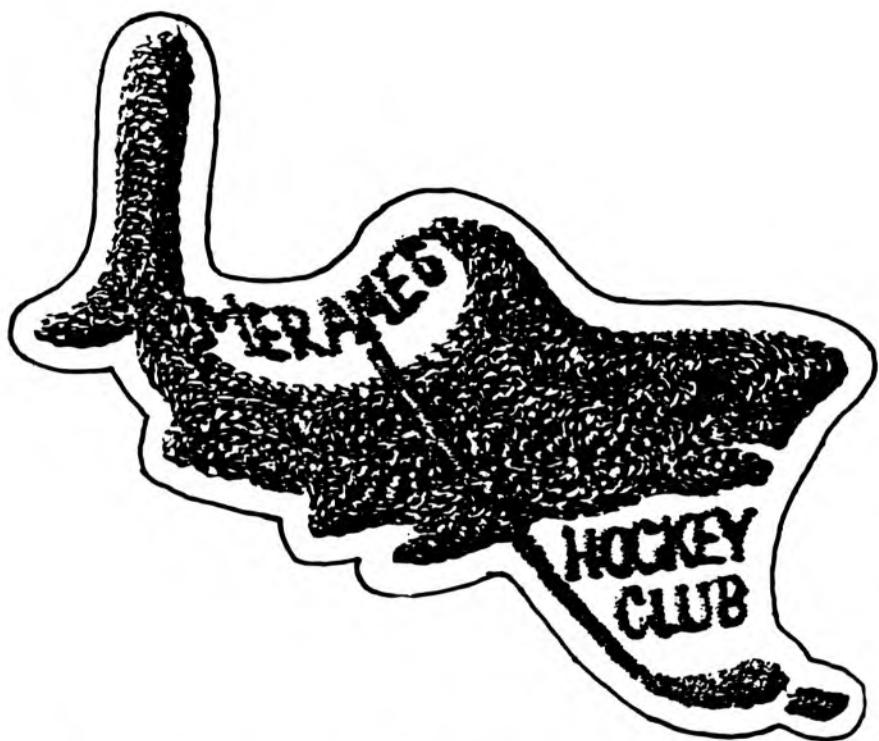


A rocker emblem done in
small quantity. Jump stitch was used.

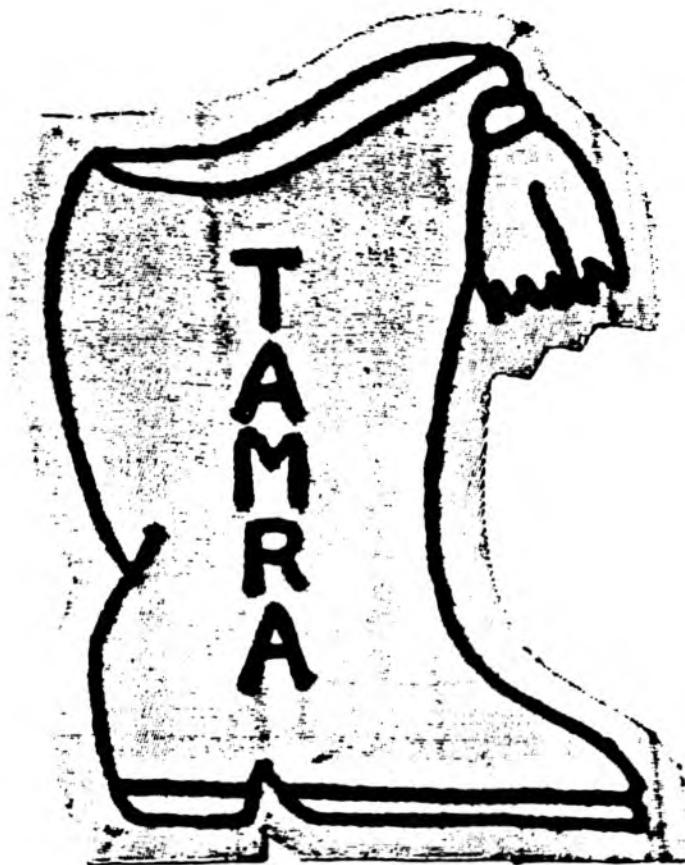


These were done in small quantity also. If you have
an order for more than 25 of an emblem similar to
this, it is better & cheaper to have them done.

We have done orders of 1,000 of this type, but they
were screen printed first. See the chapter on screen
printing small orders in the back of this book.



This emblem was done in chainstitch on white felt. The shark is green, the eye, hockey stick & letters are done in satin stitch. No finished edge is needed, just cut them out leaving 1/4" all around.



This emblem is done in chainstitch on tackle-twill with hot press on backing. Use thin tracing paper backing for fast removal. You have to use a backing or the machine will not move. The emblem is cut out leaving 1/4" boarder then sewn on with the zig-zag machine after it was pressed onto the garment.



This emblem was done by cutting the letters out of scrim felt with HPO on the back. The letters were then pressed in place and gone over with satin stitch. The rounded ends just happen when done this way. The background is a material called "Steppe" that looks like an embroidered background. Available from Troy Thread Co.



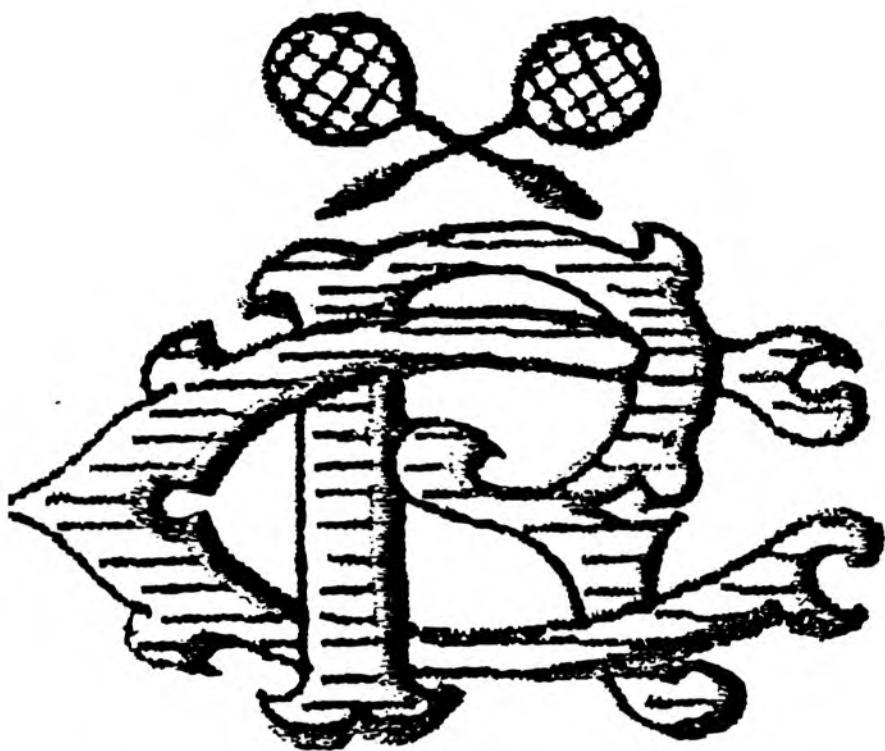
Emblem was done on a Troy blank. the parallel lines were put in with the single needle machine. Flower pet & leaves & name done on the satin stitch machine. Small leaves are single line satin stitch. (sample of this enclosed with book)



These emblems were done by hand only because of the small quantity needed. (25 each)



Both of these emblems were done by hand-machine because of the small quantity needed.



This design was done on drapes for a large Raquet Club. It looks difficult, but was not all that hard to do. Quantity was small. The company was charged a premium because of the difficulty in handleing the large draperys in order to do it.



There was only 10 of these ordered. It is done on red flock material in silver & gold metallic thread. everything is outlined in black or red & the letters are red or black. Each had a different thing in place of the "C-HIEF". My charge for these about 7 or 8 years ago was \$40.00 each . . . why? difficulty of working with the metallic thread, small size & small quantity.



This is shown 75% of actual size. It is done in satin stitch. The center is detailed with black the center pinta is red, the others are blue. The letters are red. When doing a circle within a circle like this, do it on the zig-zag machine. Place a thumb tack facing up at the center. Tape the tack to the machine then place each emblem on it to make the circle. In the Hand-Machine Embroidery Book #2, I show you how to have the plate of your machine drilled with holes to make circles.



On this emblem, the lines in the ball are done on the zig-zag machine, the letters are done on the satin stitch machine.



This emblem is shown 1/2 size. The letters are done on the chainstitch machine and the blank is stock from Troy Thread Co.

This emblem is shown 1/2 size.
It is done on a stock blank
from Troy Thread Co.



PETERS
MARKETING RESEARCH



All emblems shown on the following pages could be done by a really good operator, but . . . the time spent doing them would make it cost prohibitive. Be careful what you get yourself into in making hand made emblems. There are times it is cheaper to have 100 made in Taiwan than it would cost you in time to make just one.









MEAN GENE'S LAKESIDE INN



DOWNTOWN SAND RIVER MICH







S C R E E N - P R I N T I N G E M B L E M S

If you don't know anything about silk screen printing, I recommend that you go to an art supply store and purchase a book on the basics of screen printing.

Now that you have read the book, or for those of you who know how to do screen printing, . . .

H E R E ' S H O W I D O I T ! ! !

Screen printing was the second form of producing printed items after chiseling it in stone!

Art work for screen printing used to be done by hand cutting the lettering out of "Ulano Amberlith Film." Smaller lettering & designs was especially difficult when I first started in the business because all shops did not have cameras . . . back in those days, remember we had just barely gotten electric.

All of the difficulty in doing screen printing has been removed by the wonderful invention of the . . . COPY MAC-ME!

You can get the lettering you need from art store on what is called "FORMAT SHEETS". You simply cut the letter from the page and place it where you want it.

Transparencies to use to transfer the design to the screen used to involve first shooting a negative then a positive with a large camera . . . now it can be done with your copy machine.

Simply lay out the design exactly as you want it on plain white paper. Be sure it is the right size and everything is black.

Use your copy machine and instead of using paper, make two copies of the design with #501 3-M Scotch brand Transparency Film for Plain Paper Copiers.

Line the two copies up one on top of the other (exact) and use double face tape to hold the two together.

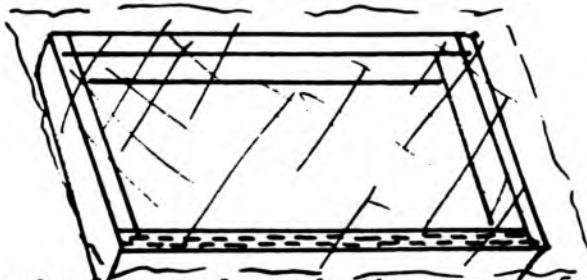
the two copy's are necessary so the transparency will be dark enough to shoot the photographic silk screen.

MAKING YOUR SCREEN

When starting it is best to work with small screens. Cut a piece of 1" X 2" eight foot long lumber into four pieces. Two pieces two feet long and two pieces 18 inches long. Nail the pieces together to form a square. Use at least three nails on each end.

Now that you have your frame, use 110 polyester screen fabric from Troy Thread Co. Cut the polyester, (from now on referred to as silk) at least three inches larger than the frame all around.

Use a staple gun and staple the silk to one corner of the frame. Pull the silk tight and staple it to the corner at the other end of the same side. Now keeping the silk straight, staple that entire side with staples one right after the other. Place a second row of staples right next to that so the staples are overlapped. (see example below)



Turn the frame and staple the corner of the opposite side while pulling the silk as tight as you can with one hand. Pull the silk tight & staple the last corner. Now pull the silk tight with one hand as you work your way down this side with staples the same as before.

For the third side, do not pull the silk. Staple the third side the same as before.

For the fourth & last side, pull the silk with one hand as you staple with the other. Your screen is complete.

Be sure to put the staples on the top edge of the frame, not around the side.

When all of the stapeling has been done, use a hammer to hammer in any staples that may be sticking up. Remove & replace any that did not go in with both teeth.

Use scissors to cut away all excess silk. Do not leave any sticking out past the edge of the screen.

Your screen can be used then reclaimed and used over again many many times.

C O A T I N G T H E S C R E E N W I T H E M U L S I O N

To do photographic screen printing, you must turn your screen into a piece of film. This is done by coating the screen with photographic emulsion.

"SCREEN STAR" is a two part photo emulsion that can be purchased from any screen printing process supplier. It is sold by the gallon only. It has a shelf life longer than most people do if it is not mixed with the sensitizer. After it is mixed, it has a life of about three to six months if kept in the refrigerator.

The sensitizer that is used with it is "AMONIUM DICHROMATE". The bottles will tell you how to mix large quantities, but for printing emblems you dont always need a large quantity. I mix it in the following manner in very small quantitys.

First mix the sensitizer.

1 ounce of Amonium Dichromate in 1 pint of luke warm water. Be sure all the chrystals are desolved.

When you are ready to use the emulsion,

Mix 5 parts of the SCREEN STAR with 1 part of the sensitizer.

It will turn from the bright blue to a light green. Be sure to mix it completely.



C O A T I N G T H E S C R E E N

Even tho you are working with photographic materials, you can work in normal light for now . . .

First wash your screen with hot water and let it dry in front of a fan.

Next pour a small amount of the mixed emulsion along the bottom of the screen about 2-3 inches from the bottom.

Use a piece of metal cut from an old venitian blind that is about 6 inches long with the corners rounded off.

start at the bottom and using the edge of the tool with one hand and holding the screen up with the other hand, move the emulsion to the top of the screen with the tool so it leaves a light coating on the silk. Go from top to bottom and work your way across from right to left.

Turn the screen over and do the same on the back side of the screen. Now start removing all of the excess that you can, keeping the emulsion as smooth as possible. When it looks clear & smooth with very few lines in it, place the screen in front of a fan to dry.

At this point it don't have to be in total darkness, but, IT CAN NOT HAVE ANY DIRECT LIGHT ON IT FROM ANY SOURCE.

After the screen has dried, put another coating on the back of the screen only and dry it again.

Your screen is now ready to shoot!

Cut two pieces of styro foam panels 1" thick to the size of the inside opening of the screen.

Lay your screen on top of the styrofoam with it inside of it. Place your film design positive upside down on the back of the screen in the center.

Place a piece of glass over the film design. The heavier the better. It must hold the film tight to the screen.

Place a 100 watt bulb directly above the film about 14 inches above it. Turn the light on and let it set for 7 minutes if there is thin lines & close detail . . . 10 minutes if the letters are heavy.

Turn off the light, remove the glass and the film and take the screen to the sink and first spray rinse both sides of the screen to get it wet then keep rinsing from the front of the screen until all of the places where the design is to be is open and the emulsion has washed out leaving the design.

Hold the screen up to a light to see that all of the design is clear. If it is not, keep rinsing it.

Place the screen in front of a fan until it is dry.

After your screen is bone dry, hold it so you can see with a light behind it. If you see any pin holes that are not supposed to be there, use a small brush with some of the emulsion on it to paint them out. Dry the screen again after you do this.

Lay the screen on a table and use masking tape two inches wide and tape all around the perimeter of the screen inside the frame. Then turn it over & tape all around the perimeter on the back. You are doing this to prevent the paint from leaking out as you work, so be sure you do it carefully and neatly.

Screen clamps can also be purchased from screen supply houses as well as your inks. Ask the salesman to recommend what you should use for each type job. Textile inks work good as well as enamels and even puff inks that can be heat treated to produce a raised embroidered look.

Clamp your screen to a table so you can get to it easy, and using a squeegee slightly wider than the item to be printed, first pull the squeegee to you in order to flood the screen. Then put the screen down on the item to be printed and pushing down on the squeegee push the paint away from you. This will take a bit of practice. Your item is now printed and ready to be set aside to dry.

When printing emblems, you can print many at the same time. If you are using blanks, you must draw where they are to be placed on the table below the screen. Then to hold them while you print, use a strip of double face tape on each spot. hold the ends of it down with regular tape or your blanks will pick it up as you print.

After you became more experienced, you can print more than one color on white blanks by working on a light table. Since you have gotten this far in these books you know each color must be registered to the other. That means your artwork must be perfect to start with or it wont work.

When doing extra colors, print the first color on the light table, let it dry, then cover it with clear adhesive backed mylar or vinyl. After you have printed all of the first color, print the second after you have lined it up on the first print on the table. Cover it with the clear mylar or vinyl also. You can see thru the white blanks to line the second color up. You can print several colors but each successive color makes it harder to do. If you were working with a hard material, there is other ways to register the design, but when you are working with material that is not all exactly the same size it is very difficult & you do have losses.

Dark colors can be done but if you cannot see thru them, your losses will be greater.

After you have screen printed the emblems, at some time, since you are an embroidery machine operator, you will find that when you embroider over screen printed emblems, they look as good as if they were done on the automatic machines ! ! !

You are right, so why not start out this way in the first place? If you have orders for 20 different emblems all done in red thread, you can print all 20 on the same screen at the same time & then embroidery over them. It really goes faster & looks great!

Best of Luck
to your
success

"ARTISTIC TOUCH LETTERING BOOK"

Many shops have an art department, but for the smaller shops, the Artistic Touch Lettering Book will save you many hours of work.

The fifty-one most popular lettering designs are shown in two inch size. Included are block lettering, script lettering, old english & many fancy styles. Some of the styles you have never seen before because I designed them and this is the first time they have been put in any book.

The book also has hundreds of the most popular athletic designs along with flowers, birds, mascots, company logos, fraternal organization logos and many other helpful items. It is also a training book that teaches you lay-out and the principals of lettering & design.

This book also has a chart that tells you how long it takes to embroider each style of lettering in each size.

All of the alphabets are shown in two inch letters in outline only. The upper case, lower case, numbers & punctuation are included. Other sizes are available from $\frac{1}{4}$ " to 15" there is a price chart in the book for these other sizes.

The following pages will show you all of the styles that are included in the book.

One of the worse things an embroidery shop can do is use amateur lettering styles. I have seen bowling shirts that looked like a four year old child drew the design, be professional & use only professional lettering styles.

1. HEADLINE BLOCK

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 &?! € \$. - » /

2. Ruth's MONOGRAM BLOCK

©®

ABCDEFGHIJKLMNOPQRSTUVWXYZ

3. GOTHIC BLOCK

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz
uvwxyz 1234567 890&! ? \$€,-'

4. HELVETICA BLOCK

A B C D E F G H I J K L M N O P Q
R S T U V W X Y Z & ? a b c d e f g
h i j k l m n o p q r s t u v w x y z ! \$
1 2 3 4 5 6 7 8 9 0

5. FULL ATHLETIC BLOCK

A B C D E F G H I J K L M N O P Q
R S T U V W X Y Z

6. HALO BLOCK

A B C D E F G H I J K L M N O P Q
R S T U V W X Y Z 1 2 3 4 5
6 7 8 9 0 & ? ! £ \$

7. ROMAN LIGHT BLOCK

A B C D E F G H I J K L M N O P
Q R S T U V W X Y Z & a b c d e f g
h i j k l m n o p q r s t u v w x y z
1 2 3 4 5 6 7 8 9

8. ROMAN GOLD BLOCK

A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z a b
c d e f g h i j k l m n o p q r s t u v
w x y z . 1 2 3 4 5 6 7 8 9 0



9. ROMAN CONDENSED BLOCK

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z &
a b c d e f g h i j k l m n o p q r s t u v w x y z 1 2 3 4 5 6 7 8 9

10. ROMAN SLANTED BLOCK

A B C D E F G H I J K L M N O P
Q R S T U V W X Y Z a b c d e f g h i j k
l m n o p q r s t u v w x y z ! 1 2 3 4 5 6 7 8 9 &

11. P. T. BARNHAM BLOCK

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z &

12. PLAYBILL BLOCK

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & ?
a b c d e f g h i j k l m n o p q r s t u v w x y z 1 2 3 4 5 6 7 8 9 ;

13. COOPER BLOCK

A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z &
a b c d e f g h i j k l m n o p q
r s t u v w x y z 1 2 3 4 5 6 7
8 9 0 . , \$ ¢ ! ?

14. GRACE SCRIPT

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w
x y z & \$ ¢ 1 2 3 4 5 6 7 8 9
O ! ? :-

15. DIANA SCRIPT

A B C D E F G H I J
K L M N O P Q R
S T U V W X Y Z ! ?
a b c d e f g h i j k l m n o p q r s t
u v w x y z & 1 2 3 4 5 6 7 8 9 0 :

16. NEPTUNE SCRIPT

A B C D E F G H I J K L
M N O P Q R S T U V W
X Y Z ! ? a b c d e f g h i j k l m n o
p q r s t u v w x y z &
1 2 3 4 5 6 7 8 9 0

17. BRUSH SCRIPT

A B C D E F G H I J K L
M N O P Q R S T U V W X
Y Z 1 2 3 4 5 6 7 8 9 0 & a b c d e f
g h i j k l m n o p q r s t u v w x y z ! ? :

18. COMMERCIAL SCRIPT

A B C D E F G H I J
K L M N O P Q R
S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z
1 2 3 4 5 6 7 8 9 0 ! ?

19. BANKER'S SCRIPT

A B C D E F G H I J K L
M N O P Q R S T U V W
X Y Z a b c d e f g h i j k l m n o p q
r s t u v w x y z

20. SOLAR SCRIPT

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z

21. MURRAY HILL BOLD

A B C D E F G H I J K L
M N O P Q R S T U V W X
Y Z 1234567890 & ? ! \$:
a b c d e f g h i j k l m n o p q r s t u v w x y z

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A B C D E F G H I J K L
M N O P Q R S T U V W X
Y Z a b c d e f g h i j k l m n o p q r s t u v w x y z

23. STRADIVARIUS

A B C D E F G H I J K L
M N O P Q R S T U V W X
Y Z a b c d e f g h i j k l m n o p q r s t u v w x y z

24. BERNHARD SCRIPT

ABCDEFGHIJKLM
JKLMNOPQRSTUVWXYZ
JKLMNOPQRSTUVWXYZ

25. ALBUM SCRIPT

ABCDEFGHIJKLM
JKLMNOPQRSTUVWXYZ
JKLMNOPQRSTUVWXYZ
JKLMNOPQRSTUVWXYZ

26. CANCELLARESCA SCRIPT

ABCDEFGHIJKLM
JKLMNOPQRSTUVWXYZ
JKLMNOPQRSTUVWXYZ
JKLMNOPQRSTUVWXYZ
JKLMNOPQRSTUVWXYZ
JKLMNOPQRSTUVWXYZ

27. SNELL ROUNDHAND SCRIPT

ABCDEFGHIJKLM
JKLMNOPQRSTUVWXYZ
JKLMNOPQRSTUVWXYZ
JKLMNOPQRSTUVWXYZ
JKLMNOPQRSTUVWXYZ
1234567890!?

28. INVITATION SCRIPT

ABCDEFGHIJKLM
JKLMNOPQRSTUVWXYZ
1234567890
JKLMNOPQRSTUVWXYZ

29. SATURN SCRIPT

ABCDEF101 SATURN SCRIPTGHJKL
IJKL101 SATURN SCRIPTMNOPQR
STUVWXYZ YE
abc101 SATURN SCRIPTdefghijklmnopqrst
tuuvwxyz 1234567890;!:?

30. JULIET SCRIPT

ABCDEF101 JULIET SCRIPTGHJKL
MNO101 JULIET SCRIPTPQR STUV
WXYZ abcdefghijklmnopqrst
uvwxyz 1234567890; \$ & ?!

31. PALACE SCRIPT

ABCDEF101 PALACE SCRIPTGHJKL
LMNO101 PALACE SCRIPTPQR STU
VW101 PALACE SCRIPTZ YZ abcdefghi
jklmnopqrstuvwxyz & ?!
1234567890 :-

32. BALMORAL SCRIPT

ABCDEF101 BALMORAL SCRIPTGHJKL
KL101 BALMORAL SCRIPTMNO101 BALMORAL SCRIPTPQR ST
UW101 BALMORAL SCRIPTVX101 BALMORAL SCRIPTYZ 1234567890
abedefghijk101 BALMORAL SCRIPTlmnopqrst uvwxyz ?! &

#36. GREEK ALPHABET

ΑΒΓΔΕΖΗΘΙΚΑΜ
ΝΞΩΠΡΣΤΤΦΧΨΩ

#37. TRADING POST

A B C D E F G H I J K L M N O P Q
R S T U V W X Y Z 1 2 3 4 5 6 7 % ♀ ♀

#38. GAY NINETY'S

A B C D E F G H I J K L M N O P Q R S
T U V W X Y Z 1 2 3 4 5 6 7 8 9 0 & ? ! :

#39. TUSCON GRAILLE

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z
& 1 2 3 4 5 6 7 8 9 0 . , ! ?

#33. ALEXI COPPERPLATE SCRIPT

A B C D E F G H I
J K L M N O P Q R
S T Y Y W X G Z ≈
1 2 3 4 5 6 7 8 9 0 & ? ! \$:
a b c d e f g h i j k l m n o p q r s t u v w x y z



#34. "ARTISTIC MONOGRAM" designed ©® by Ruthe

A B C D E F G H I J K L M N O P Q R S T U V W X
X Y Z a b c d e f g h i j k l m n o p q r s t u v w x y z

#35. "ARTISTIC FINESSE" designed ©® by Ruthe

A B C D E F G H I J K L M N O P Q R S
T U V W X Y Z
A B C D E F G H I J K L M N O P Q R S
T U V W X Y Z
A B C D E F G H I J K L M N O P Q R S
T U V W X Y Z

M40. OLD ENGLISH

A B C D E F G H I J K L
M N O P Q R S T U V
W X Y Z a b c d e f g h i j k l m
n o p q r s t u v w x y z 1 2 3 4 5
6 7 8 9 0 & ? ! \$ ()

M41. ENGRAVERS OLD ENGLISH

A B C D E F G H I J K L
M N O P Q R S T U V
W X Y Z a b c d e f g h i j k l m
n o p q r s t u v w x y z \$ & ?
1 2 3 4 5 6 7 8 9 0 ; -

*42. "ARTISTIC CURLEY Q" © designed by Ruthie

A B C D E F G H I J K L
M N O P Q R S T U
V W X Y Z ; &

*43. RICKSHAW

A B C D E F G H I J K L M N O P Q R
S T U V W X Y Z 1 2 3 4 5 6 7 8 9 0
a b c d e f g h i j k l m n o p q r s t u v w
x y z ! ?

*44. SHANGRA-LA

ଅ ବ ଚ ଦ ଏ ଫ କ ହ ଇ ଜ କୁ
ଲ ମ ନ ପ ର ଶ ଟ ବ ଉ ଷ
ସ ଖ ଯ ର ତ ଙ ଡ ଢ ଣ ଥ ଥ
୧ ମ ଯ ଯ ଯ ଯ ୧ ୨ ୩ ୪ ୫ ୬ ୭ ୮ ୯ ୦

*45. SCIMITAR

ଅ ବ ଚ ଦ ଏ ଫ ଗ ହ ଇ ଜ କୁ
ମ ନ ପ ର ଶ ଟ ବ ଉ ଷ
ସ ଖ ଯ ର ତ ଙ ଡ ଢ ଣ ଥ ଥ
୧ ମ ଯ ଯ ଯ ଯ ୧ ୨ ୩ ୪ ୫ ୬ ୭ ୮
୨ ମ ତ ? → → ?

*46. ANGLO

ଅ ବ ଚ ଦ ଏ ଫ ଗ ହ ଇ ଜ କୁ
ମ ନ ପ ର ଶ ଟ ବ ଉ ଷ
ସ ଖ ଯ ର ତ ଙ ଡ ଢ ଣ ଥ ଥ
୧ ୨ ୩ ୪ ୫ ୬ ୭ ୮ ୯ ୦ & ?

#47. CARDINAL

A B C D E F G H I J K L M N O
P Q R S T U V W X Z & ? ;
a b c d e f g h i j k l m n o p q r s
t u v w x y z 1 2 3 4 5 6 7 8 9 0

#48. PICADILLY

A B C D I D I E I F G H I I I P K K I L M
N D I D I Q I R S I R I U V W X
Y Z I I Z J I L J G I S G I D A S

#49. NEON

A B C D E F G H I J K L M N O P
Q R S T U V W X Y Z & ? \$!
1 2 3 4 5 6 7 8 9 0

9 0 = ~ 6 9

designed
#50. "ARTISTIC OLD ENGLISH" © by Ruthe

A B C D E F G H I J K L M N O P Q
R S C H U V W X Y Z

#51. CHARTER SCRIPT

A B C D E F G H I J K L M
N O P Q R S T U V W X
Y Z a b c d e f g h i j k m n o p q r
s t u v w x y z & ? !

"ARTISTIC TOUCH MONOGRAM BOOK"

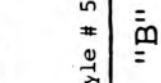
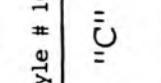
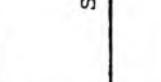
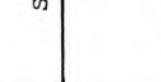
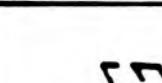
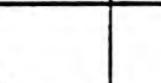
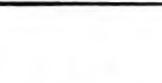
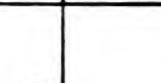
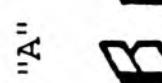
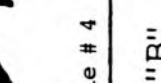
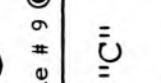
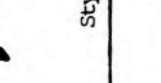
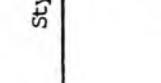
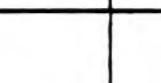
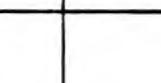
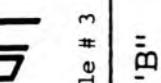
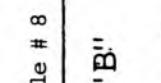
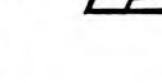
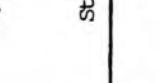
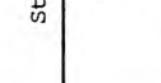
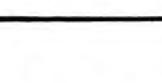
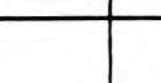
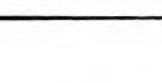
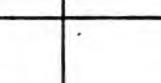
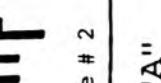
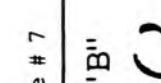
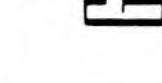
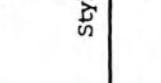
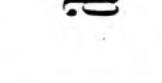
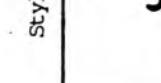
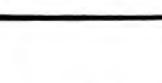
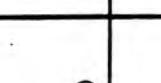
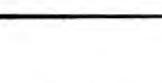
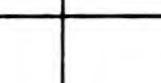
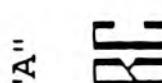
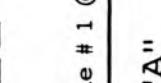
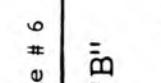
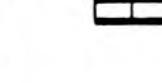
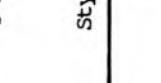
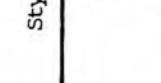
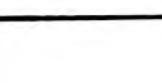
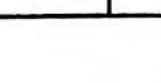
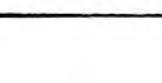
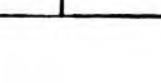
This book shows the seventy-five most popular monogram designs, many of them you have never seen before because I designed them & this is the first time they have been put into a book.

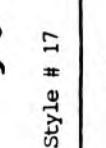
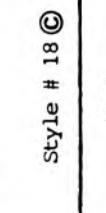
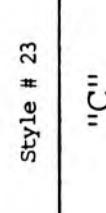
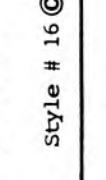
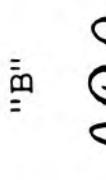
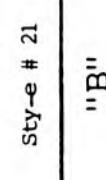
Every style shows the full alphabet with the center letter, and the right side & left side letters. Sizes 1/4"- 1/2"- 3/4"- 1"- 1 $\frac{1}{2}$ " and 2" for each design & alphabet is included. Other sizes are available and the price chart for the other sizes is in the book. The book also has many pages of flowers & flourishes that you can add to the monograms to create new styles.

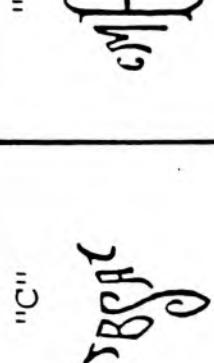
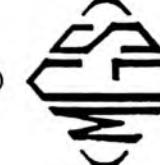
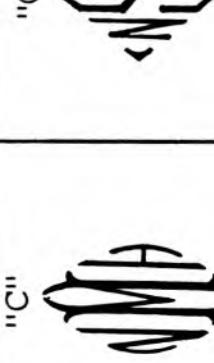
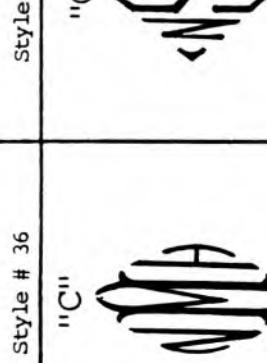
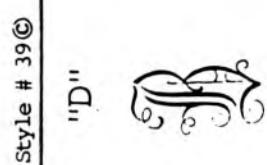
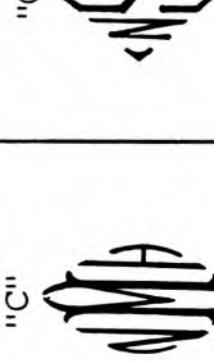
I can not tell you what prices to charge but, I include a chart that tells you the prices that I charge for each style in each size.

The following pages will show you the seventy-five styles that are in the book.

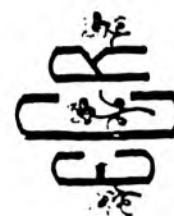
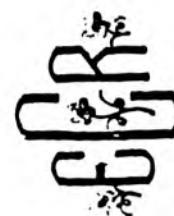
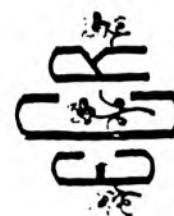
Both The Artistic Touch Lettering Book and The Artistic Touch Monogram Book can be used for chainstitch or satin-stitch machines.

"A" 	"A" 	"A" 	"A" 
Style # 1 © 	Style # 2 	Style # 3 	Style # 5 
"A" 	"A" 	"B" 	"B" 
Style # 6 	Style # 7 	Style # 4 	Style # 10 
"B" 	"B" 	"B" 	"B" 
"C" 	"C" 	"C" 	"C" 
"D" 	"D" 	"D" 	"D" 
"E" 	"E" 	"E" 	"E" 
"F" 	"F" 	"F" 	"F" 
Style # 11 	Style # 12 	Style # 13 	Style # 14 © 
"G" 	"G" 	"G" 	"G" 
"H" 	"H" 	"H" 	"H" 
"I" 	"I" 	"I" 	"I" 
"J" 	"J" 	"J" 	"J" 
"K" 	"K" 	"K" 	"K" 
"L" 	"L" 	"L" 	"L" 
"M" 	"M" 	"M" 	"M"
"N" 	"N" 	"N" 	"N"
"O" 	"O" 	"O" 	"O"
"P" 	"P" 	"P" 	"P"
"Q" 	"Q" 	"Q" 	"Q"
"R" 	"R" 	"R" 	"R"
"S" 	"S" 	"S" 	"S"
"T" 	"T" 	"T" 	"T"
"U" 	"U" 	"U" 	"U"
"V" 	"V" 	"V" 	"V"
"W" 	"W" 	"W" 	"W"
"X" 	"X" 	"X" 	"X"
"Y" 	"Y" 	"Y" 	"Y"
"Z" 	"Z" 	"Z" 	"Z"
JACKIE Style # 15	JACKIE Style # 14 ©	JACKIE Style # 13	JACKIE Style # 12

"B"	"B"	"C"	"C"	"D"
				
Style # 16 ©	Style # 17	Style # 18 ©	Style # 19	Style # 20 ©
"B"	"B"	"B"	"C"	"C"
				
Style # 21	Style # 22	Style # 23	Style # 24	Style # 25
"B"	"C"	"C"	"C"	"B"
				
Style # 26	Style # 27 ©	Style # 28 ©	Style # 29 ©	Style # 30

 "C" Style # 31 ©	 "C" Style # 32 ©	 "C" Style # 33	 "C" Style # 34 ©	 "D" Style # 35 ©
 "C" Style # 36	 "C" Style # 37	 "C" Style # 38	 "D" Style # 39 ©	 "D" Style # 40
 "C" Style # 41 ©	 "C" Style # 42	 "C" Style # 43	 "D" Style # 44 ©	 "D" Style # 45 ©

 "C"	 "C"	 "C"
 Style # 46 ©	 Style # 47	 Style # 48 ©
 "D"	 "D"	 Style # 51
 "E"	 "E"	 "E"
 "F"	 "F"	 "F"
 "G"	 "G"	 "G"
 "H"	 "H"	 "H"
 "I"	 "I"	 "I"
 "J"	 "J"	 "J"
 "K"	 "K"	 "K"
 "L"	 "L"	 "L"
 "M"	 "M"	 "M"
 "N"	 "N"	 "N"
 "O"	 "O"	 "O"
 "P"	 "P"	 "P"
 "Q"	 "Q"	 "Q"
 "R"	 "R"	 "R"
 "S"	 "S"	 "S"
 "T"	 "T"	 "T"
 "U"	 "U"	 "U"
 "V"	 "V"	 "V"
 "W"	 "W"	 "W"
 "X"	 "X"	 "X"
 "Y"	 "Y"	 "Y"
 "Z"	 "Z"	 "Z"
 "C"	 "C"	 "C"
 "D"	 "D"	 "D"
 "E"	 "E"	 "E"
 "F"	 "F"	 "F"
 "G"	 "G"	 "G"
 "H"	 "H"	 "H"
 "I"	 "I"	 "I"
 "J"	 "J"	 "J"
 "K"	 "K"	 "K"
 "L"	 "L"	 "L"
 "M"	 "M"	 "M"
 "N"	 "N"	 "N"
 "O"	 "O"	 "O"
 "P"	 "P"	 "P"
 "Q"	 "Q"	 "Q"
 "R"	 "R"	 "R"
 "S"	 "S"	 "S"
 "T"	 "T"	 "T"
 "U"	 "U"	 "U"
 "V"	 "V"	 "V"
 "W"	 "W"	 "W"
 "X"	 "X"	 "X"
 "Y"	 "Y"	 "Y"
 "Z"	 "Z"	 "Z"
 "C"	 "C"	 "C"
 "D"	 "D"	 "D"
 "E"	 "E"	 "E"
 "F"	 "F"	 "F"
 "G"	 "G"	 "G"
 "H"	 "H"	 "H"
 "I"	 "I"	 "I"
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 "R"	 "R"	 "R"
 "S"	 "S"	 "S"
 "T"	 "T"	 "T"
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 "H"	 "H"	 "H"
 "I"	 "I"	 "I"
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 "N"	 "N"	 "N"
 "O"	 "O"	 "O"
 "P"	 "P"	 "P"
 "Q"	 "Q"	 "Q"
 "R"	 "R"	 "R"
 "S"	 "S"	 "S"
 "T"	 "T"	 "T"
 "U"	 "U"	 "U"
 "V"	 "V"	 "V"
 "W"	 "W"	 "W"
 "X"	 "X"	 "X"
 "Y"	 "Y"	 "Y"
 "Z"	 "Z"	 "Z"

 <p>"G"</p>	 <p>"E"</p>	 <p>"M"</p>	 <p>"J"</p>	 <p>"U"</p>
 <p>"E"</p>	 <p>"G"</p>	 <p>"M"</p>	 <p>"J"</p>	 <p>"U"</p>
 <p>"E"</p>	 <p>"G"</p>	 <p>"M"</p>	 <p>"J"</p>	 <p>"U"</p>
 <p>"E"</p>	 <p>"G"</p>	 <p>"M"</p>	 <p>"J"</p>	 <p>"U"</p>
 <p>"E"</p>	 <p>"G"</p>	 <p>"M"</p>	 <p>"J"</p>	 <p>"U"</p>

Training & Reference Books

by

RUTH E. FRANKLIN

CHAINSTITCH EMBROIDERY

BOOK #1. (\$49.95) Gives you complete instructions to learn to operate the chainstitch (bonnaz) embroidery machines. Tells you everything you need to know in an easy to understand style. This book is not just for beginning operators. It teaches many things operators who have been in the business for years don't know. Includes parts list for Singer 114 W 103 machine, plus instructions for adjustments & repairs. In addition, it is a complete study of the embroidery business based on over forty years experience. No embroidery shop should be without it! (Can be used for other machines. Cornell, Sherman-Biltz, Lantz-Echart, Consew)

HAND-MACHINE EMBROIDERY

BOOK #2. (\$49.95) Teaches you to operate the 107 W 102 Singer monogram machine & other similar machines made by other companies. (Consew, Maistergram, Pantogram & Brothers) Includes instructions for adjustments & repairs. Complete instructions for doing monogramming and lettering & designs. Shows you not only how to operate the machine, it teaches you all of the tricks of the trade.

MAKING EMBROIDERED EMBLEMS

BOOK #3. (\$49.95) Instructions for making chenille emblems & letters on the chainstitch machine. Also, instructions for chainstitch & satin-stitch emblems. This is a lucrative field that will keep your shop busy all year & especially during the slow seasons for other work. Tells you how to do designs, construction, materials to use & the tricks of the trade from start to finish. Has many pictures with instruction telling you how to make the emblem shown.

CORDING, BRAID & SPECIAL MACHINES

BOOK #4. (\$49.95) This book is about the other "Bonnaz machines". (machines guided by a handle under the machine) Most of these machines are no longer made but they are still around & in use in the dress embroidery industry. This is the only book available about these machines. Includes instructions for making patterns, stamping, setting rhinestones, corday work and many other things about the dress embroidery business, including "Western Wear". Also has chapters on the zig-zag lock stitch bonnaz machine used for applique work & sequin machines.

SPECIAL MACHINES MECHANICS MANUAL

BOOK #5. (\$49.95) Book gives you complete instructions for doing major repairs, parts replacements & adjustments on all of the hand-operated embroidery machines, bonnaz & satin-stitch. Includes parts list for all of the machines discussed. If the book don't work for you, it includes a list of mechanics that are expert at repairing these machines. Also has a list of places to purchase parts.

The ARTISTIC TOUCH LETTERING BOOK

BOOK #6. (\$49.95) Shows the 51 most popular lettering styles in two inch sizes plus hundreds of designs, animals, flowers, company logos, mascots, fraternal organizations logos and other things you will have need for. You can use the pages in the book to make enlargements & reductions or, other sizes are also available. The best thing about this book is that it was designed by an embroidery machine operator. It has charts that tell you how long it takes to embroider each style on the chainstitch machine. (can also be used for satin-stitch) This book will make the difference that really counts to the small shop owner, it takes the guess work out of setting your prices.

The ARTISTIC TOUCH MONOGRAM BOOK

BOOK #7. (\$49.95) Shows the SEVENTY-FIVE most popular monogram styles in sizes 1/4"-1/2"-3/4"-1"-1 1/4"-2". (Other sizes are also available) Every style shows the center letter plus the right & left side letters. Complete alphabets for each style. Has many styles designed by Ruth E. Franklin that you have never seen before. Can be used for chainstitch or satin-stitch monograms. Includes a price chart showing you the prices charged by Artistic Touch for each style & each size. Includes many flowers & flourishes to add to the monogram.

SPECIAL PRICES FOR QUANTITY

Any three books \$130.00

All seven books \$300.00

Video Training Tapes

BY

RUTH E. FRANKLIN

Video Tape Number 1. CHAINSTITCH EMBROIDERY

Teaches you how to operate the Chainstitch Embroidery Machine. You are taught not only how to write your name . . . this tape teaches you everything you will need to know about doing lettering, monogramming, multi-color designs, quilting designs & many other things. Includes understanding the machine & how to make all necessary adjustments. With the "Chainstitch Embroidery Book" & this tape, you will learn to be an expert embroidery artist.

Tape is over an hour long & can be viewed over & over again.

Price . . . \$ 99.95 Special price, Book & Tape . . . \$ 135.00

Video Tape Number 2. HAND - MACHINE EMBROIDERY

Teaches you how to operate the Singer 107 W or G 102 monogram machine & similar machines made by other companies. Shows how to do lettering, monogramming and designs. Includes understanding the machine & how to make all necessary adjustments. With this tape & the book "Hand-Machine Embroidery" you will learn all the tricks of the trade plus!

Tape is over an hour long & can be viewed over & over until you understand everything about the subject.

Price . . . \$ 99.95 Special Price, Book & Tape . . . \$ 135.00

Video Tape Number 3. C H E N I L L E E M B R O I D E R Y

Teaches how to do chenille embroidery on the chainstitch machine. This tape does not teach how to operate the machine, that is covered on tape number 1. You are shown how to make chenille award letters, multi-color chenille emblems and how to do direct chenille embroidery on jackets & other garments. You are taught tricks of the trade that people that have been in the business for years don't know. Learn when you are in the mood for learning, rather than in a rushed classroom atmosphere. With this tape & the book "Making Embroidered Emblems", you will learn everything you need to know about the chenille embroidery business. Tape is over an hour long & you will always have it for reference.

Price . . . \$ 99.95 Special price, Book & Tape . . . \$ 135.00

Video Tape Number 4. SATIN STITCH EMBLEMS

Many small companies want small quantities of emblems & are willing to pay a premium for the small quantity. This book teaches how to make them from start to finish & the tricks that will mean the difference between making money or losing your shirt. Learn everything about this lucrative part of the business with the book "Making Embroidered Emblems" & this tape.

Tape is over an hour long & you will have a permanent record to review.

Price . . . \$ 99.95 Special price, Book & Tape . . . \$ 135.00

Note: Special price allowed on either books or book & tape combinations, not on both. Figure the prices to your best advantage.

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