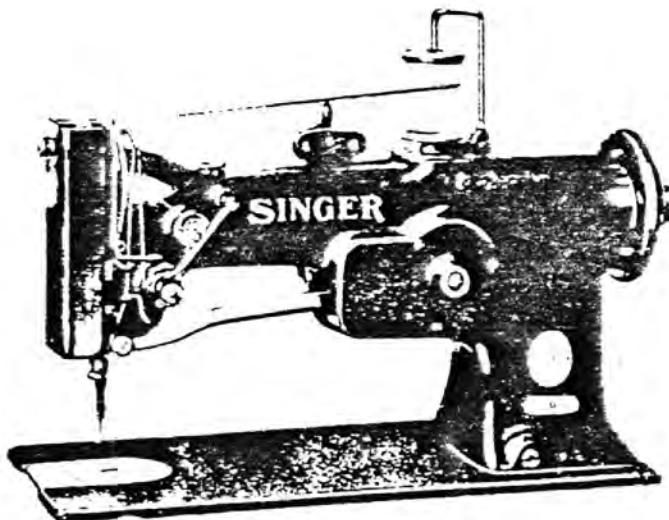


Hand-Machine
Embroidery &
Monogramming
(Satin Stitch)



107G102

SINGER
SEWING MACHINE

ARTISTIC TOUCH
BOOK NUMBER TWO

"HAND-MACHINE EMBROIDERY & MONOGRAMMING"
(SATIN STITCH)

First Edition:

Copyright 1986

Artistic Touch Publications

Ruth E. Franklin, Author

St. Louis, Missouri, U.S.A.

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

We give credit & THANKS to the SINGER CO, U.S.A. for their assistance in furnishing information & parts list.

It is advised that Students use this Book along with Artistic Touch Video Training Tape Number Two, to achieve maximum results. There are things in both that will assist in your training.

Artistic Touch School of Embroidery also offers IN-CLASS Training for BEGINNERS & ADVANCED TRAINING for Students who want to learn even more.

SPECIAL NOTE FROM THE AUTHOR

On the last pages of this publication, you will find a complete list of The Artistic Touch Books & Video training Tapes.

I have many calls from people who ask if they should purchase the Book or the Video Tape. My answer to this is . . . either one will teach you how to operate the Machine. The Book, naturally, can go into more detail about many more things than could be done in only three or four hours on the Video.

HOWEVER . . . If you are learning to operate these Machines with the plan in mind to go into this business, I think you are being "Penny Wise & Pound foolish" if you don't learn everything you can about the business you are about to go into!

Many Doctors, Lawyers, Nurses & Teachers spend a lot more time AND MONEY to learn their Trade & many of them will not make as much money in their Trade as you will in the Embroidery Business.

If you don't feel you can afford to spend \$99.90 for the Book & the Video that goes with it, I think you should check and see if there isn't something less important that you can do without for a while. Prove to me BEYOND ANY DOUBT, that you really CAN'T AFFORD BOTH . . . I will send them to you "FREE!"

I know for a fact, if you spend the same amount of hours at this Trade as the Professionals spend in any of the other Trades I have mentioned, you will make as much or more than any of those other Trades. Don't you think you should learn all you can about this Trade?

Several people have even told me they wanted the Video because they were from Foreign Country's & could not read English very well. I STILL THINK YOU SHOULD GET THE BOOK & THE VIDEO. You can have someone read the Book to you or you can even use a translation dictionary. BUT . . . I think everyone should learn all they can!

BOOK NUMBER TWO
HAND-MACHINE EMBROIDERY & MONOGRAMMING

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W E L C O M E !

Usually, when people decide to learn to operate the Satin Stitch Embroidery Machines, they are planning to do MONOGRAMMING.

Even though MONOGRAMMING is the mainstay of the Business, many other things can be done as well.

You can almost build a reputation on being able to SAVE garments that have been damaged by cigarette burns & stains. Depending on where the damage is located, a small design can cover it so it looks like it was supposed to be there from the beginning.

If the damage is in a strange place . . . several designs can be placed in other places on the garment so it will be balanced & not look obvious. A small heart covering a hole on a shoulder will look very obvious until you balance it with another small heart in the same place on the other shoulder or perhaps a line of graduating hearts from the burn location down the front of the garment.

Sometimes, if nothing else will work, due to the location of the damage, I have even covered a burn with a small lit cigarette, with smoke raising from it with the word "ouch" written in the smoke. If you use your imagination, you can make a Customer very happy by saving an expensive garment for them.

Don't forget, towel sets, sheets & pillow cases & many other household items can be Monogrammed. This is usually even more lucrative than just Monogramming shirts & sweaters.

Your shop can also offer many items like lady's handbags with designs or Monograms, aorons with novelty sayings. Pre-made towel sets, finger tip towels & tea-towels with embroidered floral designs will sell very well as gifts.

Use your imagination, you will find many other suggestions throughout this Book. -8-

ABOUT THE AUTHOR

I began my career in the embroidery business in Los Angeles, in 1947, working part time as a thread trimmer in an embroidery shop.

This particular shop did embroidery for the fashion trade. I became fascinated with the "Bonnaz" Chain Stitch embroidery machines, that are guided by a handle under the machine. I pestered the owner, Barney Zonas, to teach me to operate them.

Barney was an excellent teacher. Not only did he teach me to operate the machines, he also insisted that I learn everything about the business, including art work and repair & maintenance to the machines.

I had a slight advantage . . . three of my older Sisters were Bonnaz machine operators.

My first introduction to chain stitch embroidery was at about eight years old. My Mother & I went to visit my Sisters at work one day. As we went up the stairs to the shop, I was overwhelmed by a large Embroidered Raven at the top of the stairs. I believe, this is when I decided I wanted to learn to make things like that.

In those days, the work in dress embroidery shops was very seasonal. One shop would have plenty of work while the other shops would be laying the operators off. Due to this, I worked in just about every embroidery shop in Los Angeles.

I am grateful to the owners of the many shops who gave me the opportunity to learn to operate the different machines, and were so patient with me while I was learning.

Later, I left dress embroidery & went to work in a Linen House where I learned to do monogramming on the chain stitch, cording & satin stitch machines.

In 1953, I went to work at Champe-Craft in Burbank California. At Champe-Craft, I learned to do lettering & designs on the Chain Stitch Machine, along with Chenille letters, emblems and direct Chenille on Club Jackets.

At Champ-Craft, I also learned to do Screen Printing. No one could have had a better teacher than Bob Champe, the owner of the shop.

In 1953, photographic screen printing was in its infancy, so I learned to do screen printing the old way, before all of the new innovations that make setting up a screen printing shop so costly.

I was taught how to set up a screen printing shop with a hammer, four 1" X 2" boards, 8 nails, a squeegee, 2 hinges, a piece of silk & a can of paint. For photographic screen printing, I had to add four 200 watt light bulbs, a bottle of emulsion and a piece of plate glass. I included all of this for those of you who do screen printing . . .

If any one wants to learn screen printing this old way, instructions can be found in Artistic Touch Book Number Three.

About 1959, I went to work at Nudie's Rodeo Tailors in North Hollywood. At Nudie's, I designed & embroidered fancy Country & Western Clothing for most of the "Rhinestone Cowboys." Included in our list of clients were three United States Presidents. Kennedy, Johnson & Reagan. I also did work for Elvis, Liberace, Ray Price, Roy Rogers & Dale Evans, Hank Snow, Dolly Parton & Porter Waggoner, Hank Williams, Tex Williams, Rex Allen, Audie Murphy, and many others.

In 1969, I moved back to my home town, St. Louis, Mo. In 1974, I opened Artistic Touch Embroidery & Monogramming. Somehow, over the years, my shop also turned into a school.

In the School, I have taught many people to operate the embroidery machines for many years. I number among my Students, some of the best "Embroidery Artist," in the U.S.A.

Over the years, at Artistic Touch, I have tried to be as versatile as possible in order to keep the shop busy the year round. I never tell anyone we can't do a job until I am sure IT CAN'T BE DONE, or it would be COST PROHIBITIVE to do it.

This practice has led to doing many things the average shop would never have dreamed of doing.

As I grow older, I have began to realize, I am one of the last people on earth that know how to operate all of the special embroidery machines. Hand-Machine Embroidery is in danger of becoming a "LOST ART!"

This is my purpose in writing the Artistic Touch Books. It is time for me to pay back the debt I owe to the people who taught me, by making sure that even though we are no longer here, the art of Hand-Machine Embroidery will live on.

Many of the older Machines are still around & still in use. The Cornely Company is still in Business & they still make the full line of Machines.

The Cornely Machines are very popular & they sell very well in every other Country in the World . . . except the U.S.A.!

Could this be because we have grown lazy? Are we allowing too much to be done on automatic machinery? Are United States Citizens becoming lax in their skills? We used to be the Country everyone else looked to for skills and quality workmanship . . . what has happened to us? I hope those of you who are smart enough to want to learn to be an "EMBROIDERY ARTIST," will bring back the pride we used to take in our crafts.

Many people just want to learn to operate ONE OF THE EMBROIDERY MACHINES. It would be much better if you learned ALL of them so you could be a FULL SERVICE SHOP.

The work in this Business is SEASONAL, you will be very busy at Christmas, doing Monogramming on the Satin Stitch Machine. That is followed by Bowling Season when you will be doing lettering on Bowling Shirts. Other times of the year you will be busy making Banners. Throughout the year you can stay busy doing embroidered jackets & sweat shirts on either Machine.

If you add tackle twill lettering & even some dress embroidery & even Chenille Emblems & Letters, you will find your shop is busy all the time.

Chain Stitch, Satin Stitch, Chenille & Applique can be used to make beautiful designs on clothing as well as many other things.

Beautiful, intricate "ART WORK" can be produced on these Machines. Perhaps the days of "A heat transfer on a tee-shirt being considered FORMAL ATTIRE," is over!

You are going to find, people are looking for something different! We are about to experience a "Return to Elegance!"

With The Artistic Touch Books & Video Training Tapes, I GUARANTEE, you will learn to be an "EMBROIDERY ARTIST!"

Advanced Classes that teach you many other Machines & other exciting things about "The Embroidery Business" are available at The Artistic Touch School of Embroidery. Get in touch with me when you are ready to get more involved. Each additional thing you learn will increase the Gross Sales in your shop by approximately \$10,000 to \$25,000 per year!

Don't you think you should learn as much as possible about this fantastically interesting & lucrative Business you are going into?

PRICING YOUR WORK

I have received so many calls from people wanting to know what to charge for their work, I feel it is important to include some information on this subject.

I can not tell you what prices to charge. Your prices must be based on the type of work you are doing and the area you are in.

Much higher prices are charged for fancy custom work than for lettering on bowling shirts & monogramming.

For the average shop, your prices must be based on . . .

1. What other shops in your area are charging.

2. Your cost & overhead.

3. The amount of work & skill required to do the job.

How do you find out what other shops are charging? There is only one way . . . ask! Make phone calls. If you are doing monogramming, call several shops & ask prices for a 3" three letter monogram on a ladies sweater.

Don't worry about your voice being recognized, when I get these calls, even if I do think the voice may sound like one of my competitors, I would never say anything, because it could be a customer.

Many shops would not mind your going to their shop for a visit. I have always tried to be friendly with all of my competitors and it has paid off for me. My shop does a lot of things other shops don't do, and other shops do a lot of things I don't want to do. As my first boss, Barney Zonas used to say, "One hand washes the other!"

Can a shop that only does hand-machine work compete with shops that have computerized machines?

Yes & No! You can not compete with them on large orders. The computerized machines can do the jobs much faster & at a lower price. If you don't do computerized work yourself, try to stay on a friendly basis with some of the shops in your area that do. Make arrangements to sub-contract the large orders to them providing they send you customers for smaller orders of custom work that they can't do.

Should you try to compete with them in price? Absolutely NO! You are doing small orders of custom work. Your prices can be higher than theirs. You are saving your client money. If the customer had to pay the cost of having tapes made to do those small orders, the price would be much higher.

If the shop doing monogramming on computerized machines had tapes to do all of the different styles you can do, it would cost them a fortune. Your work is custom and you always charge higher prices.

When you do fancy custom work . . . lettering & designs on jackets & bowling shirts & other things, sometimes the tapes alone for some of these custom jobs would cost as much a \$500.00. Are you really going to feel like you are charging a high price when you charge your customer \$150.00 each for a set of five jackets with 10 to 20 colors of thread and over 50,000 stitches in the design?

Sure, the computerized machines could do the job cheaper providing the customer was having fifty jackets done . . . but he only wants five!

When I worked at Nudie's Rodeo Tailors, doing work for the movie stars, some of our prices were pretty fantastic. But, Nudie had a great reputation and the work we did was not done by anyone else.

We catered to our customers, & we made sure every job was done to perfection and done on time.

Nudie said, a business can offer any two of the following three things, but no business can offer all three and stay in business very long.

Those three things are . . .

1. SERVICE
2. QUALITY
3. LOW PRICES

Decide which of the three you are going to offer to your customers & then stick to it. I prefer to offer my customers Service & Quality.

Another of Nudie's sayings that I have made into a sign that is behind the counter at Artistic Touch . . .

"I can not give you the formula for success, but I can give you the formula for failure . . . TRY TO PLEASE EVERYONE!"

Figure out what your overhead is costing you on an hourly basis. Then figure out what you think you should make as your wages per hour. Add the two together and that will give you a general idea of what you have to charge per hour for your services. Don't forget, actual machine time to do a job is only about one-third of the time spent on a job.

I want to point out to you, it is very difficult to do a combination of cheap work & expensive work at the same shop. You can do inferior quality work at low prices and it will sell, but you will have customers who will expect quality & service at your low prices. Of course you can always tell them they got what they paid for and you are right!

But . . . you will have a hard time raising the price when your customer wants to be particular. They will argue with you and insist that they should get quality work for the price you are charging.

I would rather have less customers, but . . . have customers who are willing to pay for my services and artistic ability.

Many of you will be doing Chain Stitch work & satin stitch work. Should the price for work done on both machines be the same?

Absolutely not! In most areas, in 1988, a 2" Chain Stitch letter is .75¢ to \$1.00. Does that mean a three letter two inch monogram on a sweater should be \$3.00? . . . NO WAY! When you are doing Chain Stitch lettering, you are usually doing fifteen or more letters on each shirt, and there is usually more than one shirt. That sweater will only have those three letters. The price should be \$6.00 to \$8.00.

What about Chain Stitch monograms? Should you charge the same as you would for Chain Stitch lettering? NO WAY! You charge for the monogram, the same as Satin Stitch. You may give a 10% discount on a large order of monogrammed towels, but don't forget to charge extra for shading and other additions.

You should spend a lot of time before you even open your shop figuring out your pricing charts.

Have samples of all of your monogram styles done in the different sizes in a catalogue along with the prices so your customer can pick the style he wants.

If you do both Chain Stitch & Satin Stitch monograms, you should have a catalogue for both.

You should have another chart or catalogue showing your lettering styles along with the prices for different sizes.

Don't forget to add a minimum handling charge for only one or two items. If you don't do this, you will have people wanting single letter 1" monograms on sweaters, because you only charge a dollar. As a professional, anytime you take time away from the machine to wait on a customer for just one item, if you charge less than \$5.00, you just lost money on the deal.

When you are asked to do special designs, don't get into the habit of just looking at something and guessing at what you are going to charge. Have the customer leave the artwork with you and call him back the following day.

If you time yourself on how long it takes you to trace that design (in the size it is to be done) don't forget to scroll in the filled in sections for Chain Stitch and zig zag in the filled in sections for Satin Stitch. As a general rule, it will take you three times as long to embroider the design as it does to draw it.

When I am asked to embroider things and I am certain I am one of the few people who could do that job, I charge more for it because I believe my expertise is worth more. I can not tell you what your work is worth . . . only you can determine that.

Just remember, you are not a sewing machine operator . . . you are an "EMBROIDERY ARTIST!" Even back in the forties, Embroidery Machine Operators made at least three times what sewing machine operators made.

I hope someday, I will have enough nerve to put up a sign in my shop with the Rolls Royce slogan . . .

"IF YOU HAVE TO ASK THE PRICE . . .

YOU CAN NOT AFFORD IT!"

INTRODUCTION

Monogramming & Satin Stitch embroidery can be done on a wide variety of machines. This Book is based on the Singer 107 W 102 Industrial Monogramming Machine. Juki, Brothers, Consew & several other companies make a machine that is similar. The instructions in this Book can also be used for many domestic machines that will do a zig zag stitch.

The Singer 107 W 102 machine was the first monogram machine used in embroidery shops that was specifically made just to do monogramming.

When Meistergram first made the pantograph table, the Singer 107 W 102 machine was used in the table. Meistergram made this table to make it easier for people to operate the machine.

On the pantograph machine, instead of the operator moving the material in the embroidery hoop, the material is placed in a hoop, then the hoop is placed into a clamping device. The machine moves the material as the operator follows the design on templates placed in a holder in front of, & below the item to be monogrammed.

The operator does not have direct control of where the stitches are placed & they can not turn the material as they work like on the Singer 107 W 102.

The pantograph machines work fine, but the operator is limited in many ways.

Most of the instructions in this Book will apply to the pantograph machines, but you will be taught to work direct on the machine & bypass the pantograph part. I advise you to learn to do the work this way, then if you want to learn to use the pantograph later on, you can. I doubt that you will! By then, you will realize you are sacrificing speed & quality for the pantograph.

I have had pantograph machines in my shop since they were first invented. I have taught girls how to operate them & they like the machine, until they learn to operate the 107 W 102 . . . then I can't ever get them back to the pantograph. *

My main reason for not liking the pantograph machine is, I like to see what I am doing, I don't like having the template, that I have to follow, a foot in front of where the machine is doing the work.

All of the industrial monogram machines have the capability for the operator to widen the width of the stitch as you work by means of a knee lever by your right knee,

None of the monogram machines have a feed mechanism, because you move the material in whatever direction you want to go by hand. (The Singer 107 W 101 Machine does have the feed mechanism, but it also has other attachments to do many things other than monogramming.)

On your domestic machine, you will not be able to adjust the width of the stitch as you work, but most of the time you will work with the machine on one width setting any way. Remove the foot & lower the feed dogs on your domestic machine and you should not have any problem doing monogramming & satin stitch embroidery.

A SPECIAL NOTE TO CHAIN STITCH MACHINE OPERATORS:

When I decided to learn to operate the Satin Stitch Machine, I figured, since I already knew how to operate the Chain Stitch Machine, there would not be anything to learning the 107 W 102.

Was I ever wrong about that! I believe it is easier to learn this machine if you have never seen a sewing machine before.

The Chain Stitch Machine Operator must learn to stop reaching for the handle and trying to turn the knee control lever. They are both in the same place.

Another problem you will have is learning to move the material as you work. On the Chain Stitch Machine, the machine does this for you. You will have a problem separating the two machines. Don't get discouraged, just remember the two machines are completely unrelated. You have to force yourself, at first, to forget one machine when you set down at the other.

Learning to operate the Singer 107 W 012 machine does take time, but it is worth it. There are a lot of things that can be done better or easier on the Satin Stitch machine and there are things that are best done on the Chain Stitch. Many times, I will use both machines on a particular job.

By learning to operate both machines, along with knowing how to operate all of the other "Bonnaz" machines, I made myself more valuable as an employee. In the early years, I spent a lot of time being laid-off, because embroidery work was seasonal. The more I learned to do, the less time I spent being laid-off.

HISTORY OF MACHINE MONOGRAMMING

The first time I watched anyone doing machine monogramming, it was done on an "ANTIQUE SINGER TREADLE MACHINE."

For those people who have never seen one of these machines, they do not have a motor. The power comes from the operator pumping her feet on the treadle while she works!

If anyone would like to try doing this, try to find one of the old treadle machines that have the "ROUND BDBBIN" as opposed to the long shuttle bobbin.

On this machine, with practice, you can put in just one stitch at a time by learning to work the treadle.

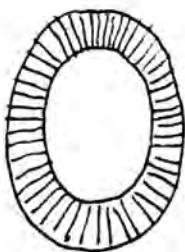
To do the zig zag part, you move the embroidery hoop, with the material in it, back & forth with your hands as you work. You talk about patting your head & rubbing your belly at the same time . . . try doing work on this machine if you want to see hand, foot & eye co-ordination!

The most beautiful monogramming I have ever seen was done on these treadle machines using this method. On the following page, you will find a copy of the only sample of this work I have. I wish I had saved more of them.

When doing this work, the material is not turned as you work . . . since the machine is only doing one stitch at a time, you put each stitch exactly where you want it to go.

When doing letters like "S" or "D", you put the stitching in as shown in the example on the left on page 15. The example on the right is the way the work would be done on the zig zag satin stitch machine.

TREADLE MACHINE
EXAMPLE



ZIG ZAG MACHINE
EXAMPLE



Sample done on a Singer Treadle Machine



You might think this method would take forever to do a monogram, but . . . the ladies who became adept at doing this work, became fast enough, they could compete with the new electric zig zag machines when they came out. One shop here in St. Louis did this type of work until sometime in the seventies . . . finally the operators who could do it, became so old they had to retire.

I purchased one of the treadle machines and tried to learn this method. Finally, I decided the newer machines with electricity was for me!

SINGER 107 W 102
SATIN STITCH
MONOGRAMMING MACHINE

This machine is the work horse of the monogram & Satin Stitch Embroidery Business. I am not sure when the machine was first manufactured, I believe sometime around 1925. Slight changes have been made over the years, & other companies have tried to add things to it, but . . . for my money, I don't think this machine can be beat!

The Singer 107 G 102, 107 G 300 and 107 G 302 is basically the same machine. The Singer U-20 is about the same, except it has a shorter base.

Many of the older Meistergram machines (the black ones) are actually the Singer 107 W 102. Many are disguised with Meistergram plates & coverings, but . . . they are still the same machine.

Newer Meistergram machines, J-100's are slightly different, but they work the same way.

Consew & Juki & Brothers are almost exact copies of the 107 W 102.

SPEED OF THE MACHINE

Many operators who have worked on this machine for years are not aware of the speed it is capable of. I have one heck of a time convincing people the machine was designed to operate at high speed. The work is easier to do at high speed, and the work looks better. When you have become expert at operating this machine, you will feel like you are just setting there watching the machine do the work, you forget you are doing it.

First make sure your machine is in perfect working condition, then after you have learned to operate it, start working on your speed.

W I D T H O F T H E S T I T C H

The Singer 107 W 102 has the ability to go from a straight stitch to a stitch almost 3/4 inch wide. The width can be locked in or it can be varied to any width desired while you are sewing, by means of a knee lever next to your right knee.

L E N G T H O F T H E S T I T C H

The machine has no feed mechanism. The work is clamped into an embroidery hoop which the operator moves under the needle as she works to follow the design. The machine will sew while the material is moved in any direction. The spacing between the stitches depends on how fast the operator moves the material.

P R E S S E R F O O T

The machine does not use a foot, since it does not have feed dogs and does not feed itself. The needle moving up & down in the material is the only thing the operator sees as you are doing the work.

A foot is available, but it is not used to move the material. It is used to hold the material flush to the machine plate when working without an embroidery hoop.

C O R D I N G S T I T C H

The machine can be adjusted to do a cording stitch. This is accomplished by using a loose thread in the bobbin and tightening your tension on the top thread.

The machine should be set on straight stitching. The machine will pull the bobbin thread to the top of the material and form a stitch that looks like a cord lying on top of the material. This stitch is used for writing names on handkerchiefs and other intricate detail work.

STARTING TO PRACTICE

When you start practicing, use scraps of material (not stretchy) placed in about a six inch embroidery hoop. When you place the hoop with the material in it under the needle, be sure the material is flat to the machine.

Be very careful to keep your fingers out of the path of the needle as you sew . . . there is nothing to prevent your sewing your fingers, except your care.

When starting to sew, put the needle down into the material at your starting point, by turning the wheel by hand. Hold the thread until the machine has made several stitches. If you don't do this, the thread will wrap around the hook & cause the thread to break. If this happens, you will have to pick the thread out of the hook assembly before the machine will sew again without the thread breaking.

PRACTICING WITHOUT THREAD

I recommend that you work without thread for a while, until you can control the speed of the machine. Practice with JUST your right foot on the treadle. When you are able to adjust the speed as you work to whatever speed you want, then start your practice with the machine threaded.

MACHINE SPEED

The recommended speed for this machine is 1000 to 1500 stitches per minute while you are learning. When you have become experienced, the machine will produce up to about 3500 stitches per minute.

Slower speed should be used when you are learning. When the machine is in operation, the balance wheel should turn over towards you. By this, I mean when you turn the wheel by hand, you pull the wheel as opposed to push.

STITCHES PER MINUTE

In every Sewing Machine Manual I have ever seen, they tell you how many stitches per minute the machine is capable of doing. But . . . none of them tells you how to figure out if your machine is doing this. It is a lot easier than you might think.

Time yourself and sew at top speed for 10 seconds. Count how many stitches the machine made then multiply that by six. that will give you the number of stitches per minute.

USING THE RIGHT MOTOR

The R.P.M.s of the motor will generally tell you how fast the machine will sew. If you have a motor that is 1750 R.P.M.s on your Satin Stitch machine, it is way too slow. The 1750 R.P.M. motors are used on the chain stitch machines.

Your 107 W 102 machine should have a 3500 R.P.M. motor. If it seems like your machine is too fast or too slow, check it by counting the stitches as I told you before.

SPEEDING UP OR SLOWING THE MOTOR

If the motor is too fast for the machine, if it is a clutch motor, it can be slowed down by using a larger pulley on the motor. If it is too slow, use a smaller pulley.

If your machine has a motor & a separate clutch (with two belts) do just the opposite of what I told you for the clutch motors.

There are other adjustments on the motor of the machine to make for smoother operation. On most clutch motors, below the motor, you will find a wing nut attached to a long screw.

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

This wing nut regulates how fast the motor will engage when you step on the treadle. If it is screwed in tight the machine will start sewing when you just barely touch the treadle. If you will back the wing nut off a bit, the machine will be easier to control.

T H E B R A K E

The clutch part of the motor is also equipped with a brake. It is between the large round plates that move together when you press on the treadle. When you turn the wheel by hand, it will turn easier, if you press down slightly on the treadle to release the break.

If your machine keeps sewing after you relax your foot on the treadle, either the brake pad is worn out or the clutch pad needs to be moved closer to the brake pad. This is fairly simple to replace, but motors are made so many different ways, it is best to check with the manufacturer of the motor on your machine. If you can't do this, contact me to see if I might have a specification chart for your motor.

On the old clutch & motor assembly, the brake is a piece of leather belting hammered into a groove on the clutch plate.

A D J U S T I N G T H E B E L T

If your machine belt is too loose or too tight, the machine will not sew right.

When the belt is adjusted properly, you should be able to pinch the belt together in the center and the two parts should just barely touch. You will be much better off to use a narrow gauge V-belt on your Satin Stitch machine than a leather belt.

FINDING THE RIGHT V-BELT

Since there is no adjustment for the belt, you will probably have to make several trips to the auto parts store before you get the right size. Just put up with the insults and snickers from the counterman until you get the belt that is exactly the right length for your machine. Chances are, you will never have to go through this again, at least for this particular machine.

If you decide to change all of the belts on your machines to V-Belts, you might try going to several different auto parts stores . . . you will see, I know of what I speak when you venture out to purchase a belt!

LEATHER BELTS

Leather belting is made of raw hide and is just about as expensive as V-Belts. Cut the strip of belting to the right length with a pair of "BELT PLIERS."

Punch a hole in one end and insert a "BELT CLETE." Put the belt in place and hold the two ends together to see where to cut the other end. Cut it and punch the hole with the Belt Pliers. Connect the two pieces with the clete, making sure the clete opening is on the inside. Put the belt on the motor pulley then onto the wheel of the machine.

Leather belts will stretch with use and you will need to shorten a new belt after about a week. The belt will last about six months to a year before it breaks. V-Belts are better!

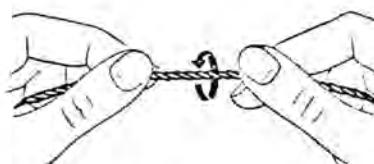
NEEDLES & THREAD

Needles for the Singer 107 W 102 machine is catalogue number 1901. They come in sizes 7-8-9-10-11-12-14-16-& up to size 25.

Needles can be purchased from Singer or from Troy Thread Co.

Thread used on this machine must be left twist. This is thread wound with the twist from the right to the left.

You can check the twist of the thread by holding it in both hands, between your thumbs and first fingers. Twist the end of the thread to the right, if it winds tighter, it is right twist thread. If it un-winds, it is left twist.



Size 0000 Mercerized thread is generally used for monogramming. With this thread, use number 11 needles.

Rayon 00/3 thread is used for small logos, emblems and when doing jacket backs & other work. With 00/3 thread, you will find number 11 needles also work best.

When using lighter weight thread, use the smaller needles. Larger thread & larger needles can be used when you want to produce special effects.

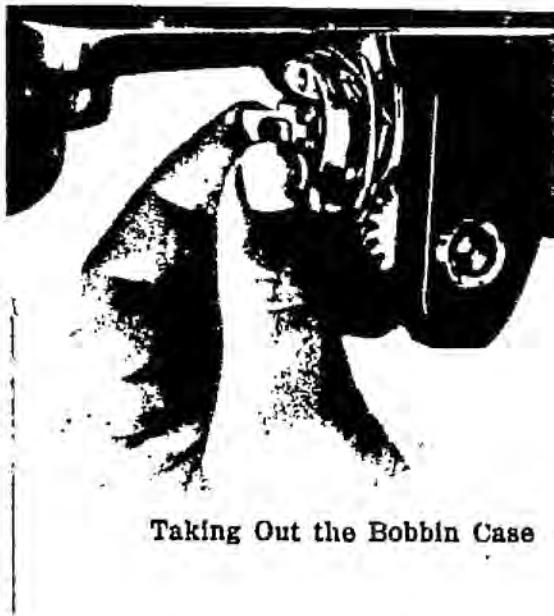
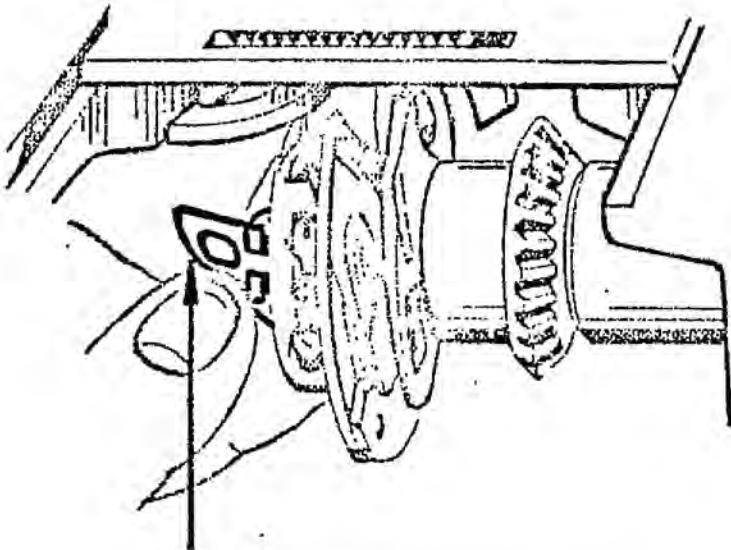
When you use needles larger than size 14, you will have to move the hook back away from the needle. How to do this is explained in the chapter on setting the hook.

Thread made for the Chain Stitch machines is right twist. It can not be used on the Satin Stitch machines straight from the cones . . . but, if you re-wind it onto spools, it can be used.

REMOVING THE BOBBIN

Reach under the bed of the machine, with the thumb & forefinger of your left hand, open the latch with your forefinger & lift out the bobbin case. (see diagram on the following page.)

While the latch remains open, the bobbin is locked into the bobbin case. When the latch is released, the bobbin will fall out into your hand.



Taking Out the Bobbin Case

WINDING THE BOBBIN

The bobbin winder should be fastened to the table with it's drive pulley in front of the belt on the machine. When it is engaged, the pulley should touch the belt. When the proper amount of thread has been wound onto the bobbin, the pulley will disengage automatically.

To wind a bobbin, pass the thread from the holder above the thread stand (1) down through the thread guide (2) then under & between the tension disk. Place the bobbin on the winder spindle & push it on as far as it will go.

Wind the thread around the bobbin several times. Push the pulley against the belt, it will lock in place. Turn on the power & press on the treadle.

When you remove the first bobbin, start winding another. The machine will wind it as you are sewing. When the first one runs out, the second will be ready for use.

ADJUSTING THE BOBBIN WINDER

If the thread does not wind evenly on the bobbin, loosen screw "A" & move the bracket to the right or left as needed. Tighten the screw.

The amount of thread wound onto the bobbin is regulated by screw "B." To wind more thread onto the bobbin, turn the screw inward. To wind less thread onto the bobbin, turn the screw outward.



THREADING THE BOBBIN CASE

(See diagram on following page)

Hold the bobbin between the thumb & forefinger of your right hand. The thread should be leading on top, from the right to the left. (figure 1)

With the left hand, hold the bobbin case with the open side facing you & with the tension spring at the top. Place the bobbin into it. (figure 2)

Pull the thread to the right, into the first slot under the tension spring. (figure 2)

Pull the thread under the tension spring & into the second slot in the edge of the bobbin case. (figure 3) Then pull the thread between the bobbin & the bobbin case, then into the delivery eye.

PUTTING THE BOBBIN CASE INTO THE MACHINE

Open the latch with your left hand. Place the bobbin case onto the bobbin spindle on the hook assembly under the machine, with the delivery eye to the top. Push it on as far as it will go and release the latch. The bobbin case is locked into place.

MAKE SURE YOU ARE USING THE CORRECT BOBBIN CASE

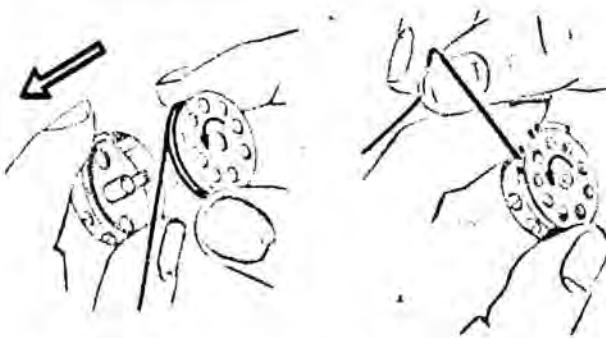
Many times I have had people complain about continual thread breakage on their 107 W 102 machine. Generally, I find they are using the wrong bobbin case.

The bobbin cases for the Singer Zig Zag Machines look the same & they will fit in the 102. They will even work at low speeds. But . . . when you speed up, they start breaking the thread.

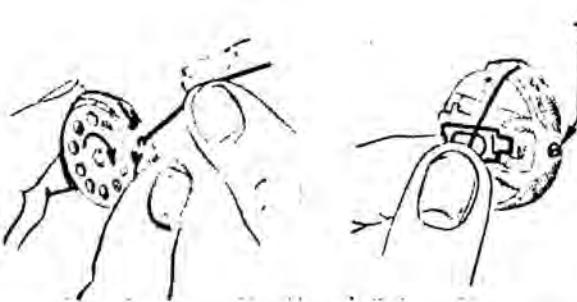
The correct bobbin case for the Singer 107 W 102 Machine is 224418. Be sure you are using the right one.

BOBBIN THREADING DATIGRAM

Hold the bobbin between the thumb and forefinger of the right hand, the thread drawing on top from the right towards the left.



With the left hand hold the bobbin case open side up, the tension spring being at the front and place the bobbin into it.



Then pull the thread towards the left into the slot in the edge of the bobbin case draw the thread under the tension spring and into the second slot in the edge of the bobbin case; then pull the thread between the bobbin and bobbin case and into the third slot, in the edge of the bobbin case, then into the delivery eye.

B O B B I N C A S E S T O P

The second cause for continual thread breakage is using the wrong bobbin case stop. This is the little finger attached to the machine behind the bobbin case, it holds the bobbin case in place. The correct one for the Singer 107 W 102 machine is 224311.

T H R E A D I N G T H E M A C H I N E

The Singer 107 W 102 Machine is threaded in a special way, (see diagram on page 36)

Without the diagram, it would be almost impossible for anyone to figure out how to thread this machine.

Run the thread from the thread wind-off above the cone on the thread stand to the thread guide on the top center of the arm of the machine. Put the thread into the bottom hole then into the top hole.

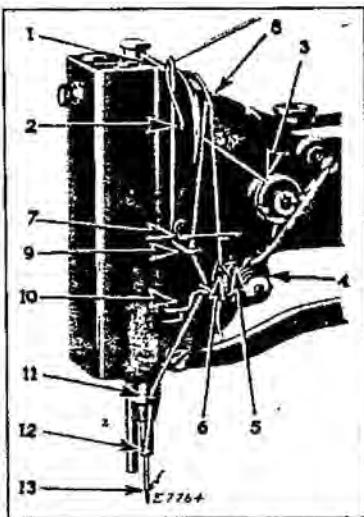
From here, go over to the hole at the top of the face plate. (1 on the diagram.)

From there to the small hole in the casting (2). Go to the right & place the thread between the plates of the THREAD CHECK CONTROLLER (3). From there, down between the tension plates of the TENSION (4). Be sure to get the thread into the hook on the tension disk (5). Then from the spring (6) behind the bracket (7). Up to the eyelet in the end of the TAKE UP LEVER (8). From there, down behind the bracket again, and into the AUXILIARY TAKE UP (9). Through the WIRE THREAD GUIDE (10). Then into the thread guide at the lower end of the needle bar frame (11). From there into the thread guide slot at the bottom of the needle bar (12). Then into the eye of the needle from front to back. Draw at least six inches of thread through the needle before you start sewing.

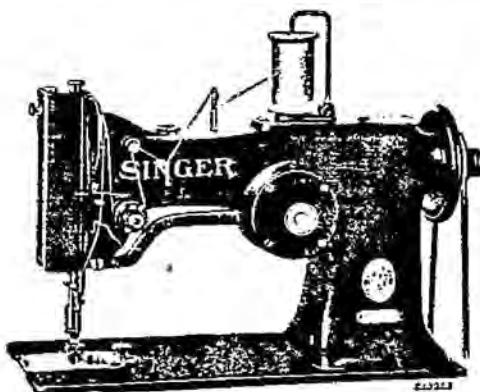
To make it easy to see to thread the needle, place a piece of white material or paper on the machine under the needle. You can see the hole much better.

THREADING DIAGRAMS

SINGER 107 W 102



SINGER 107 W 1, 3 & 5, 107 G 201 - 203



A SPECIAL ADJUSTMENT FOR THE SINGER 107 W 102

On the back of the machine, at the top, above the width adjustment, (see diagram page 38) you will find a large thumb nut at the top of a lever.

When you pull the thumb nut back, the lever will move either to the left or the right. Let go of the nut and the lever will be locked into the hole to the right or left of the center hole.

When the lever is set on the right, the machine will make a stitch that will only widen to the right when you work the knee lever. When you move the lever to the left, the machine will only widen the stitch to the left of center when you work with the knee lever. When the lever is set in the center, the machine will widen equally, on the left & right of the center. (see diagram page 38)

This special adjustment is used to make scallops for edging on pillow cases, sheets & on towels. With practice, you can do many other decorative borders.

SINGER 107 W 101

This adjustment was improved on the 107 W 101 Machine. A feed mechanism & foot was added to this model. In addition, this machine is equipped with additional parts on the back. These parts allow the operator to insert special cams so the machine will automatically make scallops & other styles of single line embellishments.

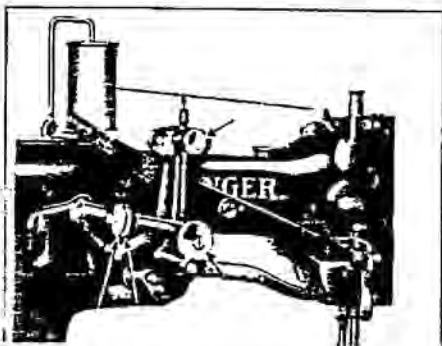
The foot & feed dogs can also be removed from the 107 W 101 & it will then do monogramming the same as the 102.

SINGER 107 W 100

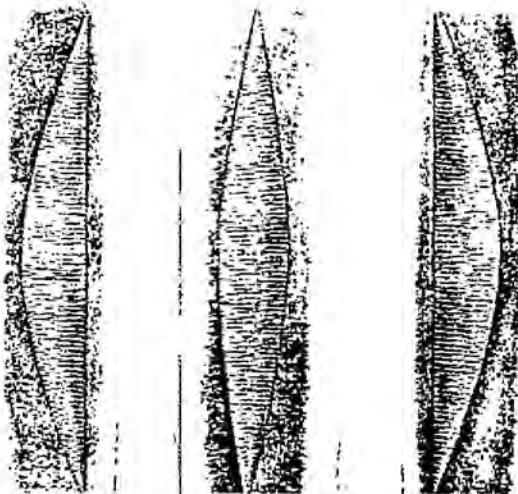
The Singer 107 W 100 Machine is exactly the same as the 102, except it has feed dogs & the foot. To do monogramming & other Satin Stitch work on the 100 or 101, the feed dogs & foot must be removed for the embroidery hoop to move freely.

VARIABLE STITCH EQUALIZER

This adjustment is on all three models (100-101-102) of the Singer Satin Stitch Machine. For doing regular work, the lever plunger should always be in the center hole in the bracket.



WORK PRODUCED
IN EACH OF THE
THREE POSITIONS



HOW TO REGULATE THE WIDTH OF THE ZIG ZAG

The width of the zig zag, lateral vibration, of the needle is regulated in two ways.

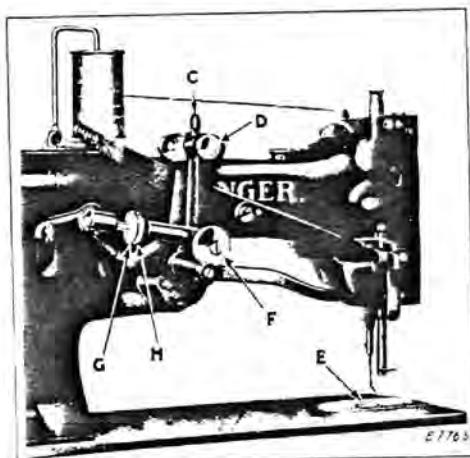
1. By locking the large locking nut (F on diagram page 32) in place as you work. You will find numbers on the NEEDLE VIBRATOR REGULATING LEVER. These do not relate to inches or meters . . . there are numbers from 1 to 4 . . . , the full stroke width is about 3/4 inch. IT WOULD SEEM, if you set the indicator on 1, the width would be $\frac{1}{4}$ of the full stroke, and when set on 2, the width would be $\frac{1}{2}$ of the full stroke. THIS IS NOT THE CASE! I can not find anything in any Singer Book that tells what these numbers do relate to! Just learn where you need to set your machine to produce the width you want.
2. By leaving the large locking nut un-locked, you can adjust the width of the stitch, as you work, by using the knee lever located to the right of your right knee.

USING THE KNEE LEVER

It takes practice to learn to use the knee lever, but you will find there are things you can not do without it. Spend time learning to use it, it will improve your artistic ability. When you have practiced to where you have gotten pretty good with the knee lever, try doing some "Rickshaw Style" (oriental type) lettering. If you can do this style to look right, you will be able to do anything.

Later on in this book, I will teach you how to do "EMBROIDERY MACHINE CALLIGRAPHY." Once you learn this, you will find, most lettering styles, including fancy scripts & old english styles can be done beautifully with the stitch width locked in place.

BACK VIEW OF MACHINE
SHOWING ADJUSTMENT LEVERS



USING A WIDE STITCH

Most of the Industrial Satin Stitch Machines will make a stitch between 1/2 inch and 3/4 inch wide.

Very seldom will you ever use a stitch the full width. Even when I do lettering that wide, I outline it with about one third the width of the letter on each side, then fill it in with stitching down the center. When you do use the wide stitch, it tends to pucker and it does not look as great as you might think it would. Sometimes I have done large filled in areas with a wide stitch, but I overlap the stitching so it will not pucker & the fill will be more evenly distributed.

FILLING IN LARGE AREAS

When filling in large areas, you will find the work will look best if you first fill the area going with the material turned horizontal with a zig zag spaced farther apart. Then turn the material vertical and fill in with closer spacing. Overlap the stitching as you work.

T E N S I O N S

Ordinarily, for zig zag stitching, the upper thread & bobbin thread require very little tension. Your bobbin tension should be set so that none of the bobbin thread is pulled to the top of the material.

The top thread tension should be set so the top thread shows slightly along the edge of the material when viewed on the reverse side.

If the bobbin tension is too tight, the work will pucker & when you are working on sweaters, you may notice the knit being drawn into the zig zag from the sides.

The tension on the upper thread is regulated by the thumb nut at the front of the tension disk on the end of the tension stud. The tension is the lower part with disk located on the arm of the machine.

Turn the nut to the right to increase the tension & to the left to decrease the tension.

The tension on the bobbin is regulated by the screw in the center of the bobbin tension spring. Turn the screw to the right to increase the tension & to the left to decrease the tension.

A D J U S T I N G T H E A U T O M A T I C T H R E A D - C H E C K C O N T R O L L E R

The action of the Automatic Thread-Check Controller, that the thread passes through just before entering the regular tension disk, is necessary in order for you to work at high speed without thread breakage.

When adjusted properly, the thread is released as the take-up lever is nearing the end of its upward stroke. This would be about 5/8 to 3/4 inch before the take-up lever reaches the top of the stroke.

If your machine does not release the thread early enough, loosen the JAM NUT at the back of the Thread-Check Controller. It is right next to the casting. Screw the bushing inward, toward the right, about 1/8 of a turn at a time, until you get it to the right spot. By doing this, each time you turn the bushing, the spot where it releases the thread will move lower.

If the Thread-Check controller is releasing the thread too soon, turn the bushing to the left. By doing this, the spot where the thread releases will move higher.

Be sure to tighten the JAM NUT to secure the bushing in its desired position.

When the Thread-Check Controller is in proper adjustment, sewing may be done with a far lighter tension on the regular tension disk than would otherwise be possible. This permits you to work at much higher speed. Without the Thread-Check Controller in proper adjustment, the machine would break the thread & bunch up around the hook assembly at high speed.

The Thread-Check Controller also allows you to work with tensions loose enough to prevent puckering. When working with heavier thread, the Thread-Check Controller will need to be adjusted to the best position for the thread you are using. Mercerized 0000 & Rayon 00/3 will work best at the setting where the Thread-Check Controller releases the thread about 5/8 to 3/4 inch before the take-up lever reaches the top of its stroke.

AJUSTING THE THREAD CONTROLLER SPRING

This is the small spring with the loop in it attached to the regular tension.

Its function is to hold back the slack on the upper thread until the eye of the needle nearly reaches the material on its descent.

If this spring is not adjusted properly, too much top thread will be used if the spring has too little tension and the bobbin thread will be pulled to the top of the material if there is too much tension on it.

For more controller action on the thread, loosen the screw in the casting to the right of the tension. Turn the tension stud (the screw all of the tension parts are on) with a screw driver to the left.

For less action, turn the tension stud to the right. Be sure to tighten the screw in the casting when you are done.

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

Another adjustment on the tension as the Thread controller spring stop. This is the metal collar that fits around the part that protrudes from the casting that the tension fits onto.

This stop has a oblong slot in the right side. It is held onto the machine with a screw in this slot. The Thread Controller Spring rest against the stop when the tension slackens on the spring.

When you want a lot of action on the Thread Controller spring, the stop should be set so the spring can go lower. For most monogramming work, you don't need a lot of action on the spring. A lot of action will make the top tension too tight.

The stop should be set so there is some action on the spring, but not enough to (1) pull the bobbin tension to the top. (2) make the zig zag stitching pucker.

If the stop is to high, causing not enough action on the spring, your top stitching will not lay flush on the top of the material.

To adjust the Thread Controller Spring Stop, loosen the screw in the oblong slot. Move the collar (stop) so the screw moves either up or down in the oblong slot, depending on whether you want the stop higher or lower. When you have it adjusted to where you want it, tighten the screw.

OILING THE MACHINE

You will find holes on the machine with little arrows and the word "OIL." All of these places should be oiled about once a week. In addition, all of the moving parts must have a thin coating of oil on them.

Remove the face cover, needle plate, vibrator flange, & top arm cover. Place a drop of oil on all of the parts that move.

Turn the machine back on the hinges and place a drop of oil on all of the moving parts under the machine.

Don't forget to oil the parts on the back of the machine & the holes on the wheel shaft & the bobbin winder.

Put a drop of oil on your finger and rub it around inside the bobbin case.

To clean the machine, use a pastry brush to remove all of the lint that has gathered any place on the machine.

After you have oiled the machine, run it for about a minute, then wipe away all of the excess inside and outside the machine.

The cleaner you keep your machine, the less problems you will have with it.

Don't get the idea that if a little oil is good, a lot of oil is better . . . oil the machine sparingly, if you over oil it, the machine will show you it don't like to be over fed. It will wait its chance and spit the oil back on you when you are working on a white jacket or some other expensive item.

ADJUSTING THE NEEDLE BAR

The needle bar should have two circles engraved around it about $3/32$ of an inch apart. These marks are about two inches up from the needle end of the needle bar.

When the needle is at the lowest downward stroke, the UPPER MARK should be just visible at the under edge of the needle bar frame.

If your needle bar is not at this setting, remove the front face cover. At about the center of the needle bar frame, you will find a square part that the needle bar goes through.

In the front of this part, you will find a set screw. Turn the wheel by hand until the needle bar is at the lowest downward stroke. Loosen the set screw and move the needle bar up or down until the top mark is just visible under the edge of the needle bar frame. Tighten the set screw.

Some machines have needle bars without the circles. This is not the correct needle bar for the machine. I would prefer that you call Singer & order the right one. (224317) But . . . lately, people have ordered needle bars from singer and received needle bars without the marks.

ADJUSTING A NEEDLE BAR WITHOUT THE MARKS

Turn the wheel by hand until the needle bar is at the lowest point. Now, keep turning the wheel until the needle bar rises $3/32$ of an inch. If the hook is not directly behind the needle at this setting, advance to the next chapter and time the hook before you change the needle bar setting.

If the hook IS directly behind the needle, the eye in the needle should be $1/16$ inch below the hook.

If the eye in the needle is not 1/16 inch below the hook, loosen the set screw in the needle bar frame and move the needle bar up or down to the correct position. Tighten the set screw.

R E P L A C I N G T H E N E E D L E

The needle has a long groove in the front and a conclave section at the eye on the back. To replace the needle, loosen the set screw in the back of the needle bar. Remove the old needle. Put the new needle into the hole and make sure it goes as far up into the hole as possible. Next, be sure the long groove is in front and eye is aimed directly toward you. Tighten the set screw.

T I M I N G T H E H O O K

To check the timing, Press your foot slightly on the treadle to release the brake. Turn the wheel by hand until the needle bar lowers to the lowest point. The top circle on the needle bar should be visible at the lower edge of the needle bar frame.

Now, KEEP TURNING THE WHEEL until the LOWER MARK is just visible at the under edge of the needle bar frame. With the needle bar in this position, the point of the hook should be directly behind the needle.

If the hook needs to be timed, DO NOT loosen the set screws on the HOOK DRIVING GEAR on the HOOK DRIVE BUSHING in front of the HOOK!

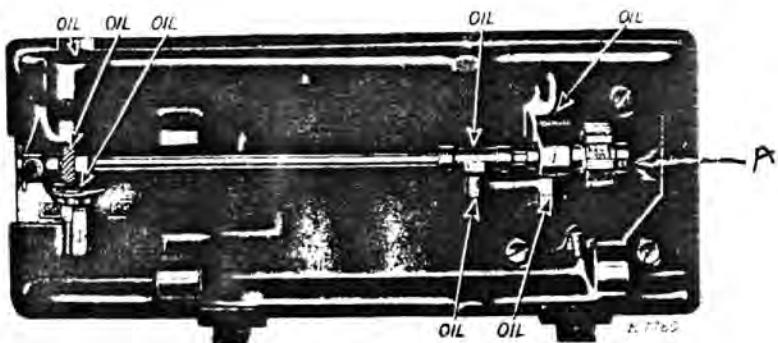
Many mechanics time the hook this way . . . this can cause major damage to the machine!

One of those set screws MUST be set on the flat part of this bushing. If the gear is turned on the bushing, the screw will not be on the flat part. As the machine is used, it will cause the bushing to wear against the hole in the casting. This will eventually wear into the casting & the machine will be DAMAGED BEYOND REPAIR!

To make sure your machine is not in danger, remove the screws ONE AT A TIME. Be sure one of them is on the flat spot on the bushing. If not . . . remove both screws. Move the gear so the screw on the right is on the flat spot. Replace both screws. Now you can re-time the hook using the following directions.

TO CORRECTLY TIME THE HOOK, barely loosen the two set screws on the COLLAR at the RIGHT END of the HOOK DRIVING GEAR SHAFT. This is part "A" on the diagram of the base of the machine shown below.

With the set screws in the COLLAR loosened, Turn the wheel by hand, until the needle bar lowers to the lowest point, then raises until the LOWER CIRCLE on the needle bar is just visible under the needle bar frame. Hold the wheel with your right hand so it can not move. Turn the hook with your left hand until the point is directly behind the needle. Tighten the set screws on the COLLAR. Make sure the collar stays FLUSH on the end of the driving gear shaft.



When working with very thin material, you may need to time the hook slower. That would be just before the point of the hook reaches the needle. On very heavy material, you may need to time the hook just to the left of the needle.

Any time you move the hook, be sure the needle does not hit against any part of the hook when you set the zig zag on the widest setting.

S P E C I A L I N S T R U C T I O N S

All timing adjustments must be made ONLY when the lateral motion (zig zag) is set for straight stitching.

A D J U S T I N G T H E D I S T A N C E B E T W E E N T H E N E E D L E & H O O K

When working with 0000 Mercerized thread & 00/3 Rayon thread, the hook should be as close to the needle as possible, without touching it. When working with heavier thread & larger needles, the hook will have to be moved back from the needle. If the machine is dropping stitches, the hook may be too far away from the needle.

If the machine keeps breaking the thread, the hook may be too close to the needle.

To change the setting, loosen the set screw in the casting just to the left of the HOOK SHAFT BUSHING. You will find another set screw just below the HOOK SHAFT BUSHING. (see diagram below)

Carefully move the bushing (and hook) either closer or farther away from the needle. Tighten the set screws.



THE ECCENTRIC STUD

The Eccentric Stud is the large screw at the end of the Needle Bar Frame Pitman. This is the long lever that extends from the center of the machine to the lower end of the needle bar frame.

The Pitman is attached to the needle bar frame with the ECCENTRIC STUD. It is locked in place with a set screw just to the right side.

If you remove the ECCENTRIC STUD from the machine, you will find it has a bulge on one side.

In order for the machine to work right, THE BULGE MUST BE FACING DOWNWARD & THE SLOT IN THE ECCENTRIC STUD MUST BE STRAIGHT UP & DOWN.

Some Singer manuals tell you . . . " If the needle does not enter the opening in the plate exactly in center position, loosen the set screw on the right & turn the ECCENTRIC STUD to bring the needle bar into the desired position."

IF YOU DO AS SINGER TELLS YOU . . . you are putting the lateral motion of the needle bar out of timing.

Many operators get the ECCENTRIC STUD off center by turning screws when they don't know what the screw is there for. I have even found machines that had the ECCENTRIC STUD installed upside down.

This is a very simple thing to check. Just remove the ECCENTRIC STUD & replace it as I told you it is supposed to be . . . BULGE FACING DOWN & SLOT STRAIGHT UP & DOWN.

Please . . . don't be afraid to do this, it is very important in making your machine work properly.



DIAGRAM SHOWING THE
ECCENTRIC STUD & ITS LOCATION



CHECKING & CORRECTING
THE LATERAL MOTION OF THE
NEEDLE BAR (ZIG ZAG)

The lateral motion of the needle bar should terminate as late as possible, just before the needle enters the material.

By this, I mean . . . the needle bar when set on the widest stitch, must have completed moving to the right or left BEFORE IT ENTERS THE MATERIAL. If the machine is not set so the machine does this, it will be almost impossible to get the tensions set correctly. The machine will pull one side of the knit into the stitching when working on sweaters. You will have continual thread breakage. You will not be able to prevent the work from puckering.

The machine can even damage materials like satin or tackle twill when the lateral motion is not set correctly.

To check your machine . . . remove the thread from the needle. Set the width on the widest stitch & lock it in place. Place a piece of white paper under the needle & turn the wheel by hand . . . don't let the paper move. As you turn the wheel, watch the needle. It should go down into the paper then raise from the same hole. If the machine makes a slit when it enters the paper or when it comes out, the timing is off.

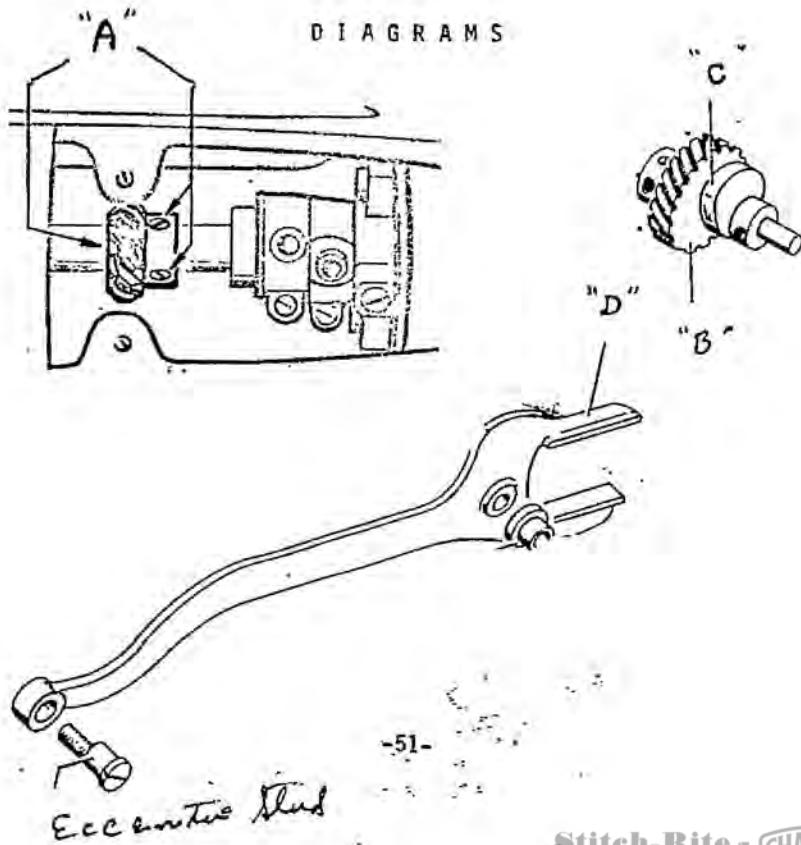
In the diagrams below . . .

"A" is the Needle Vibrating Pinion.

"B" is the Needle Vibrating Gear.

"C" is the Needle Vibrating Cam.

"D" is the Needle Bar Frame Pitman.



The machine makes the zig zag stitch by the wheel turning the Needle Vibrating Pinion (gear), located on the Arm Shaft, turning the Needle Vibrating Gear, located below it.

The Needle Vibrating Gear turns the Needle Vibrating Cam That fits into the "forked" end of the Needle Bar Frame Pitman.

The Triangle shaped Needle Vibrating Cam makes the Needle Bar Frame move from the right to the left.

With the stitch set on the widest stitch, turn the wheel by hand and watch how the parts work. Now, watch the needle as it raises and lowers.

The needle should be making a PERFECT ARCH as it raises and lowers. When I say PERFECT, that is exactly what I mean. Any deviation as the needle moves from the right side then up and moves to the left, then from the left side then up and moves back to the right, means the timing is off.

To time it properly, first take a good look at the Needle Vibrating Cam. It looks like a triangle at first, then when you look closer, you will find it is actually an "arrow."

It has one shorter side of the three sections.

Set the width on single line stitching. Turn the wheel by hand until the needle raises to the highest point and the short section of the Needle Vibrating Cam is facing the curved part in the Needle Bar Frame Pitman Fork. The contour of the Cam should match the contour of the fork at this setting. If it is off just a slight amount, the machine is out of time.

Loosen the screws in the Needle Vibrating Pinion (gear) on the Arm Shaft. Move the gear back carefully. Position the Cam to where it matches the contour of the fork by hand. Move the gear back in place without letting anything move as you do it. Tighten the set screws.

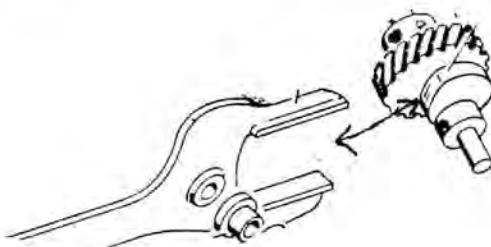
Be sure the teeth on the two gears "mesh" together. Before you tighten the set screws, check to see that the teeth on the Needle Vibrating Pitman Gear are aligned directly above the shaft running from the front to the back of the machine directly below it.

Now set the width at the widest stitch again. Recheck everything to be sure you have set the lateral motion correctly. Even the best mechanics may have to re-do this several times before they get it right. If the gears are meshed together just one tooth off, the timing will be off.

Spend a lot of time getting this right . . . because, you will be amazed at the difference in the way your machine operates when it is set right. You will be able to do script monograms at top speed and feel like you are just watching the machine do the work.

Once you get the timing on this set right, tighten those two screws on the Needle Vibrating Pitman gear as tight as you can get them. Call in your "weight lifting neighbor" to get them even tighter. They can loosen as the machine is used and get out of time again if you don't get them tight.

D I A G R A M
SHOWING THE RELATION BETWEEN THE CAM & FORK



WARNING ABOUT DOING YOUR OWN REPAIRS

Most repairs on the embroidery machines are not difficult to a person who is mechanically inclined. If you follow my instructions EXACTLY, you shouldn't have any problem.

But . . . some people are not mechanically inclined & they have a problem following written instructions EXACTLY. They try to "Speed Read" the instructions, then they can't understand why the machine don't work.

Read over the instructions several times and look at each part carefully. Do the repair in your mind before you pick up a screw driver. If your not completely sure you know what you are doing . . . DON'T DO IT ! ! !

It is much cheaper to pack up the machine & call U.P.S. and send it to Artistic Touch to be professionally repaired, than to try to repair it yourself then call a local mechanic to try to straighten it out by using guess work.

I give you all of these instructions so you can learn to do the repairs yourself and do them right and save money, but if you screw up the machine by doing them wrong, at least send the machine to us to be done correctly, or be sure your mechanic knows what he is doing.

Many people use the information in my books to check what mechanics are doing as they work on their machines. If you will study the book so you just know in your mind how to make a repair, you can prevent amateur mechanics from making costly mistakes.

Don't forget, very few industrial sewing machine mechanics know anything about the embroidery machines. Are you willing to pay someone while they repair your machine by guess work? We get enough of that with Doctors & Lawyers "Practicing." Get a mechanic that knows what he is doing!

RULES OF ETIQUETTE FOR MONOGRAMMING

Now that you have learned about the machine & started practicing, there are other things you should know in order to operate a successful embroidery shop. One of those things is being able to answer questions that your customers may ask. Anybody can make up the answers as they go along, but . . . as Old Abe Lincoln said, "You can fool some of the people all of the time and all of the people some of the time, but . . . you can't fool all of the people all of the time!"

If you don't know what you are talking about, it is best to keep your mouth shut. Find out what the answers are before you start answering these questions.

Emily Post made the "Rules of Etiquette" regarding monogramming. Many people know what those rules are. They still apply even though things are more lax in this day & age.

As I write about different types of monograms and where they are used, I will give you the Rule of Etiquette regarding the use & placement.

Anytime there is a larger letter used in a monogram, that letter is the initial of the SURNAME, no matter whether it is in the center or on either end.

Monograms on household items, such as sheets, pillow cases, towels & other kitchen items are monogrammed with the wife's initials. Those consist of the initials of her first name, then her maiden name and her married name. The initial of her married name is the prominent initial.

On personal items, a woman's initials consist of her first name, her middle name & her surname. When she gets married, her surname is then her married name.

C U S T O M E R P R E F E R E N C E

Don't volunteer information unless you are asked about the rules of etiquette. If your customer wants something done a certain way, do it the way they want it.

If your customer wants names on towels instead of initials, that is acceptable nowadays.

If your customer wants half of a set of towels done with her initials and the other half done with her husbands initials, that would have been considered un-sophisticated back in the twenties, thirties, forties & fifties. Now, it is quite acceptable. Don't forget to charge extra though! (you have to make an extra set of patterns.)

Any combination of colors is acceptable now. In the old days, believe it or not, it was unthinkable to put blue & green together and heaven forbid . . . red & orange!

You will have many strange request from customers. Try to mind your own business, don't be overly curious! I have monogrammed many sayings on things that I wonder to this day what it meant. One I still wonder about . . . "Sit at my feet, I think your so neat!" Hummmmm . . .

I figure, so long as it is not obscene, it is really none of my business.

One gentleman carried on a romance with poetry embroidered on fancy lace handkerchiefs for almost a year. He came in with a new poem about once a month and was charged \$35.00 each to have them embroidered. Finally, Ben asked Carol to marry him on one of the handkerchiefs. Now Ben has Anniversary Handkerchiefs embroidered for Carol and Carol has everything in the house monogrammed. If I had started asking questions, I could have lost a very good customer!

Once, I have broken this rule. I had a person come into the shop wanting me to embroider emblems for a well known, but not very popular, or well liked organization. I did

not care to do work for this organization. So . . . my price on embroidered emblems suddenly, had a tremendous increase. They took their business someplace else!

This may be the best way to handle the situation when somebody wants you to embroider something you don't want to do.

MONOGRAMMING ON PANTOGRAPH MACHINES

Transferring designs to knit material & making enlargements & reductions of patterns used to be a difficult process. (this is easy now) This was the main reason the pantograph tables were invented.

On these machines, the design is not marked on the material in any way. You follow the design by using templates of the letters, supplied by the machine manufacturer, or you can draw the design on paper & follow that.

The design is placed on the desk in front of the machine in the "stencil frame guide."

The item to be monogrammed is hooped, then placed under the needle of the machine. Then it is locked in place with the "pantograph clamping arm."

BE SURE, the needle is positioned in the EXACT CENTER of the area where the monogram is to go, & the stylus on the "tracing arm" is positioned at the EXACT CENTER of the design.

Follow the design with the stylus on the tracing arm, while pressing on the foot treadle to make the machine sew. The machine will sew the design or monogram, while you concentrate on following the design.

The stitch width can be set at a predetermined width, or the operator can use the knee lever to make the thick & thin lines while sewing.

When using the knee lever, follow the letters on a monogram design with the stylus positioned in the center between the thick sections of the letters.

One of the original Meistergram Tables, the M-60 with a Singer 206 SV 1 Machine, had a lot of features that were pretty nice. I have wondered why Meistergram has never incorporated them into any of the newer machines.

The M-60 had a little light in the end of the stylus, called the "optic beam", instead of the pointed stylus. It was kind of interesting to follow the design with the little light.

Another interesting feature was . . . the machine head was placed in a turntable!

With this turntable, the machine could be turned on an angle. Then the article to be monogrammed was clamped into the clamping arm, BUT . . . the garment was placed so it was still lined up straight with the operator, even though the machine itself was turned on the angle & locked in place.

You had to be very careful to line the work up correctly, it took some thinking on the operators part, but . . . if you did it right, you could come very close to doing "CALLIGRAPHIC MACHINE EMBROIDERY." I will teach you how to do this later on in the Book.

The idea of the turntable was a good one, but I can understand why it was dispensed with. It took a lot of figuring to get the finished product to come out looking right.

Operators who spent the time to really learn to operate the machine, could do some really beautiful work. And, operators who didn't spend the time to learn the machine & really understand the principal of how it worked, could make messes that were unbelievable!

I can imagine that Meistergram had a lot of difficulty trying to teach people the principal of this machine.

I have a lot of difficulty teaching people that the same principle can apply to any machine that will do a zig zag stitch . . . all you have to do, is pay attention & learn how to turn the work to the proper angle to produce the effect you want.

We will go into this principle in detail in the chapter on "CALLIGRAPHIC MACHINE EMBROIDERY." This can be done on any machine that will do a zig zag stitch . . . even domestic machines.

GOOD FEATURES OF PANTOGRAPH MACHINES

You don't need to transfer the design to the material, you just follow the design with the stylus.

You don't need to draw reductions & enlargements of a monogram design to do towel sets in different sizes. Just draw one size, then the machine can be set to either enlarge or reduce the design when it sews it on the article to be monogrammed.

Big fancy pieces of equipment with flashing lights & all kinds of buttons to push, impress customers.

DRAWBACKS TO PANTOGRAPH MACHINES

It takes time to place the garment in the clamping device and line everything up correctly. An experienced operator on the Singer 107 W 102 machine will have two or three monograms done in the same time it takes to place one garment into the clamping device on a pantograph machine.

Since you are following the design on the desk below the machine and the machine is sewing on the garment, it is

difficult to move the stylus and keep a steady speed with the foot treadle so your stitching will be evenly spaced.

It is next to impossible to go over the letters a second or third time to make the stitching thicker.

Once the garment is clamped into the clamping arm, you can't turn the material to make a cross bar with the stitching going vertical instead of horizontal. (Yes, it can be done by taking the garment out of the arm and turning the hoop . . . but it takes more time than it is worth!)

You can not do "jump-stitch" work like on the old fashioned treadle machines. (you can on hand-operated machines.)

The stitching is always horizontal . . . you can not move the hoop in different directions to get different effects while you are working.

When working on knit materials, when you work direct , the operator can see where the stitching is going. On the pantograph machine, many times, the stitching will cross over the ribs of the knit instead of following them. This makes a sloppy look especially when doing block letters.

Although there are drawbacks to the pantograph machines, they do have some advantages, and you can use the machine without using the pantograph part. Just slide the desk in under the machine as far as it will go and learn to do the work direct on the machine.

By learning to work direct on the machine, you will find you are a better operator even when you do use the pantograph.

Another advantage to the pantograph machine that I forgot to mention, is almost anyone can learn enough about

operating them in a short period of time to do work that is passable.

If you just want a small monogram department in a department store or cleaners, and you don't plan on building a "CUSTOM MONOGRAMMING & EMBROIDERY SHOP." Then a Pantograph machine will probably serve your purpose.

LEARNING TO WORK DIRECT ON THE MACHINE

By working direct, I mean . . . the operator moves the embroidery hoop with the article to be embroidered under the needle with their hands.

The operator can see exactly what the machine is doing at all times and they can turn the material in any direction they desire while they are sewing.

There are many advantages to working direct as you will see in the following chapters.

MAKING PATTERNS

Always try to have your work look as professional as possible. Many things can be done free-hand, but most of the time, it is best to have a design to follow.

The Artistic Touch Lettering Book & The Artistic Touch Monogram Book has just about every style of lettering & every style of monogram you will ever need. They also have many small designs & flowers & other things. The designs in these Books are a collection that took me over forth years in the business to acquire. By putting everything into these Books, I have eliminated five boxes filled with scraps of paper with designs drawn on them. Just having everything in one place so you can find it, is worth the price of the Books.

After you draw or trace the design, then you have to figure out how you are going to transfer it to the material so you can embroider it. This can be done in several ways . . . We will discuss them in the following chapters.

P A T T E R N S F O R S H I R T P O C K E T S

On close woven material, when you are just doing one item like shirt pockets & handkerchiefs, you can draw the design right on the material . . . but then, you may not get it centered right & mess up the garment.

A better way of doing this is to draw or trace the design onto tracing paper first. Then turn the paper over and trace the design onto the back of the paper. Lay the pattern on the article to be embroidered with the design in the right place. Hold the paper so it can't move, then erase the top drawing. The design will transfer to the material below so you can follow it. On dark colors, use a white marking pencil.

When you have several shirts or handkerchiefs to do with the same monogram, you should make a "pounce pattern" & stamp the design onto them. This method will be explained later on.

P A T T E R N S F O R K N I T M A T E R I A L

When I started operating the Satin Stitch Machine, the best way to transfer the design to knit material was to draw the design onto thin tracing paper. Hoop the sweater with the backing material, then place the paper with the design inside the hoop where the monogram is to go.

Set the machine to do straight stitching. Follow the design by sewing through the paper with the single line stitching.

Trim away the threads, then pull the paper away. The design is marked on the sweater for you to follow with the zig zag stitching.

MAKING PATTERNS ON SOLVEY (SOLUBLE PLASTIC TOPPING FILM)

The best method I have ever found for making patterns for monogramming is by using "Solvey" to mark the design onto. This is a clear plastic film that will dissolve in water.

This is a product that came out several years ago. it is available from Troy Thread Company in Chicago.

You mark the design on it the same as you would on tracing paper, except . . .

Mark the design with a "Lith-O-paquer" marking pen. These are available from screen printing suppliers or art stores. They are available in either red or black. The thread will not pick up the color from these pens.

Place the sweater in the embroidery hoop, with the backing material on the back & the Solvey on the top.

There is no need to pre-mark the design with the machine. Just go ahead & monogram the design with the stitch set as you want it.

When you have finished, remove the hoop & the Solvey will break away from the stitching, just leaving the monogram.

Small pieces of the Solvey can be removed by placing a piece of masking tape over the spot & pulling it away. Any that is left in, will disappear when the garment is washed or dry cleaned.

USING SOLVEY ON TERRY TOWELS

Using Solvey when doing Satin Stitch Monogramming on terry towels is a real time saver. It holds the terry loops in place so the stitching will cover easily. Without using Solvey, you would need to go over the monogram several times.

ADDING "FINESSE" TO YOUR WORK

Although it is possible to do most monograms holding the material in only one position without turning it, it takes only an extra second to turn the hoop to put the cross-bar on some letters, with the stitching running vertical instead of horizontal. (This can't be done on the pantograph machines.)

When doing flourishes on the sides of some monograms, they can be done by using the width locked in place. But, they will look much better if you use the knee lever to add "Finesse."

E X A M P L E S

Flourish to the side of
a diamond shape monogram.

Locked-in with Finesse



Flourish to the side of
a round shape monogram.

Locked-in with Finesse



Fleur-de-lis to the side of
many styles of monograms.

Locked-in with Finesse



MAKING ENLARGEMENTS & REDUCTIONS FOR MONOGRAMMING

In the chapter on Pantograph Machines, I told you one of the reasons the Pantograph Machine was invented, was because of the need for several sizes of the same design when monogramming towel sets & other household items.

Enlargements & reductions can be made several ways. Either by using a tool called a Pantograph, that can be purchased at any art store for a very low price. This tool has four pieces of wood or metal joined together at marked points, depending on the size your enlargement or reduction is to be.

When using the Pantograph to enlarge, the original is followed with the stylus on one arm of the Pantograph & the art work is reproduced in the larger size at the opposite arm. A reduction is produced by reversing the process.

Another way to make enlargements & reductions is to use a tool specially made for this purpose. This contains a mirror, light source & lens set up. The art work is placed under the light source & the enlarged reproduction is projected onto the wall so you can trace it. These can be very inexpensive or very costly, depending on the piece of equipment you purchase.

Another very inexpensive way to make enlargements is to draw evenly spaced squares over the original art work, then copy the art work, square by square, onto another piece of grid paper with larger squares.

All of the methods mentioned will work, but they are all time consuming. If you are already in the screen printing business, (many of you are) you can make enlargements & reductions with your process camera. This works great, but it is also very expensive when you need an enlargement for just one monogram that you are probably only charging under \$10.00 for the finished product.

COPY MACHINE ENLARGEMENTS & REDUCTIONS

Copy machines that have the capability to enlarge & reduce are available at reasonable prices.

These copy machines have revolutionized the embroidery business. They have taken the time consuming art work out of the business and made the original purpose for using Pantograph machines obsolete.

Enlargements & reductions of any art work can be done in a matter of seconds on these machines. Some only have one enlargement setting (usually 125%) and two reduction settings. (75% & 64%) If you use your head, you can accomplish whatever size you want with these settings.

If you draw the original three inches, the 125% setting will give you a four inch enlargement.

The 75% setting will give you a two inch reduction. Shoot that on the 125% setting and you will have a two & one half inch size. Do some figuring and you can get the sizes you need.

Other copy machines will enlarge & reduce on a sliding scale up to 42% and down to 30%. These make your work even easier, but they are generally more expensive.

I personally think a good copy machine is the second most important piece of equipment in your shop. Of course, the embroidery machine is the most important.

Don't think you can only do enlargements & reductions for monogramming on your copy machine. I have enlarged designs where the original was as small as one inch, up to a three foot wide pattern to be sewn onto a banner. You have to make multiple enlargements to get it that large, but it will work. Making an enlargement this big with the process camera would cost me about \$10.00 worth of film, the copy machine cost me about \$1.00

" CALLIGRAPHY "
MACHINE EMBROIDERY

Start practicing this principle by setting your machine with the zig zag setting about 1/8 inch wide.

Draw your name on a piece of material three times, with the capitol letter about 1 inch high and the lower case letters about 1/2 inch high.

Embroider the name holding the hoop so the name is horizontal to the machine.

Now, embroider the same name, but . . . hold the hoop on a 45 degree angle with the capitol letter in the lower left side of the hoop & the lettering running on an upward angle to the right.

Now, embroider the same name, but . . . hold the hoop on a 45 degree angle with the capitol letter in the upper left side of the hoop & the lettering running on a downward angle to the right.

Now look at the three names and observe how different each of them looks. The thick & thin lines cause completely different lettering styles. The style changes just by holding the hoop on the different angles as you embroider the name.

I suggest, you purchase a good book on "Calligraphy." (fancy writing) and study it. Keep in mind, you are going to do your Calligraphy on the embroidery machine.

All of the same principals will apply. You may not believe me, but . . . anything shown in your Calligraphy Book, can be done on the machine & look just as beautiful.

When doing "EMBROIDERY MACHINE CALLIGRAPHY," the stitch width is ALWAYS LOCKED IN PLACE. Use one width to do all of the strokes that width, trim the work, then change the width, the same as you would change Calligraphy pens, to do the rest of the strokes in the lettering design.

When doing "Calligraphy Work", you will notice, the Calligraphy Book will tell you to hold the pen on a certain angle . . . to translate this information to machine work, this means you must place the work in the embroidery hoop on that angle as you sew.

Even Old English Lettering & very fancy script lettering can be done using this method. For Old English, Hold the embroidery hoop with the line of lettering starting in the upper left side of the hoop & ending at the lower right side. Every stroke in the lettering is done holding the hoop on this angle. You do not turn the hoop.

On the following page, you will find an Old English alphabet. Due to the page size, I can not show it on the angle it should be held to embroider it. The small arrows show the direction to move the work as you are embroidering each letter. "Practice Makes Perfect!"

With all Calligraphy styles, be very careful of your spacing . . . the "air" around the letters is just as important as the letter itself.

All of the lettering styles in the Artistic Touch Lettering Book & the Artistic Touch Monogram Book were designed with Calligraphy work in mind.

ADDING FLOWERS TO MONOGRAM DESIGNS

The floral designs shown in The Artistic Touch Monogram Book can be added to any monogram.

When doing the flowers, turn the hoop in different directions to make it look like a flower. Nothing looks worse to me than floral designs done on the pantograph machines where all of the stitching only goes horizontal.

When you are working direct on the machine, the hoop can be turned to make the flower look like it grew there. Your customers will notice the difference!

CALLIGRAPHY 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 O 1 2 3 4 5 6 7 8 9

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

S A M P L E S
F O R Y O U R C U S T O M E R S
T O C H O O S E F R O M

If you plan on selling monograms & embroidered lettering, you have to supply samples for your customers to choose from.

Try to make this as easy as possible for the customer!

Embroidered samples hanging on the walls is necessary and it adds to the decor of the shop, but . . . don't expect your customers to choose from these samples. They are there to impress people.

Monogram samples actually done on sweaters are nice also, but . . . don't expect your customers to choose the design they want from these either. Going through a rack of sweaters is more than most customers want to bother with. Have a few of these to show placement & what a finished product looks like, but don't go overboard with it.

Customers are most comfortable with a "Counter Catalogue" that they can thumb through.

This catalogue should be done with actual embroidered samples of the monograms in different sizes and different colors and the price you charge should be right there by the monogram. If the customer has to ask for the price on each style, they may just turn around and walk out the door.

My counter has three catalogues. One has the monogram samples done in SATIN STITCH. These are suggested for sweaters, shirts & blouses, sheets & pillow cases & many other things.

The second catalogue has the monogram samples done in CHAIN STITCH. These are suggested for towels, sheets & pillow cases and many household items.

The third catalogue shows the most popular styles of lettering done in several sizes and shown in both SATIN STITCH & CHAIN STITCH.

Price charts are included for each style showing the price for each size done in either SATIN STITCH or CHAIN STITCH.

The pages in the catalogue are pieces of Troylon backed Cotton Twill, cut to size 8½ X 11 inches so they will fit into plastic page protectors.

The walls should have samples of the odd-ball things that you do. Embroidered designs on jacket backs, amusing designs on aprons, some embroidered pictures, some actual towel set samples, if you do CHENILLE, those samples can go on the wall along with duplicates of unusual things you do.

Under the counter we keep The Artistic Touch Lettering Book & The Artistic Touch Monogram Book in case a customer wants something not shown in the Sample Catalogues. These also come in handy when a customer wants a particular design of something like a dog or a bunny, cat, deer, glass of beer, special cross and hundreds of other designs.

The Artistic Touch Sample Catalogues (paper copies) are available to you. You can use these to make up your own sample catalogues. All three are available for \$25.00

If you don't want to do all of the work in making your own sample catalogues, The actual Artistic Touch Sample Catalogues are available. Each monogram & lettering sample catalogue contains over \$1500.00 worth of monograms (retail price) Our prices are included in the books, but can be removed so you can insert your prices.

By having The Artistic Touch Sample Books, you can see exactly how we do each style here at Artistic Touch.

Each book is \$500.00 or all three for \$1250.00 (1989)
(price subject to change without notice. Special order)

USEFUL INFORMATION

WEDDING ANNIVERSARIES

1st year.....	Paper	15th year.....	Crystal
2nd year.....	Cotton	20th year.....	China
3rd year.....	Leather	25th year.....	Silver
4th year.....	Linen	30th year.....	Pearl
5th year.....	Wood	35th year.....	Coral
6th year.....	Iron	40th year.....	Ruby
7th year.....	Wool	45th year.....	Sapphire
8th year.....	Bronze	50th year.....	Gold
9th year.....	Pottery	55th year.....	Emerald
10th year.....	Tin	60th year.....	Diamond

BIRTHSTONES & FLOWERS

<u>MONTH</u>	<u>STONE</u>	<u>FLOWER</u>
January	Garnet	Snowdrop
February	Amethyst	Primrose
March	Bloodstone & Aquamarine	Daffodil
April	Diamond	Daisy
May	Emerald	Hawthorn
June	Pearl & Moonstone	Rose
July	Ruby	Water Lily
August	Sardonyx & Peridot	Poppy
September	Sapphire	Morning Glory
October	Opal & Tourmaline	Calendula
November	Topaz	Chrysanthemum
December	Turquoise & Lapis Lazuli	Holly

WHERE DOES THE MONOGRAM GO?

In this chapter, when I tell you the placement of a monogram & I refer to left or right . . . I mean the left or right side if you were wearing the garment.

SHIRT POCKETS

On mens shirts, pocket monograms should go ON THE POCKET, not above it. Amateur operators place monograms above the pocket because they can't figure out how to put them on the pocket without removing the pocket.

Special small embroidery hoops are made just for this purpose. I like the small spring tension plastic ones.

Mark the design onto the pocket, place the plastic part inside the pocket with about half of it showing above the pocket. Place the spring inside it. Now, turn the hoop so you can get at the area to be embroidered.

If the pocket is a button down type without the flap, put the monogram half way between the right side & the button hole.

If the pocket has a flap, put the monogram on the right side if there is a button hole and in the center if there is no button hole.

COLLAR PLACEMENT

When a monogram is placed on a shirt collar, it is supposed to go on the left side if you were wearing the shirt.

Check to see if the collar has "Collar Stays." If it does, tell the customer the monogram will have to go to the side of the stay, or suggest that the monogram be placed on the pocket or cuff. You can not embroider through the stay & if you remove it, the collar will not look right.

CUFF PLACEMENT

Monograms on shirt cuffs are to be placed on the left cuff. In addition to this, the monogram goes on the end of the cuff with the BUTTON HOLE.

To position the monogram correctly, fold the cuff in half, then in half again. place a straight pin in the center of this section about 1/2 inch from the bottom of the cuff. This is the spot where the monogram should be placed.

On french cuffs, fold the cuff as before, but place the pin ON the fold. Don't forget, on this cuff, the monogram will be placed 1/2 inch up from where the cuff folds up.

Since the cuffs on ladies shirts are made in such a variety of ways, have someone model the shirt for you. Place the monogram where it will be centered above the hand.

EUROPEAN PLACEMENT

Many men like the European Placement. This is half way between the pocket & front button facing, then half way between the bottom of the pocket and the first button below it. (see diagrams on page 69)

LADIES PULL OVER SWEATERS

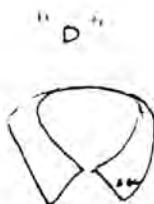
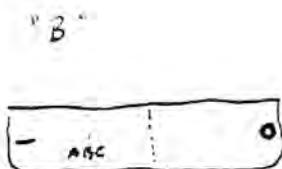
On ladies & girls pull over sweaters, the monogram should go in the center front. (side monograms are acceptable if requested by the customer) It is easy to figure where the center is, but figuring how far down from the collar is something else . . .

You can not really go by the collar, they are too variable. It is best to judge the placement by the arm pit seams.

Lay the sweater so you can see the arm pit seams. Visualize a line across the sweater, now divide the space from that line to the collar in half. This is the spot

EXAMPLES FOR SHIRT
MONOGRAM PLACEMENT POSITIONS

A. Pockets B. Cuffs C. Collars D. European



where the monogram should be placed.

OPEN FRONT SWEATERS

On these sweaters, the monogram will be placed on the left side. There is a different placement for mens sweaters & ladies sweaters.

For mens sweaters, they are placed lower, about 1/4 of the way up from the bottom of the arm pit seam & half way between the center & the sleeve.

On Ladies open front sweaters, place the monogram the same, except about 1/3 of the way up from the arm pit seam. On some sweaters with full cut sleeves, place the monogram 1/2 way up. You want the monogram above the breast line . . . not on it.

Monogram styles that are on an angle look best on open front sweaters, but other designs are acceptable. You might question a lady customer who chooses a fancy script monogram to go on a mens sweater. You & I both know this guy will probably never wear this sweater with that fancy monogram on it . . . I would make some attempt to change her mind. Suggest that most men who choose monograms for themselves pick either the plain block style on an angle, or the Old English on an angle. If she insist that she likes the style she picked, she probably knows the guy better than you do!

I've had people come up with some pretty strange ideas, such as monograms on both cuffs . . . this is considered by most clothing designers to be very "tacky", along with collar monograms on mens shirts.

I have had people insist that a monogram on a shirt pocket be done in 3/4 inch letters, & I even had one lady who had a dozen shirts monogrammed with a three inch script circle monogram above the pocket.

I ask if they are sure that is what they want, & even sometimes tell them what the rules of etiquette are, but if they tell me that is what they want . . . that is what they will get!

MONOGRAM PLACEMENT & SIZES FOR TOWELS

The monogram on Bath Towels should be centered about one inch above the border line. The size should be 4" to 5".

On Hand Towels, the monogram should be centered about 3/4 inch above the border line. The size should be 3" to 4".

On Finger Tip Towels, the monogram should be centered about 1/2 inch above the border line. The size should be 2 $\frac{1}{2}$ " to 3".

On Wash Cloths, the monogram should be centered about 1/2 inch above the boarder line. The size should be 1 $\frac{1}{2}$ " to 2 $\frac{1}{2}$ ". If the Wash Cloth does not have a border, the monogram can be placed in a corner.

On Bath Sheets, the monogram should be centered about 2 inches above the border line. The size should be at least 5" up to any size desired. Names can be placed anywhere.

Since Bath sheets are used as wrap-arounds, the monogram can be placed so it will read correctly when used for this purpose.

On Bath Mats, the monogram should be placed in the exact center when viewing the Mat horizontally. If the customer wants the monogram placed on the Mat vertically, it should be centered about 4 inches up from one end. The size should be at least 6" to 8".

Monograms on Shower Curtains should be placed so they will be at eye level when the Curtain is hung. The monogram can go in the center or on either end. The size should be at least 6" to 8".

On Towel sets that don't have the border line, place the monogram for Bath Towels 5" from the bottom. Hand Towels 4" up. Finger Tips 3" up. Wash Cloths 2" up.

ADDING SHADING TO MONOGRAMS

Shading, especially on Monogrammed Towel Sets, really adds "class" to your work.

This can be done on both the Satin Stitch Machine & the chain Stitch Machine.

For a really classy look . . . shade Chain Stitch with Satin Stitch or visa versa.

To do shading, embroider the monogram as usual. Then set the stitch narrower and place the shading on the right edge and slightly down.

To see exactly how the shading should go, draw the same monogram TWICE on a piece of tracing paper. Now, place one over the other so they match up. Now, move the top one slightly down and to the right. This will show you where the shading should be placed. Doing this pre-art work, is especially helpful when doing shading on block letters or some of the fancy styles.(this can also be done on the copy machine.)

STAMPING DESIGNS ON TOWELS

When embroidering towel & sheet monograms, it is best to make perforated patterns. How to make them will be covered a little later on.

DO NOT use the blue stamping paste DIRECTLY ON TERRY CLOTH it is impossible to cover it with the embroidery.

METHOD NUMBER ONE

Stamp the design onto "SOLVEY." Then place the backing cloth (tearlon) behind the towel and the solvey on the front with the monogram in the correct position. Put the embroidery hoop on the towel.

The solvey serves two purposes. You have the design to follow, plus . . . it holds the loops of the terry cloth in place making it easier to cover them with the embroidery.

METHOD NUMBER TWO.

There is a special stamping paste made for stamping on material so the operator can see it, but . . . only when using a special "BLACK LIGHT."

The paste is called "MAGIC STAMPING PASTE." It has a green glow to it when it is under the black light, but . . . when the black light is turned off, it disappears.

You do need the special black light fixture on your machine, and you have to work with the room semi-dark, but using "MAGIC STAMPING PASTE" makes doing embroidery much easier. You don't have to worry about covering the stamping paste.

The design can be stamped directly onto terry cloth without any problem.

After you have stamped the design, hoop the towel with the tearlon on the back and solvey on the front to hold the terry loops in place. The solvey breaks away when you are done with the embroidery.

Since you can not use solvey on the Chain Stitch Machines, (the foot tears it up) the Black Light & Magic Stamping Paste is the best way to do monograms on terry cloth with the Chain Stitch Machine.

METHOD NUMBER THREE.

For either machine, the design can be drawn or stamped on tearlon or typing paper. This is placed on top of the towel, then you embroider over it. This is the method most embroidery shops used for many years, but I prefer either of the two other ways.

Writing names on towels can be done free-hand, but try to get them centered right. This is difficult when the letters are over one inch. Free-hand monograms look cheap & amateurish. Spend a little extra time & make a pattern.

BACKING MATERIALS

When doing Satin Stitch Embroidery & Monogramming, most of the material you will be working on will require a backing material.

Anytime you are working on a material that DOES NOT REQUIRE backing material . . . don't waste your time & money by using backing when it is not needed.

Most of the time, small monograms can be embroidered on shirts without backing. When you are making emblems on pre-cut blanks, they already have a backing. Don't add additional backing unless it is really necessary.

Sheets & pillow cases do not require a backing when the monogram is placed on the wide hem sections. These are double thickness. When you put the monogram on single thickness of this same material, you may need a backing.

Many different backing materials are available from several suppliers. Each one is made for a different purpose. The Supply Company's have most of these purposes listed in their catalogues. You will also find many uses that they don't mention. When you familiarize yourself with the different materials, you should be able to judge which one to use for each particular job.

When working on terry cloth, tearlon will generally work best. It is easy to remove leaving only the embroidery on the back. If your machine does not work right by just using tearlon, it may need adjustment.

Knit materials need a backing material that will allow the rib of the knit to lay naturally when hooped to do the embroidery, yet stay firm enough for the machine to sew without puckering the monogram. You will find ORGANDY will work best on most stretchy materials. It is available in white, black & red. Use the color closest to the color of the sweater.

Occasionally, when monogramming some "man Made" knit materials, you will notice the machine pulling the knit rib into the stitching from the sides. . .

If this happens often, your lateral motion of the machine is out of adjustment. If it only happens once in a while, it is caused by the man made fiber. On these sweaters, try using SOFTLON or SOFT STITCH.

When you monogram scarves, no matter what material they are made of, (except knit) no backing should be used. The bobbin color and top thread color should be the same so the monogram looks good from either side. This can be accomplished by spending a little extra time to get the tensions set evenly on both the bobbin thread & top thread.

BURN-AWAY CRINOLINE BACKING

When working on a large order on thin material & you can't have a backing material left behind the work, you can make a special backing material that will vanish after the embroidery work is done.

Since prepared crinoline will not burn away once it is over about 2 to 3 days old, it should only be used for large orders.

Mix one tablespoon of sulphuric acid to one gallon of water. Let the solution stand overnight. Submerge several, six to eight foot long strips of crinoline in the solution for one hour. Remove the pieces and hang them to dry. Smooth out the wrinkles as much as possible. It will dry stiff. (Don't use a clothes dryer . . . it will all vanish!)

After you have completed the embroidery, press over the crinoline on the back side with a warm to hot iron. The crinoline will darken & fall away. To remove any traces that are left, use a table spoon to scrape it away from the embroidery.

MONOGRAMMING
SHEETS & PILLOW CASES
IDEAS & PLACEMENT

Pillow cases should always be monogrammed so the side seam will be at the top of both cases. Paying attention to small details like this is noticed by your customers.

When monogramming sheets, the monogram must read correctly from the foot of the bed, when the sheet is folded down over the blanket.

Monograms can either go on the folded hem of the sheet or pillow case, or it can be placed above the hem. On the hem is the placement most generally accepted.

One monogram can be placed in the center of a king size sheet or it is acceptable to place the same monogram on them so one will be on either side of the bed.

I have had request to place both the man's & the woman's initials on king size sheets & the man's initials on one pillow case & the woman's on the other. Back in Emily Post days, this would be unheard of . . . now, it is acceptable.

Most people only think of doing monograms on sheets & pillow cases. At artistic touch, we also embroider fancy boarders of flowers and other designs along with the monogram. Some of these will have as many as five colors.

Boarders are embroidered on the Satin Stitch, Chain Stitch & Zig Zag Machines. Our prices are from \$1.00 per foot for a single straight line of close Zig Zag stitching, up to \$10.00 per foot for intricate designs with multiple colors.

When you make the pattern for these boarders, don't make a pattern eight feet long to go across a sheet, make your pattern no more than 18" to 24". Stamp the design in sections that will repeat several times across the sheet. Use Magic Stamping paste when doing boarders.

THRE A D P R O B L E M S

Occasionally, you will have problems with your thread fraying or tangling & breaking as you work. If all of your tensions are set correctly & the thread check controller is working properly, check to see if thread has been caught in any part of the hook assembly.

A piece of thread wrapped around the Hook Shaft Bushing between the Gear & the Hook can cause thread breakage when working with 0000 thread.

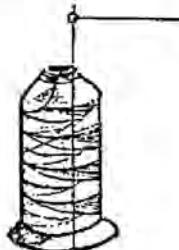
When breakage starts happening often, make sure your needle is not bent or the-point damaged. Check to see if the needle is all the way up in the needle bar & be sure you have not replaced the needle & put it in backwards. The long groove goes to the front.

Check to see that the thread has not looped around the wind off arm on the thread rack above the cone.

Make sure the thread has not looped around anything along the thread route, & make sure the thread is in the hook on the tension.

When working with rayon thread & metallic thread, your problem can be that the thread is winding off the cone too rapidly.

This problem can be solved by cutting a notch in the plastic at the bottom of the cone.(see diagram below.) Run the thread down through the center on the cone & out through the notch, then' up to the arm above the thread rack. This will keep the thread winding off the cone smoothly. This is not necessary when working with mercerized thread.



DOING ART WORK

Most of the art work you will ever need to operate an embroidery & monogramming shop can be found in The Artistic Touch Lettering Book & The Artistic Touch Monogram Book.

You may need a lettering style at times that is not in the book. You can purchase lettering catalogues at any art store, put out by "Formatt" & "Art-Type." It is easy to enlarge the alphabets shown in the catalogues to the size you will need on your copy machine.

When I learned embroidery work, it was also necessary to take a course in lettering art so you could hand-draw the lettering styles . . . I value the training I have in Commercial Art & Lettering, but . . . I don't feel it is necessary to take these classes anymore to do embroidery work.

If you can trace, that is generally all that is necessary. I DO THINK it is necessary for you to at least read some books on lettering spacing and formation so you will have an understanding of what lettering styles are supposed to look like.

Many people in the embroidery business seem to think they can just scribble out any kind of lettering and embroider it. In fact . . . the largest percentage of art work I have seen over the years from other embroidery shops, is very amateurish & the spacing is generally very bad.

Your embroidered lettering can only look as good as the pattern you follow. If you want your work to look good & your customers to come back, do your art work so it looks professional.

Several shops in St. Louis do lettering jobs so badly, we spend a lot of time at Artistic Touch ripping out their work & doing it right. We also spend a lot of time assuring their FORMER CUSTOMERS, we don't do work that looks like that!

MAKING PERFORATED PATTERNS

Perforated patterns must be made on special treated pattern paper so the solvent used for the stamping paste will not ruin them. This paper is available from Troy Thread Co. & from most screen printing suppliers.

Patterns can be perforated several ways. It can be done by just holding a straight pin or needle in your hand and punching holes along the design.

This can be done a little easier by sticking a needle point into the eraser end of a pencil.

A small tool called a "Pounce Wheel", can be purchased from any art store. The pounce wheel has a small wheel with teeth attached to a curved arm that swivels as you follow the design. This tool is about the size of a ball-point pen. Pounce Wheels come with several sizes of wheels. The best one to use for embroidery work is the Number 9. It has a 1/4 inch diameter wheel that makes 21 punctures per inch.

When perforating with a pin or Pounce Wheel, use a thin ruler to follow with the wheel when making straight lines.

Commercial perforating machines are made that are operated with a small motor. They are pretty expensive, but they are fast & very easy to use if you make a lot of patterns.

When doing your perforating, I like to place a piece of white scrim felt under the paper. This makes it easy to see the design on the paper & makes it easier for the Pounce Wheel to punch the holes.

Patterns can be perforated on the Satin Stitch Machine & on the Chain Stitch Machine. You need to change both machines to the smallest needle you have. Place the design drawn onto pattern paper on white scrim felt and follow the design. For me, it is easier to use the Pounce Wheel.

When you perforate patterns that are to be stamped with stamping paste, perforate the front of the pattern, then turn it over and use a piece of "fine" sand paper to sand off the holes. This will keep the stamping paste from making "blobs" & it will keep the holes from clogging up with paste.

When doing dress embroidery, stamping powder is used instead of the paste. When you perforate patterns to be stamped with powder, perforate the pattern on the back side. Leave the holes raised on the front of the pattern. This will make the holes grab the powder & the stamping will go easier.

THE AUTOMATIC PERFORATOR

There is a copy machine made by 3M called The Thermo-fax Secretary, Copy Machine. These were used back in the fifties & sixties. They made those onion skin looking copies that faded away after a few months. They also made perforated stencils to be used on mimeograph machines.

These perforated stencils can be used to make perforated patterns for embroidery work. They will not last to stamp more than 10 to 15 items, but the stencil only cost about .50¢ each. These machines are really great when perforating patterns for towel monogramming. It only takes a few seconds to perforate a pattern on this machine.

Art work to make these perforated stencils must be drawn with pencil. The machine must have the lead content to burn the stencil. Art work copied on your copy machine will work, but art work done with felt tip markers will not.

The machine can be purchased used. You will find them advertised many times in your local throw away newspapers. They can also be purchased new at many office supply stores.

HOW TO DO STAMPING

Place the design on the material with the design positioned correctly. Hold the pattern down with a weight in one of the top corners.

Mix the paste by almost covering the top of the paste with mineral spirits. Rub the dauber around briskly, until the liquid picks up the color and takes on the consistency of a paste.

Remove the excess paste from the dauber by scraping it against the sides of the pan. Rub the dauber IN ONE DIRECTION ONLY, over the pattern. Press down as you do this and make sure the pattern does not move.

Lift the corner of the pattern to see if the design has transferred to the material. If it is too light, or areas are missing, go over it again.

Don't move the pattern until the design is stamped so you can see every part clearly. Once the pattern is moved, you can't get it lined up again in the same spot, so be careful.

If the pattern does move & you get a "double stamp", you may be able to cover it with the embroidery if it is not too bad. Or . . . you may have to clean it off, or send it to the cleaners, then start all over again.

When you are done with the pattern, clean it on both sides and file it away so you will have it if you have a re-order of the same job.

When stamping emblems or piece goods, tape the top of the pattern to a table. Place one item to be stamped under the pattern & line it up so the design is in the right place. Draw the outline of the piece on the table. Stamp one piece, then replace it with the next until you are done. If you have several sizes of piece goods, mark the largest size. Each receding size should fit inside with an equal margin around it.

WORK AIDS

To make your work easier, you will need the following items. They are pictured on pages 83 & 84.

1. Small curved point cuticle scissors, used for trimming threads on the front of Satin Stitch work.
2. Thread nippers, used to trim threads also.
3. Stamping paste & dauber. Available in white, dark blue & light blue.

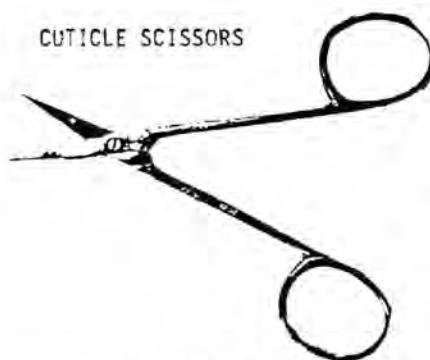
HELPFUL HINT: After paste has been used for a while, it will be gone in the center of the pan & thick around the edges. Place the pan on a hot plate on low heat. Carefully let it melt. Allow it to cool & it is as good as new.

4. "MAGIC STAMPING PASTE." also called "HIDDEN GLOW." When a design is stamped with this, the stamping can only be seen when placed under a "Black Light."
5. Black Light fixture for your machine. The ones that use an eighteen inch tube work best. Black Light Bulbs are available, but . . . you can get a third degree burn from them.
6. Belt Pliers. These are a necessity if your machines have leather belts. They cut the belt, punch the holes for the clete (belt hook) and clamp in the clete. You will be better off to put V-Belts on your machines. They last almost forever. I have never had one break.
7. Spring Tension Embroidery Hoops. These are available in sizes from 2 inch up to 9 inch.
8. Seam Ripper. Used for ripping out seams & can be used for trimming threads.
9. Linen Tester or Thread counter. This is a small magnifying glass that is used to see if a needle is damaged, to rip out embroidery work & many other things.

10. Pounce Wheel. Used to make perforated patterns.
11. Tailors Crayon. Available in Black, white & colors. used for many things in the shop including making a copy of an embroidered design. Lay a piece of tracing paper over the design to be copied. Rub over the embroidery with the Tailors crayon. The design will transfer to the paper.
12. Heavy Duty Cloth Clamps. These work great to hold your pattern in place while stamping shirts & jackets.

PICTURES OF WORK AIDS

CUTICLE SCISSORS



THREAD NIPPERS



STAMPING PASTE & DAUBER



MAGIC STAMPING PASTE



BLACK LIGHT FIXTURE



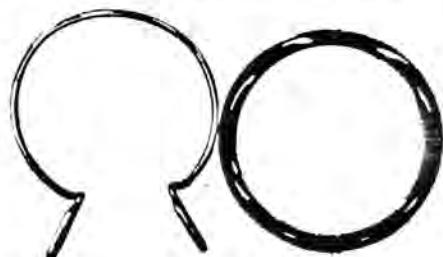
BELT PLIERS



PICTURES OF WORK AIDS

SPRING TENSION EMBROIDERY HOOPS

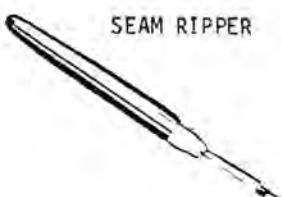
LINEN TESTER



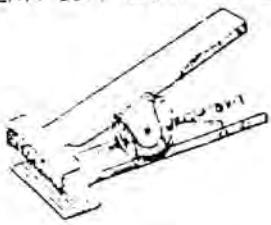
TAILORS CRAYON



SEAM RIPPER



HEAVY DUTY CLOTH CLAMPS



POUNCE WHEEL



No. 9: 1/4" diam 21 teeth per in. For fine work



No. 10: 1/4" diam 15 teeth per in. Beveled on both sides to center.



No. 11: 5/16" diam 15 teeth per in. Beveled on one side to follow line easier.



No. 12: 7/16" diam 15 teeth per inch

OTHER START-UP SUPPLIES

Other things you will need to get started are backing materials, one cone of each color mercerized 0000 thread for monograms. If you are going to do emblems & logos, you will need one cone of each color of rayon 00/3 thread.

You will need "Solvey" for doing monograms & pattern paper.

There are several companies that supply thread for the embroidery machines. My books may sound like an advertisement for Troy Thread Company, but this was not solicited by Troy. It is completely my opinion & no compensation is received from Troy, only their appreciation.

I prefer Troy because they have always been dependable. If I have ever had a problem with anything I purchased from Troy they have made things right.

Since I do so many different kinds of work & use so many different kinds of thread, I like to purchase all of my thread from Troy because the sizes are color coded. This keeps the operators from mixing the Satin Stitch Thread with the Chain Stitch Thread.

Since I also do my own bookkeeping, I like purchasing everything from as few places as possible. Makes it easier to keep the books & inventory.

THREAD STORAGE

Rayon & mercerized thread will last for many years providing it is not stored in direct sunlight. I have many cones over 30 years old still being used.

Your thread can be kept on shelves or on peg racks so you can see what you have & get at it easily. Each cone should be kept in a plastic bag when not in use.

As much as possible, I try to keep the thread used on the Satin Stitch Machine by that machine & the thread used on the other machines by them. The Chain Stitch Machine & the Merrow Machine use the same thread, so I keep those machines near each other because of the thread storage.

Recently, I moved into a new building, so all of the thread had to be packed & moved. I had wanted to build new thread racks for a long time. At the new shop, I came up with a new design for them that you might like.

HOW TO BUILD THREAD RACKS

These racks put all of your thread where you can easily see what colors you have, (your customers can see it also) the thread is easy to get at because it is right there on the wall beside each machine.

I used sheets of Peg Board, with the small holes. The peg board comes in 4' X 8' sheets. All of the racks in the shop are four foot high, but the length depended on the space on the wall where each rack was placed.

After the length was determined, each rack had a strip of 1" X 2" lumber attached to the back for a frame. This does not show from the front. Inside the frame is filled with sheets of one inch thick styrofoam. This can be purchased in sheets one inch thick & two feet wide by eight feet long. The styrofoam is attached to the peg board with adhesive.

The rack is then attached to the wall with either a nail or a screw at each corner and every eighteen inches around the frame. Next, the peg board is painted white so the thread colors can be seen easily.

Next, I used "Pennant Dowel Sticks." (purchased from Troy) These are 36 inches long. They are 3/16 inch in diameter. (the same size as the holes in the peg board)

The dowels are sold in bundles of 50, for .16¢ each. Since they are 36 inches long, tape them together and cut them into four bundles of dowels 9 inches long. This will give you 200 dowels for about \$8.00.

Take each dowel, and place them every four inches apart across the peg board starting two inches up from the bottom. Drive the dowel into the styrofoam, on a 45 degree angle, with a hammer.

It will make the rack more sturdy, if you drive the hole, then fill it with adhesive, then put the dowel back in.

When you start the second row, stagger the dowels like the example shown below.



By staggering the dowels, it will take less space to store more thread. The bottom of the racks should start about eight inches above where the machine table is against the wall.

There is several nice things about these racks. It is so easy to put the thread back on the rack after it is used, you don't have cones of thread sitting all over the shop. (like I had before)

You can see exactly what colors you have & you can see when you are getting low on a particular color.

I only put one cone of each color out on the racks, my extra supply of thread is kept on shelves in the storage room. All of the thread in the storage room is kept in plastic bags. The thread colors that are not used often are kept in plastic bags on the thread racks.

KEEPING YOUR PATTERNS SO YOU CAN FIND THEM.

When you go to all of the trouble to make a perforated pattern, you want to keep it. Your customer may re-order the same thing as long as five years later.

I've tried all kind of ways to store these patterns. Most of the time, just throwing all of them in a box.

After you have gone through a stack of about 500 patterns two or three times, looking for a pattern you know is there, you start thinking there has to be a better way!

The best way I have found, is to place each pattern in a large 9" X 12" envelope. Assign each envelope a number. Put the number in the upper right hand corner of the envelope. Put that same number on the pattern. Keep the envelopes in a box in numerical order.

Next, you will need a file box with index cards that are pre-numbered. The number on the index card is the number that is assigned to the patterns & envelopes.

Each time you file a pattern, make out the index card, (with the patterns assigned number) with the customers name, address & phone number. Put the date of the order, what the design is, the price you charged, the colors you used & any other information you may need. Add to this, whether you made money on the job or "lost your shirt!"

These index cards will then be kept in alphabetical order. When the customer comes back for a re-order, all you need is his name to find the pattern.

OTHER BENEFITS FROM KEEPING PATTERN FILES

In addition to being able to find a pattern quickly, there are other advantages to keeping these files.

By making these records, you actually become more acquainted with the prices you are charging & you realize more easily whether you are making money or not.

When you see that you did a job that you just barely broke even on . . . you will know the price has to be raised the next time you do, not only that same job, but any other job that may come in like it.

By having the file cards, when a customer wants a price on some art work, you can look up similar jobs you have done in the past. This will help to keep you from loosing money on yet another job.

When someone is looking for a particular design. For instance: A customer wants an elephant with a dancing girl standing on his back . . . you will remember you did that for John Doe, about five years ago. You may not remember John Doe's name, but you will be able to find the card that says, "Elephant w/dancing girl."

Not only will you be able to see what you charged before, you will probably be able to use the same art work.

Another nice thing is when customers come in for re-orders. Of course the price has most likely gone up since they were in before. Most of the time when you tell them the new price, they will swear that you did the job for 5¢ a letter before & thru the design in free & took them out to dinner on top of all this! I love the sheepish looks on their faces when I look up the file card & tell them exactly what I charged before!

I have NEVER met anyone in the embroidery business who liked to do bookwork or keep files or do anything related to these details, myself included. But, believe me. Doing these mediocre things is what makes the difference between your making money or just spinning your wheels.

Spend that little bit of extra time to take care of those details . . . it will pay off in the long run.

KEEPING MONOGRAM PATTERNS

Patterns drawn for sweater monogramming should not be kept unless you made up a special design for that particular customer. These "specials" can be stapled to the invoice you made out when the order was placed.

I am surprised at how great my memory is on this, & I am even more surprised to learn that other people are able to do this also.

When a customer comes back and wants a re-order of a "special." I can remember the year & month they were in the shop before. Then I can look it up in the invoices for that month.

Sometimes I remember these things by remembering that was the month that some particular operator was working here, or maybe that was the month of the big snow storm, or many other things will trigger my memory. Sometimes I will think the month was June, when it was really either May or July, but that is about as far off as I will be.

As I said before, if I had kept all of the monogram designs I have drawn in my forty plus years in the business, I would have the St. Louis Arch covered with little pieces of paper.

Even if someone came in and wanted the same initials on a monogram you have done before, it will take you less time to draw it again than it would take to find the old pattern.

I do keep the patterns for monograms on towel sets. Most of the time re-orders are to replace parts of the set that have worn out. These should be done exactly the same every time the customer places a reorder.

I have customers who have used the same monogram design on their towels for the past thirty or more years. Many of these sets were given to the bride as a wedding gift.

WHAT SHOULD MONOGRAMS GO ON?

Monograms can go on just about anything made of material that you can sew on.

I have compiled a list below that may give you some additional ideas

Men's Shirts	Lady's Blouses
Men's Sweaters	Lady's Sweaters
Men's Neckties	Tie Collars on Blouses
Handkerchiefs	Neck Scarves
Childrens Sweaters	Hair Ribbons
Men's Suspenders	Belts
Cloth Wallets	Lady's Purses
Umbrellas	Rain Coats
Napkins	Place Mats
Table Cloths	Card Table Covers
Towels	Robes
Sheets & Pillow Cases	Wrap-Around Sarongs
Vest	Jackets
Coats	Travel Bags
Ski Hats	Back Packs
Knee Socks	Soft Luggage
Christmas Stockings	Polo Shirts
Sweat Shirts	Tee Shirts
Aprons	Kitchen Towels
Shower Curtains	Throw Pillows
Fur Coats	Mink Stoles
Windbreakers	Bath Mats
Blankets	Lingerie
Men's Shorts	Lady's Panties
Gowns	Sportswear
Baseball Caps	Hat Bands
Head Bands	Gloves
Bowling Shirts	Work Clothing
Gym Bags	Infant's Wear
Tote bags	Baby Bibs
Director Chair Backs	Mittens

Thousands of other items can be monogrammed, this list should give you some ideas.

YOU KNOW WHAT IS RETAIL
BUT...WHAT IS WHOLESALE ?

Most embroidery shops do both retail & wholesale work, but most of these shops don't know what wholesale is.

Many shops think just because another business sell garments and monogramming done by you to their customers, this is a wholesale customer. I don't think so . . .

To begin with, this other business is able to entice the customer to purchase that article with the monogram on it, that the customer may not have purchased otherwise.

Since wholesale on merchandise usually means 50% off the retail price, is a business that purchases your SERVICES a wholesale customer & thereby entitled to a 50% discount?

Not necessarily! If this business is really pushing your work & bringing you a lot of business, they are a wholesale customer & they should be rewarded for that effort, but how do you figure discounts on your services?

To begin with, the only reason behind wholesale is the wholesaler is selling volume. This means the wholesaler only has to wait on one customer to sell his wares instead of dozens. Since the retailer is doing this extra work & saving the wholesaler time, he is entitled to make a profit on the wholesalers wares for that service.

Now, does the retailer who is selling your work to entice his customer to buy HIS WARES, fill the description of a wholesale client? Not really!

When this customer just brings in one or two sweaters for you to monogram, you are doing him a service, he is not really doing anything for you. In my opinion, you are doing him a service & he is a retail customer.

Since he is a regular customer, perhaps you can give him a 10% discount for his trouble.

The next scenario would be . . . you are asked at Christmas Time to monogram sweaters for a local department store.

The department store runs special ads where they offer a "Free Monogram" with the purchase of a sweater.

Is the monogram they are offering really "FREE?" Not on your life!

These offers are made, because department stores learned a long time ago, that ~~NOTHING WILL BRING IN MORE CUSTOMERS TO THE STORE~~, than the old "FREE MONOGRAM" trick!

This is known as retailing, as a "loss leader." By getting the customer into the store for this special, the customer is known to purchase at least FIVE TIMES what the "loss leader" cost the store.

Now, they want you to do the monogramming for them, at a time of year when you are always busy anyhow. (Most monogram shops have more work than they know what to do with at Christmas) AND . . . they want you to do this at 50% of your retail price!

WAIT A MINUTE HERE! Your work is going to increase the department stores sales by approximately 500% of what they pay you.

They want to tie up your production at your busiest time of the year, so you wont have time to do your work for your retail customers.

AND . . . they want you to PAY THEM 50% of your price for your services to do this ! ! !

If you don't have any thing else to do, this could be a good deal. But if you are established, you are cutting your own throat by doing it.

Perhaps a 20% discount providing they bring at least 100 monograms per week, but not 50%!

The next scenario is . . . you either do your work out of your basement or your shop is in a low rent area of town. You don't have retail customers & don't even want retail customers.

You have several machines & several operators working for you. The operators work when you are busy & they are laid off during the slow seasons.

You contract to do monogramming with many other shops & department stores.

Most of your retailers bring in boxes of hundreds of monograms per week to be done at Christmas.

You are in the wholesale service business and your customers should be charged 50% of the prices the retail monogrammers in your area charge.

AVOIDING MISTAKES WHEN DOING WHOLESALE WORK

When someone other than you or your employees take a monogram order from a customer, BE CAREFUL!

At Christmas, especially, new part-time employees are hired in department stores. Trying to get all of them to write up an order the same way is next to impossible.

If you supply forms for them to fill out, DON'T ever ask for first name initial, middle name initial & last name initial. Invariably, they will put them in the wrong place.

Instead, ask for LEFT SIDE INITIAL, CENTER INITIAL & RIGHT SIDE INITIAL. The information you get will not always be correct, but you have eliminated their excuses & you are off the hook if a mistake is made. On your order form, put three boxes with a larger box in the center for monograms with a larger letter, and three boxes the same size for monograms with the same size letters.

WHERE TO SELL YOUR PRODUCT

If you decide to do WHOLESALE WORK, in addition to Department Stores, you will find also want to contact other businesses. I have compiled a list of different types of businesses that either use embroidery & monogramming, or sell it as a "Loss Leader." Be careful, don't find yourself working for nothing just to be working.

ADVERTISING SPECIALTIES
BOUTIQUES
ATHLETIC ORGANIZATIONS
BRIDAL SHOPS
CHURCH ORGANIZATIONS
CLEANERS
CLOTHING MANUFACTURERS
CLUBS
DEPARTMENT STORES
DESIGNERS, CLOTHING
DRESSMAKERS
DRESS SHOPS
ENTERTAINERS
FABRIC SHOPS
FRATERNAL ORGANIZATIONS
GIFT SHOPS
GOLF COURSES
HOTELS & MOTELS
INTERIOR DECORATORS

LINEN SUPPLIERS
MEN'S CLOTHING STORES
OVERALL SUPPLY SERVICES
PHYSICAL FITNESS GYMS
POLITICAL ORGANIZATIONS
PREMIUM GOODS SUPPLIERS
PRIVATE CLUBS
RECREATION CENTERS
SCHOOLS & COLLEGES
SCOUT SUPPLIERS
SCREEN PRINTERS
SPORTING GOODS STORES
TEE SHIRT SHOPS
TAILORS
UNIFORM SUPPLY SERVICES
WESTERN APPAREL STORES
YOUTH ORGANIZATIONS
YOUTH CLOTHING STORES
PLUS MANY OTHERS.

SETTING THE MACHINE TO DO PEARL OR POP CORN STITCH

Use either SUPER STRENGTH RAYON or a strong mercerized thread. 0000 mercerized will not work. Filco, Oncore or Spun Poly will work fine.

Use the strong thread for the top thread. For the bobbin thread, you can use 00/3 Rayon or 0000 Mercerized, or even 600 denier Rayon or Suisse.

The top tension must be set tight enough to pull the loops of the bobbin thread to the top of the material, but not tight enough to break or pucker as you work.

The bobbin tension must be set loose enough to allow additional thread to be drawn to the top of the material.

The width must be set on single line stitching.

Work done this way looks like a fine cord lying on top of the material. Very small names can be written on handkerchiefs, or even entire poems.

Beautiful intricate designs can be done by outlining then filling an area in with vermicelli or other designs.

I keep one bobbin case set for doing this stitch, so I have it ready when I need it.

Try doing shading on monograms with this stitch. Then, try outlining letters (especially the center) with a row of small circles around it.

This is a "FUN" stitch to work with. I have done many interesting things with it. If you get the tensions set just right, you can even do "FEATHER STITCH" where the stitching makes like sunshine rays as you make circle designs.

The threads on the top can not just be trimmed. it will not look good. Use a LATCH HOOK NEEDLE to pull the ends through to the back. Leave the thread at least one inch long so it will not pull back through to the front.

CONCLUSION

As long as I have been in the Embroidery Business, MONOGRAMMING has always been fairly popular, but . . . you will find, about once in about every ten year period, it seems like the public discovers MONOGRAMMING all over again.

It looks to me like people ALWAYS LIKE MONOGRAMMING, but when it is noticed that MONOGRAMMING is becoming popular, everyone gets into the business. Most of these new shops are just "jumping on a fad!" (especially large Department Stores) They start pushing Monogramming on everything. Most of them only offer about ten styles done on automatic machines.

When this happens, for about three years, you will see those ten styles on just about everyone. THEN . . . the public, just as quickly, decides they are TIRED of seeing the same monogram design on everyone & they quit buying.

Most of the new shops that just jumped on the fad, end up going out of business because they didn't bother to learn how to do anything else!

If you learn to do Monogramming so you can offer a LARGE VARIETY of STYLES, you will still be doing Monogramming when the others are forced to close, but . . . you will not be as busy as you were during the fad.

It is very important that your shop is diversified so you don't have "all of your eggs in one basket!" If you also do lettering & designs on Jackets & other things, you will find there are a lot of things you can do that will keep you busy. Banners, specialty items, lettering & many other things.

I also advise you to learn to operate the other Embroidery Machines. Chain Stitch, Chenille & other types of embroidery is always popular.

I hope this Book has been a help to you & you make a fortune in the Embroidery Business!

WHERE TO FIND
SERVICES & SUPPLIES

MACHINES, MACHINE REPAIRS, PARTS & INFORMATION

ARTISTIC TOUCH
9534 S. BROADWAY
ST. LOUIS, MO. 63125

ORDERS 1-800-421-1991 INFORMATION 1-314-631-8600

THREAD, MATERIALS, SUPPLIES & INFORMATION

TROY THREAD CO.
2300 W. DIVERSEY AVE.
CHICAGO IL 60647

ORDERS 1-800-888-2400 INFORMATION 1-312-227-2400

AUTOMATIC MACHINES & INFORMATION

"The MONOGRAM MAN"
GREGG CHMARA
424 N. 5th AVE.
TUCSON, AZ 85705

ORDERS 1-800-999-1060 INFORMATION 1-602-884-1120

MACHINE & EMBROIDERY INFORMATION

N . A . M . E .
NORTH AMERICAN MONOGRAMMERS & EMBROIDERERS INC.
56 E. JEFFERSON
FRANKLIN, INDIANA. 46131

MAGAZINES

S.T.I.T.C.H.E.S
5951 S. MIDDLEFIELD RD
LITTLETON, CO. 80123

IMPRESSIONS
15400 KNOLL DRIVE SUITE 112
DALLAS, TEXAS, 75248

P A R T S L I S T

On the following pages, you will find the parts list for the SINGER 107 SERIES "LONG ARM" MACHINES.

All of the Machines in this series that have the "LONG ARM" use the same parts. There are a few parts included that make different machines "SPECIAL."

Feed dogs, feet & other things are shown. These are not used on the Machines designed to just do Embroidery & Monogramming, but . . . the same Machine base & everything else is used on the Machines THAT DO HAVE the foot & feed dogs. Different things are added to make the same Machine do different things.

The "X" following the part number means only parts listed in the first column are used in the Machines with feed dogs and only parts listed in the second column are used in Machines without them.

MACHINES in the SINGER 107 "LONG ARM" series are:

107 W 100 - 107 W 101 - 107 W 102
107 G 100 - 107 G 101 - 107 G 102
107 G 300 - 107 G 302

These Machines all have the "LONG ARM" & "Hook timing lever driving arm," part number 224336, this is the extension that allows for the longer arm & base on the machine.

Other machines in the 107 series are:

107 W 1 - 107 W 3 - 107 W 5
107 G 201 - 107 G 203 - 107 G 253

These Machines are primarily High Speed Zig Zag Machines. They do not have the wide zig zag throw of the "LONG ARM" Machines. The Machine in this series with the widest stitch would be the 107 G 201 with a 5/16" bight.(7.94 mm) The 107 G 253 Machine is a "Cylinder Bed Machine." It is raised off the table & has a narrow arm so you can get into caps & other small places.

The Singer 20 U Machine is a good Machine. It can do just about anything, including Monogramming, but . . . it is not a real heavy duty industrial Machine. If you just do a little bit of Monogramming, it can be done on the 20 U, but if you are in the Monogramming Business, get a REAL MONOGRAMMING MACHINE!

If you need to make parts replacements on any of these Machines, BE SURE the Mechanic who works on it KNOWS WHAT HE IS DOING! I have ran across very few who do. Most of them work by "GUESS WORK" then tell you "it's not the Machine . . . it's the operator!" Translated, this means,"I ain't ever seen one of these Machines before!"

Ask any Mechanic that is about to work on your Machine to explain to you how to time the hook.

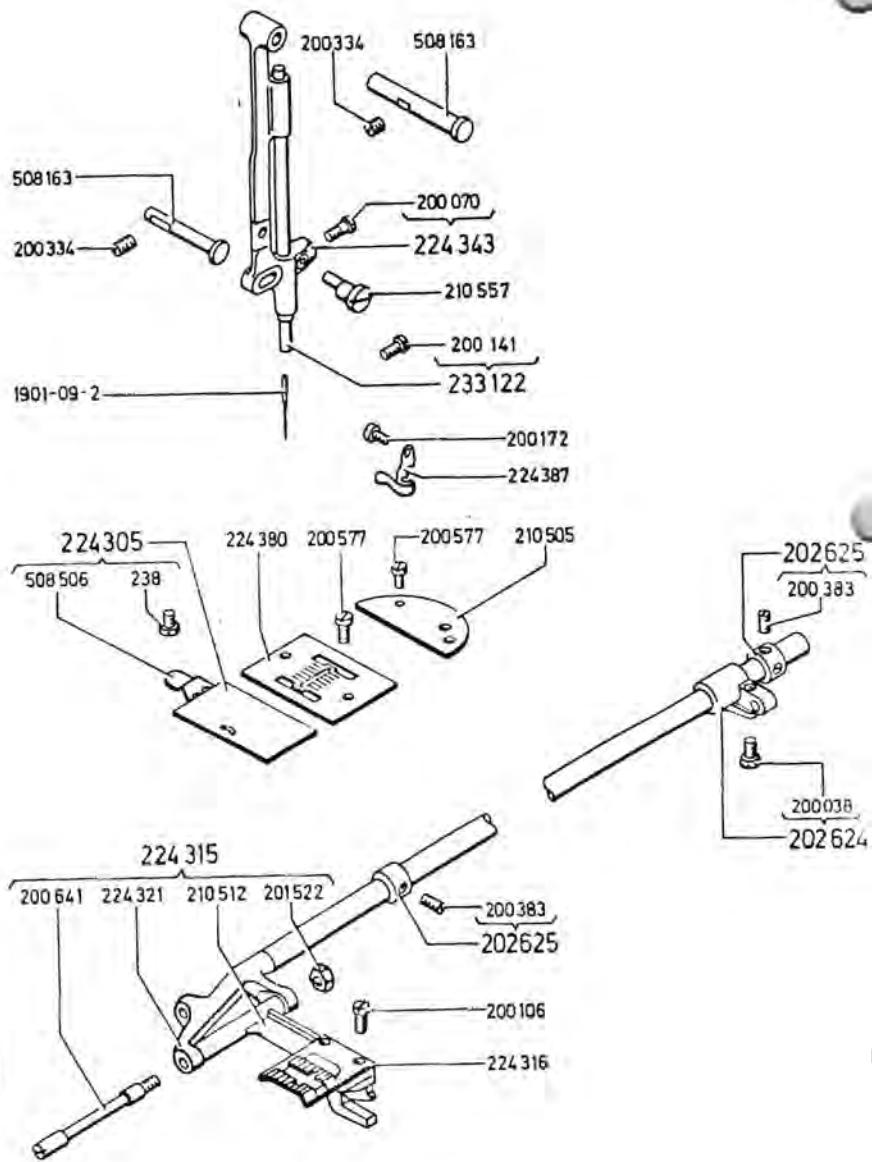
If he tells you this is done by loosening the screws on the gear in front of the hook & turning it, TAKE YOUR MACHINE & RUN LIKE MAD! The correct way to do this is on page 46.

You may have to ship your Machine to a "QUALIFIED" Mechanic to get it to work right, or learn to do the repairs yourself. This Book has most of the general adjustments described in detail. It is also advisable for you to purchase Book Number Five, "SPECIAL MACHINES MECHANIC'S MANUAL." This Book also tells you how to do MAJOR REPAIRS.

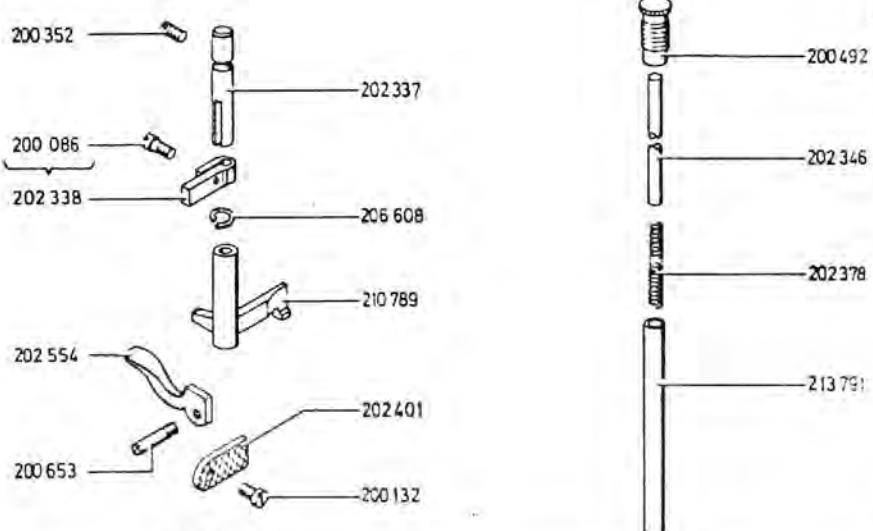
Of course, you can always send the Machine to Artistic Touch for "EXPERT REPAIRS!"

FOR CLASS 107 G

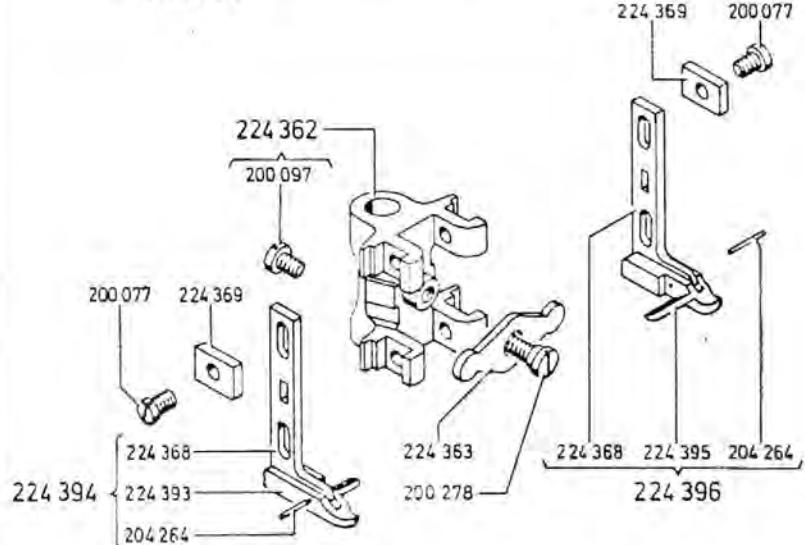
PART NO.			DESCRIPTION
000238-850	x	-	BED SLIDE FRONT SPRING SCREW (2)
001901-09-2	-	x	NEEDLE
001901-14-2	x	-	NEEDLE
200036-850	x	-	FEED DRIVING CONNECTION CRANK PINCH SCREW
200070-850	x	x	NEEDLE BAR FRAME PITMAN ECCENTRIC STUD SET SCREW
200105-833	x	-	FEED DOG SCREW (2)
200141-833	x	x	NEEDLE SET SCREW
200172-850	x	x	THREAD GUIDE SCREW
200175-850	x	x	NEEDLE THREAD GUIDE SCREW
200334-833	x	x	NEEDLE BAR FRAME HINGE AND GUIDE STUD SET SCREW (2)
200383-850	x	x	FEED DRIVING ROCK SHAFT STOP COLLAR SET SCREW (4)
200577-833	x	-	THROAT PLATE SCREW (2)
200577-833	x	-	BED PLATE (BACK) SCREW (2)
200641-803	x	-	FEED BAR HINGE SCREW (DRIVING)
201522-805	x	-	FEED BAR HINGE SCREW (DRIVING) NUT
202624	x	-	FEED DRIVING CONNECT ON CRANK WITH 200036
202625	x	x	FEED DRIVING ROCK SHAFT STOP COLLAR (2) WITH EACH TWO 200383
210505	x	-	BED PLATE (BACK)
210512	x	-	FEED BAR
210547	x	x	NEEDLE BAR FRAME GUIDE STUD
210557	x	x	NEEDLE BAR FRAME PITMAN ECCENTRIC STUD
224305	x	-	BED SLIDE (FRONT) CPL. NOS. 508506 AND TWO 238
224315	x	-	FEED BAR WITH 200641, 201522, 210512 AND 224321
224316	x	-	FEED DOG
224321	x	-	FEED DRIVING ROCK SHAFT
224341	x	x	NEEDLE BAR FRAME WITH 200070
224360	x	-	THROAT PLATE
224387	x	x	THREAD GUIDE
233122	x	x	NEEDLE BAR WITH 200141
308163	x	x	NEEDLE BAR FRAME HINGE STUD
508506	x	-	BED SLIDE (FRONT) SPRING



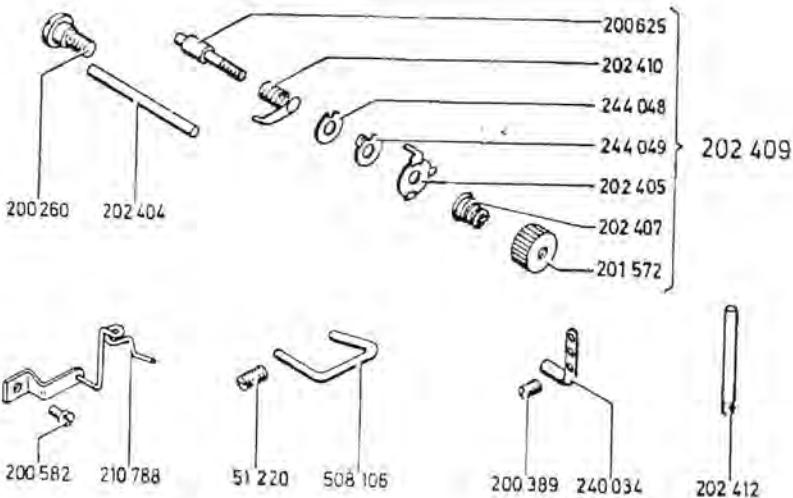
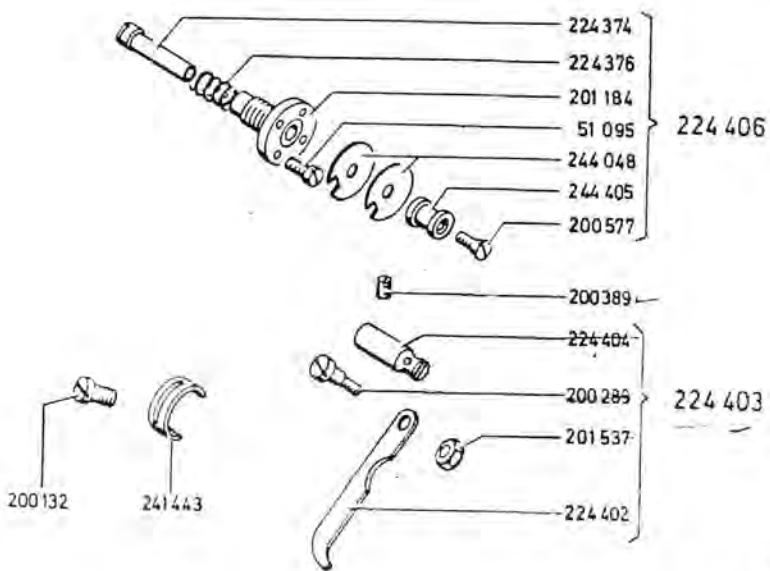
200077-804	x	-	PRESSER FOOT SLIDE PLATE SCREW
200086-833	x	-	PRESSER BAR POSITION GUIDE LEVER PINCH SCREW
200097-803	x	-	PRESSER FOOT BRACKET SCREW
200132-850	x	-	TAKE-UP LEVER OILING FELT SCREW
200278	x	-	PRESSER FOOT HINGE CONNECTION HINGE SCREW
200252-833	x	-	PRESSER BAR POSITION GUIDE SET SCREW
200492-850	x	-	PRESSER BAR THUMB SCREW (PRESSURE REGULATING)
200653-850	x	-	PRESSER BAR LIFTER HINGE SCREW
202337	x	-	PRESSER BAR POSITION GUIDE
202338	x	-	PRESSER BAR POSITION GUIDE LEVER WITH 200686
202345	x	-	PRESSER BAR SPRING STOP ROD
202378	x	-	PRESSER BAR SPRING
202401	x	-	TAKE-UP LEVER OILING FELT
202554	x	-	PRESSER BAR LIFTER
204264	x	-	PRESSER FOOT PLATE HINGE PIN (2)
206508	x	-	PRESSER BAR LIFTING RELEASENG LEVER BRACKET SPRING
210789	x	-	PRESSER BAR LIFTING RELEASENG LEVER BRACKET
213791	x	-	PRESSER BAR (HOLLOW)
224362	x	-	PRESSER FOOT BRACKET WITH 200097
224363	x	-	PRESSER FOOT HINGE CONNECTION
224368	x	-	PRESSER FOOT SHANK (LEFT AND RIGHT) (2)
224369	x	-	PRESSER FOOT SLIDE PLATE
224393	x	-	PRESSER FOOT PLATE (LEFT)
224394	x	-	PRESSER FOOT PLATE (LEFT) WITH 204264, 224368 AND 224393
224395	x	-	PRESSER FOOT PLATE (RIGHT)
224396	x	-	PRESSER FOOT PLATE (RIGHT) WITH 204264, 224368 AND 224395
224397	x	-	PRESSER FOOT (HINGED) (COMPENSATING) 200278, 224362, 224394, 224395, 224363, FOUR EACH 200077 AND 224369



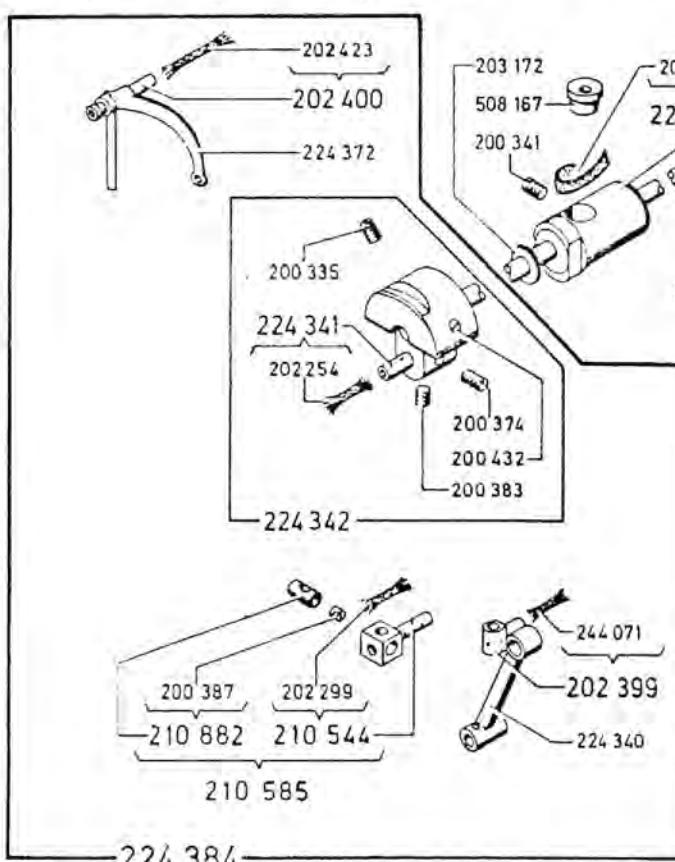
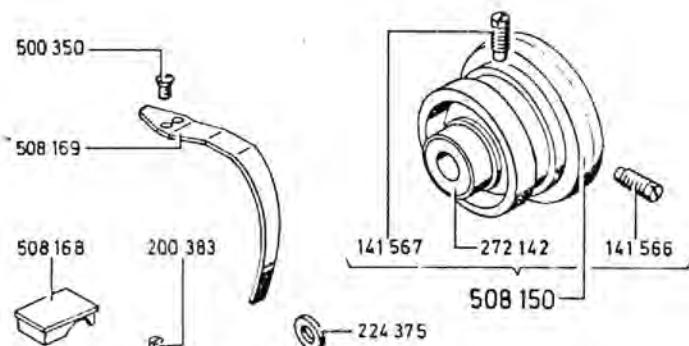
224 397



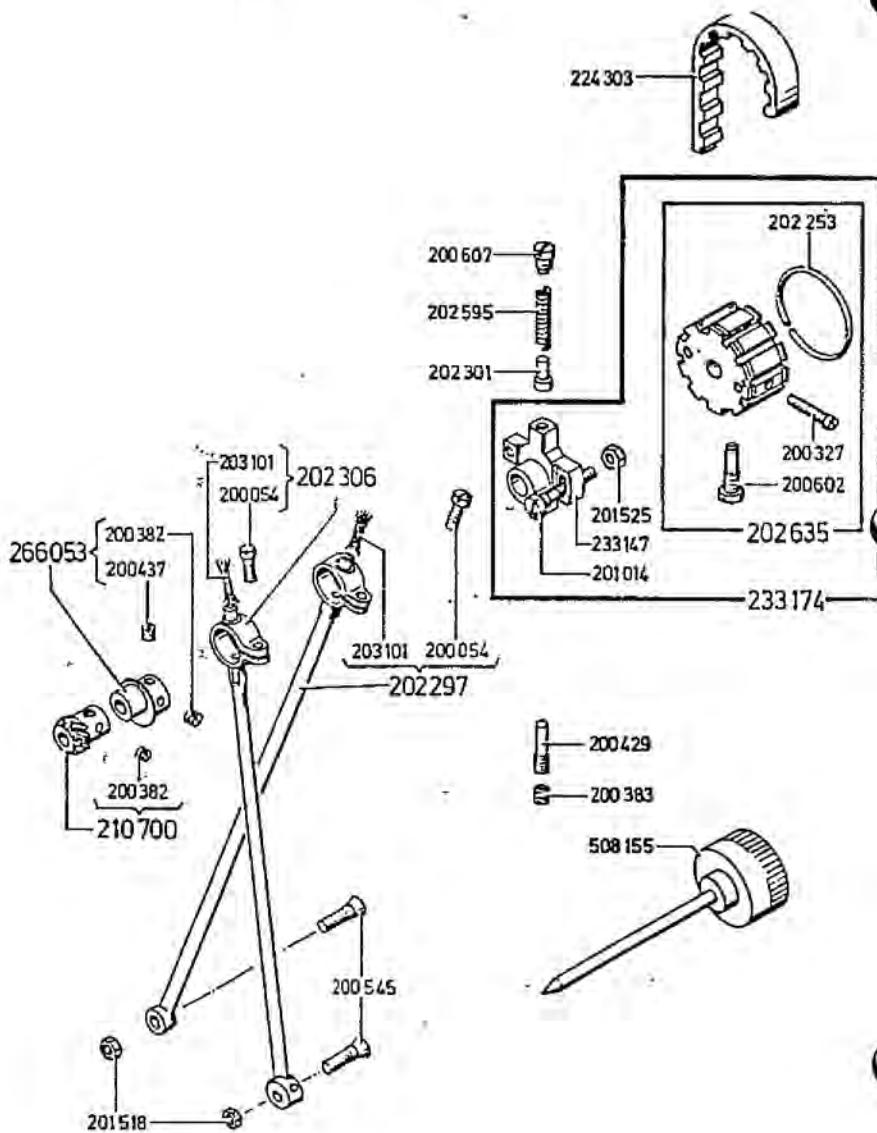
051095-850	x	x	THREAD CONTROLLER BEARING CHECK SCREW AND DISC POSITION SCREW
051220-833	x	x	THREAD RETAINER (UPPER) SCREW
200061-833	x	x	TENSION STUD SET SCREW
200132-850	x	x	THREAD CONTROLLER SPRING STOP SCREW
200260-850	x	-	PRESSER BAR LIFTING RELEASING LEVER BRACKET GUIDE SCREW
200389-850	x	x	THREAD RETAINER SET SCREW
200577-833	x	x	THREAD CONTROLLER DISC CAP SCREW
200582-850	x	x	THREAD GUIDE SCREW
200625-806	x	-	TENSION STUD
201184	x	x	THREAD CONTROLLER BEARING SCREW
201572	x	-	TENSION THUMB NUT
202404	x	x	TENSION RELEASE PLUNGER
202405	x	-	TENSION RELEASE WASHER
202407	x	-	TENSION SPRING
202409	x	-	TENSION CPL. NOS. 200625, 201572, 202405, 202407, 202410, 244048 AND 244049
202410	x	-	THREAD CONTROLLER SPRING
202412	x	x	THREAD GUIDE (UPPER)
210708	x	x	THREAD GUIDE (LOWER)
224374	x	x	THREAD CONTROLLER RELEASING PLUNGER
224376	x	x	THREAD CONTROLLER RELEASING PLUNGER SPRING
224405	x	x	THREAD CONTROLLER DISC CAP
224406	x	x	THREAD CONTROLLER CPL. NOS. 51095, 200577, 201184, 201637, 224373, 224374, 224376, 224405 AND 244048
240034	x	x	THREAD RETAINER
241443	x	x	THREAD CONTROLLER SPRING STOP
244048	x	x	THREAD CONTROLLER DISC (2)
244048	x	-	TENSION DISC (BACK)
244049	x	-	TENSION DISC (FRONT)
508166	x	x	THREAD GUIDE (UPPER)



141566-833	x	x	MACHINE PULLEY POSITION SCREW
141567	x	x	MACHINE PULLEY SET SCREW
200132-850	x	x	TAKE-UP (AUXILLIARY) SCREW
200335-850	x	x	NEEDLE BAR CRANK SET SCREW
200341-850	x	x	ARM SHAFT BUSHING (FRONT) SET SCREW
200374	x	x	NEEDLE BAR CONNECTING LINK STUD SET SCREW
200383-850	x	x	NEEDLE BAR CONNECTING LINK STUD SET SCREW
200383-850	x	x	TAKE-UP LEVER HINGE STUD SET SCREW
200387-833	x	x	NEEDLE BAR SET SCREW
200388-850	x	x	NEEDLE BAR CRANK LOCK SCREW
200432	x	x	NEEDLE BAR CRANK POSITION SCREW
202244	x	x	ARM SHAFT BUSHING (FRONT) OIL PACKING (WICK)
202250	x	-	ARM SHAFT WITH 224392 AND 350431
202254	x	x	NEEDLE BAR CONNECTING LINK OIL PACKING (WICK)
202299	x	x	NEEDLE BAR CONNECTING STUD OIL PACKING (WICK)
202399	x	x	TAKE-UP LEVER DRIVING STUD WITH 244071
202400	x	x	TAKE-UP LEVER HINGE STUD WITH 202423
202423	x	x	TAKE-UP LEVER HINGE STUD OIL PACKING (WICK)
203172	x	x	NEEDLE VIBRATOR GEAR THRUST WASHER
210544	x	x	NEEDLE BAR CONNECTING STUD WITH 202299
210585	x	x	NEEDLE BAR CONNECTING STUD CPL. NOS. 210544 AND 210882
210862	x	x	NEEDLE BAR CONNECTING STUD SWIVEL WITH 200387
224340	x	x	NEEDLE BAR CONNECTING LINK
224341	x	x	NEEDLE BAR CONNECTING LINK STUD WITH 202254
224342	x	x	NEEDLE BAR CRANK CPL. NOS. 200335, 200383, 200432, 200374, 224341 AND 224342
224371	x	x	TAKE-UP (AUXILLIARY)
224372	x	x	TAKE-UP LEVER
224375	x	x	THREAD CONTROLLER RELEASING PLUNGER ROLLER
224384	x	x	NEEDLE BAR CRANK CPL. NOS. 224342, 224340, 202399, 224372, 202400 AND 210585
224423	x	x	ARM SHAFT BUSHING (FRONT)
244071	x	x	TAKE-UP DRIVING STUD OIL PACKING (WICK)
272142	x	x	ARM SHAFT BALL BEARING (BACK) (DOUBLE SHIELDED)
500350-850	x	x	TAKE-UP LEVER GUARD SCREW (2)
508150	x	x	MACHINE PULLEY CPL. NOS. 141566, 141567 AND 272142
508167	x	x	ARM SHAFT BUSHING (FRONT) OIL PACKING PLUG
508168	x	x	NEEDLE BAR FRAME CAP
508169	x	x	TAKE-UP LEVER GUARD

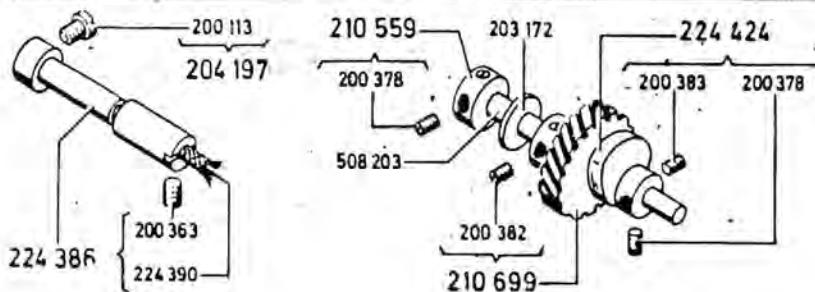
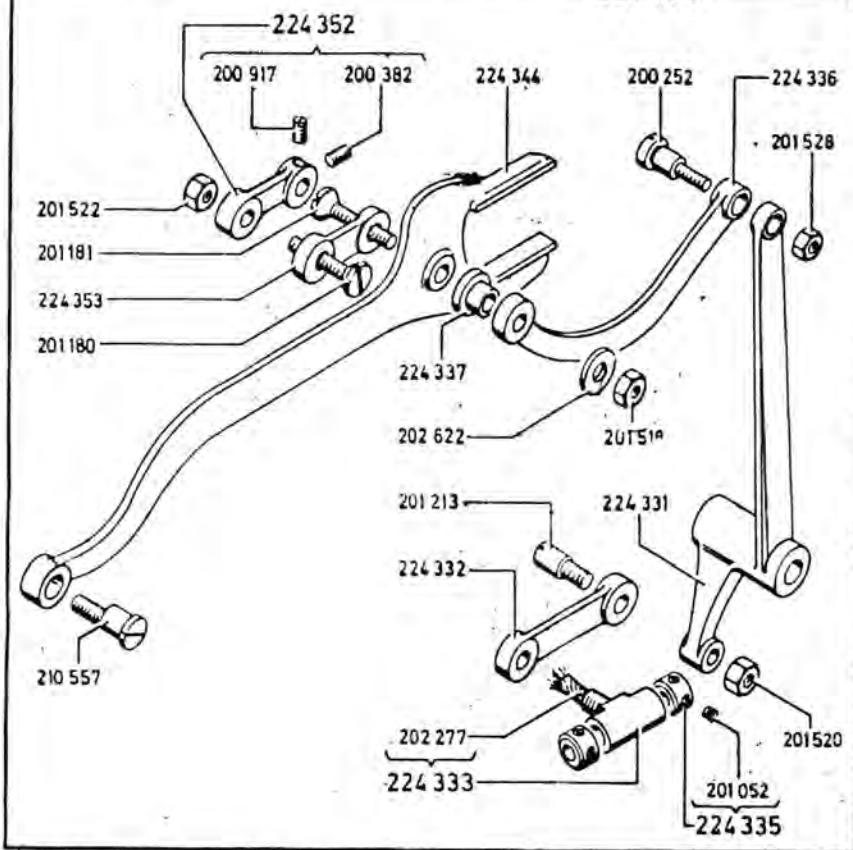


200054-850	x	-	FEED LIFTING CONNECTION PINCH SCREW
200054-850	x	-	FEED DRIVING CONNECTION PINCH SCREW
200327-833	x	-	ARM SHAFT CONNECTION BELT PULLEY SET SCREW
200382-833	x	-	NEEDLE VIBRATOR PINION SPIRAL SET SCREW (2)
200382-833	x	-	FEED LIFTING CONNECTION ECCENTRIC SET SCREW
200383-850	x	-	FEED DRIVING ECCENTRIC REGULATING SCREW CHECK SCREW
200429-850	x	-	FEED DRIVING ECCENTRIC REGULATING SCREW
200437-850	x	-	FEED LIFTING CONNECTION ECCENTRIC POSITION SCREW
200545-850	x	-	FEED DRIVING AND LIFTING CONNECTION HINGE SCREW (2)
200602-850	x	-	ARM SHAFT CONNECTION BELT PULLEY POSITION SCREW
200607-850	x	-	FEED DRIVING ECCENTRIC REGULATING BRACKET PLUNGER SPRING STOP SCREW
201014-850	x	-	FEED DRIVING ECCENTRIC REGULATING STUD AND HINGE SCREW (2)
201518-805	x	-	FEED DRIVING CONNECTION HINGE SCREW NUT
201525-805	x	-	FEED DRIVING ECCENTRIC REGULATING BRACKET STOP SCREW AND HINGE SCREW NUT (2)
202253	x	-	ARM SHAFT CONNECTION BELT PULLEY SPRING FLANGE (2)
202297	x	-	FEED DRIVING CONNECTION WITH 200054 AND 203101
202301	x	-	FEED DRIVING ECCENTRIC REGULATING BRACKET PLUNGER
202306	x	-	FEED LIFTING CONNECTION WITH 200054 AND 203101
202595	x	-	FEED DRIVING ECCENTRIC REGULATING BRACKET PLUNGER SPRING
202635	x	-	ARM SHAFT CONNECTION BELT PULLEY WITH 200602, 200327 AND TWO 202253
203101	x	-	FEED LIFTING CONNECTION OIL PACKING (WICK)
203101	x	-	FEED DRIVING CONNECTION OIL PACKING (WICK)
210700	x	x	NEEDLE VIBRATOR PINION (SPIRAL) WITH TWO 200382
224303	x	x	ARM SHAFT CONNECTION BELT (REINFORCED NEOPRENE)
233147	x	-	FEED DRIVING ECCENTRIC REGULATING BRACKET
233174	x	-	FEED DRIVING ECCENTRIC REGULATING BRACKET CPL. NOS. TWO 201014, TWO 201525, 202635 AND 233147
266053	x	-	FEED LIFTING CONNECTION ECCENTRIC WITH 200382 AND 200437
508155	x	-	FEED REGULATING SPINDLE

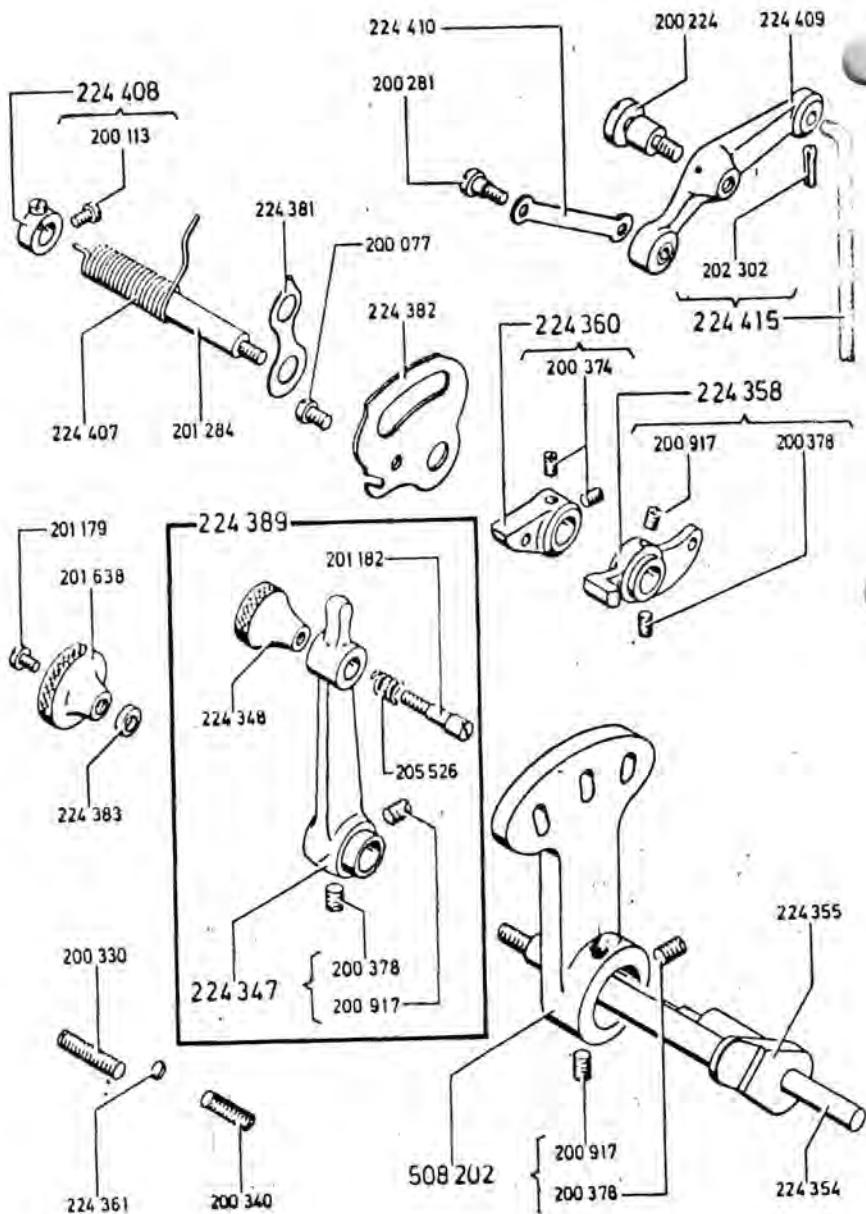


200252-003	x	x	HOOK TIMING LEVER SHAFT COLLAR SET SCREW
200363-B33	x	x	HOOK TIMING LEVER SHAFT SET SCREW
200378-850	x	x	NEEDLE VIBRATOR CAM SET SCREW
200378-850	x	x	NEEDLE VIBRATOR CAM SHAFT COLLAR SET SCREW (2)
200382-B33	x	x	NEEDLE VIBRATOR GEAR SET SCREW
200382-B33	x	x	NEEDLE VIBRATOR CRANK SET SCREW
200383-850	x	x	NEEDLE VIBRATOR CAM SET SCREW
200917-803	x	x	NEEDLE VIBRATOR CRANK POSITION SCREW
201652-B33	x	x	HOOK TIMING LEVER CONNECTING SWIVEL STOP COLLAR SET SCREW (4)
201180-803	x	x	NEEDLE VIBRATOR CRANK LINK HINGE SCREW (LOWER)
201181-803	x	x	NEEDLE VIBRATOR CRANK LINK HINGE SCREW (UPPER)
201213-803	x	x	HOOK TIMING LEVER CONNECTING HINGE SCREW STUD
201518-805	x	x	NEEDLE VIBRATOR CRANK LINK HINGE SCREW (UPPER) NUT
201518-805	x	x	NEEDLE VIBRATOR CRANK LINK HINGE SCREW (UPPER) NUT
201520-803	x	x	HOOK TIMING LEVER CONNECTING LINK HINGE SCREW STUD NUT
201522-805	x	x	NEEDLE VIBRATOR CRANK LINK HINGE SCREW (LOWER) NUT
201528-806	x	x	TIMING LEVER DRIVING ARM HINGE SCREW NUT
202277	x	x	HOOK TIMING LEVER CONNECTING SWIVEL OIL PACKING (WICK)
202622	x	x	HOOK TIMING LEVER DRIVING ARM WASHER
2031/2	x	x	NEEDLE VIBRATOR GEAR THRUST-WASHER
204197	x	x	HOOK TIMING LEVER SHAFT COLLAR WITH 200113
210557	x	x	NEEDLE BAR FRAME PITMAN ECCENTRIC STUD
210559	x	x	NEEDLE VIBRATOR CAM SHAFT COLLAR WITH TWO 200378
210699	x	x	NEEDLE VIBRATOR GEAR (SPIRAL) WITH TWO 200382
224331	x	x	HOOK TIMING LEVER
224331	x	x	HOOK TIMING LEVER
224332	x	x	HOOK TIMING LEVER CONNECTING LINK
224333	x	x	HOOK TIMING WITH 202277
224335	x	x	HOOK TIMING LEVER CONNECTING SWIVEL STOP COLLAR (2) WITH EACH TWO 201052
224336	x	x	HOOK TIMING LEVER DRIVING ARM
224337	x	x	HOOK TIMING LEVER DRIVING ARM BEARING
224344	x	x	NEEDLE BAR FRAME PITMAN
224352	x	x	NEEDLE VIBRATOR CRANK WITH 200382 AND 200917
224353	x	x	NEEDLE VIBRATOR CRANK LINK
224386	x	x	HOOK TIMING LEVER SHAFT WITH 224390
224388	x	x	HOOK TIMING LEVER AND NEEDLE BAR FRAME PITMAN CPL. NOS. 200252, 201180, 201181, 201213, 201518, 201520, 201522, 202622, 201528, 224331, 224332, 224333, 224336, 224337, 224344, 224352 AND 224353
224390	x	x	HOOK TIMING LEVER SHAFT OIL PACKING (WICK)
224424	x	x	NEEDLE VIBRATOR CAM CPL. NOS. 200378 AND 200383
50B203	x	x	NEEDLE VIBRATOR CAM SHAFT

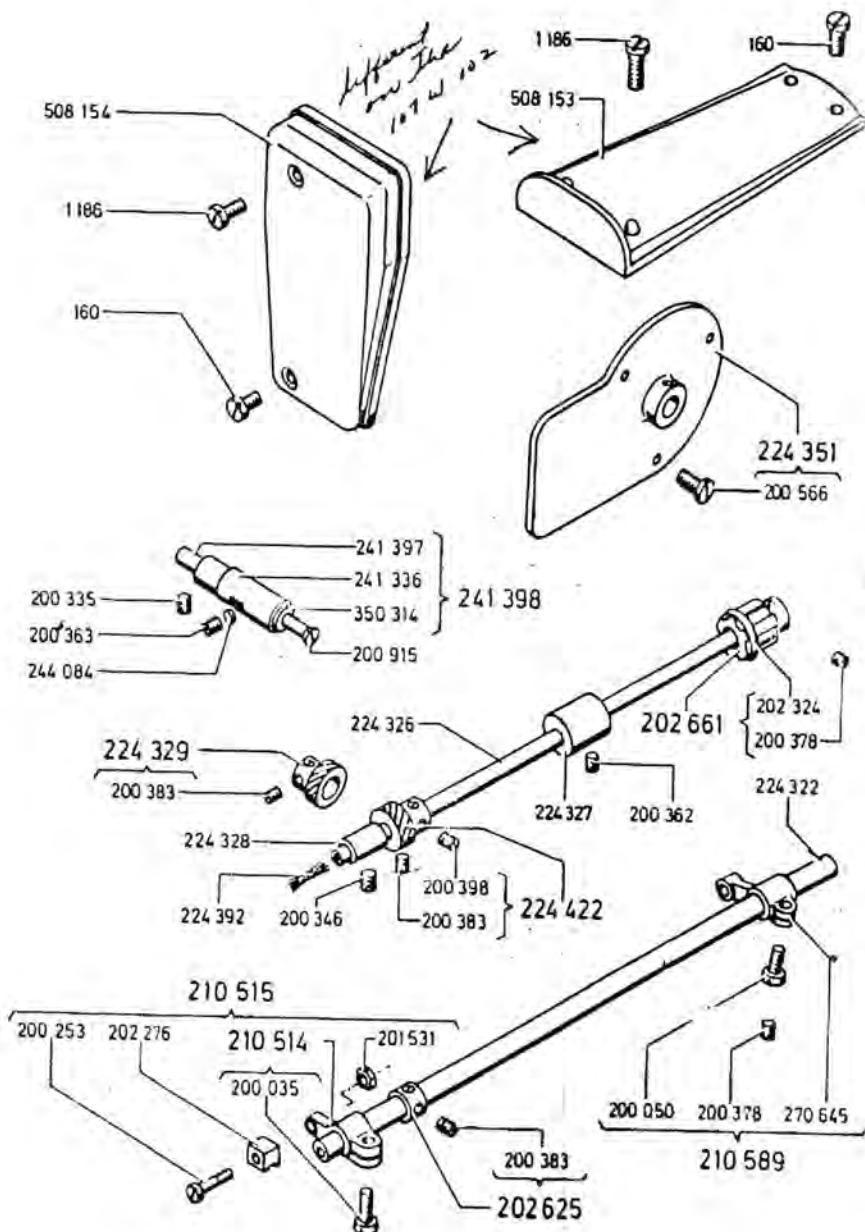
224 388



200077-804	x	x	NEEDLE VIBRATOR STOP SEGMENT SCREW
200113-850	x	x	NEEDLE VIBRATOR SPRING SCREW STUD COLLAR SET SCRLW
200224-803	x	x	NEEDLE VIBRATOR OPERATING BELL CRANK HNGE SCREW
200281-804	x	x	NEEDLE VIBRATOR OPERATING BELL CRANK LINK HINGE SCREW
200330-803	x	x	NEEDLE VIBRATOR STOP SCREW (3)
200340-833	x	x	NEEDLE VIBRATOR STOP SCREW SET SCREW (3)
200374-833	x	x	NEEDLE VIBRATOR STOP BRACKET SET SCREW
200378-850	x	x	NEEDLE BAR POSITION LEVER SET SCREW
200378-850	x	x	NEEDLE BAR POSITION BRACKET SET SCREW
200378-850	x	x	NEEDLE VIBRATOR OPERATING LEVER POSITION SCREW
200917-803	x	x	NEEDLE BAR POSITION LEVER POSITION SCREW
200917-803	x	x	NEEDLE BAR POSITION BRACKET POSITION SCREW
200917-803	x	x	NEEDLE VIBRATOR OPERATING LEVER SET SCREW
201179-805	x	x	NEEDLE VIBRATOR STOP SEGMENT LOCKING NUT CHECK SCREW
201182-805	x	x	NEEDLE BAR POSITION LEVER LOCKING SCREW STUD
201284	x	x	NEEDLE VIBRATOR SPRING SCREW STUD
201638-804	x	x	NEEDLE VIBRATOR STOP SEGMENT LOCKING NUT
202302	x	x	NEEDLE VIBRATOR OPERATING ROD COTTER PIN
205526	x	x	NEEDLE BAR POSITION LEVER LOCKING SCREW STUD SPRING
224347	x	x	NEEDLE BAR POSITION LEVER WITH 200378 AND 200917
224348	x	x	NEEDLE BAR POSITION LEVER LOCKING SCREW STUD CAP
224354	x	x	NEEDLE VIBRATOR CRANK SHAFT
224355	x	x	NEEDLE VIBRATOR CRANK SHAFT AND NEEDLE BAR POSITION LEVER CONNECTION
224358	x	x	NEEDLE VIBRATOR OPERATING LEVER WITH 200378 AND 200917
224360	x	x	NEEDLE VIBRATOR STOP BRACKET WITH TWO 200374
224361	x	x	NEEDLE VIBRATOR STOP SCREW SET SCREW PACKING (BRASS) (3)
224381	x	x	NEEDLE VIBRATOR STOP INDEX FINGER
224382	x	x	NEEDLE VIBRATOR STOP SEGMENT
224383	x	x	NEEDLE VIBRATOR SEGMENT LOCKING NUT WASHER
224389	x	x	NEEDLE BAR POSITION LEVER CPL. NOS. 201182, 205526, 224347 AND 224348
24407	x	x	NEEDLE VIBRATOR SPRING
24408	x	x	NEEDLE VIBRATOR SPRING SCREW STUD COLLAR WITH 200113
409	x	x	NEEDLE VIBRATOR OPERATING BELL CRANK
410	x	x	NEEDLE VIBRATOR OPERATING BELL CRANK LINK
4115	x	x	NEEDLE VIBRATOR OPERATION ROD WITH 202302
4202	x	x	NEEDLE BAR POSITION BRACKET WITH 200378 AND 200917

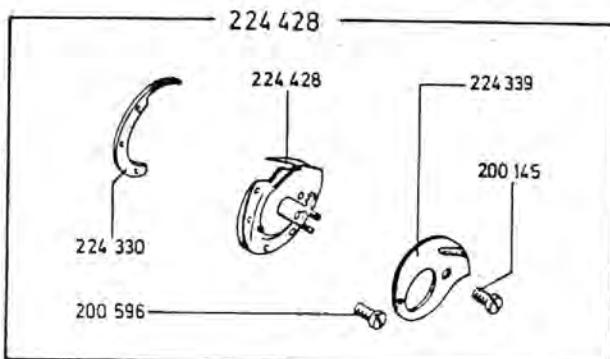


000160-850	x	x	ARM COVER (TOP) SCREW (2)
000160-850	x	x	FACE PLATE SCREW
001166-850	x	x	ARM COVER (TOP) SCREW (2)
001166-850	x	x	FACE PLATE SCREW
200335-850	x	-	FEED BAR SLIDE BLOCK CRANK PINCH SCREW
200350-850	x	-	FEED LIFTING CONNECTION CRANK PINCH SCREW
202253-850	x	-	FEED BAR SLIDE BLOCK HINGE SCREW
200335-850	x	x	HOOK SHAFT BUSHING SET SCREW PACKING (FIBRE)
200346-803	x	x	HOOK DRIVING GEAR SHAFT BUSHING (FRONT) SET SCREW
200362-803	x	x	HOOK DRIVING GEAR SHAFT BUSHING (BACK) SET SCREW
200363-833	x	x	HOOK SHAFT BUSHING SET SCREW
200378-850	x	x	FEED LIFTING CONNECTION CRANK SET SCREW
200378-850	x	x	HOOK DRIVING GEAR SHAFT BELT PULLEY SET SCREW (2)
200-U3-850	x	x	HOOK DRIVING GEAR SET SCREW
200393-850	x	x	HOOK GEAR SET SCREW
200398-803	x	x	HOOK DRIVING GEAR POSITION SCREW
200566-850	x	x	NEEDLE VIBRATOR CAM SHAFT BEARING AND COVER SCREW (3)
200915-850	x	x	HOOK POSITION SCREW
201531-805	x	-	FEED BAR SLIDE BLOCK HINGE SCREW
202276	x	-	FEED BAR SLIDE BLOCK
202324	x	x	HOOK DRIVING GEAR SHAFT BELT PULLEY SPRING FLANGE
202661	x	x	HOOK DRIVING GEAR SHAFT BELT PULLEY CPL. NOS. 202661, 202J24 AND TWO 200378
210514	x	-	FEED BAR SLIDE BLOCK CRANK WITH 200035
210515	x	-	FEED BAR SLIDE BLOCK CRANK CPL. NOS. 200253, 201531, 202276 AND 210514
210589	x	-	FEED LIFTING CONNECTION CRANK CPL. NOS. 200050, 200378 AND 210645
210645	x	-	FEED LIFTING CONNECTION CRANK
224322	x	-	FEED LIFTING ROCK SHAFT
224326	x	x	HOOK DRIVING GEAR SHAFT
224327	x	x	HOOK DRIVING GEAR SHAFT BUSHING (BACK)
224328	x	x	HOOK DRIVING GEAR SHAFT BUSHING (FRONT)
224329	x	x	HOOK GEAR (SPIRAL) WITH TWO 200383
224351	x	x	NEEDLE VIBRATOR CAM SHAFT BEARING AND COVER
224392	x	x	HOOK SHAFT BUSHING OIL PACKING (WICK)
224422	x	x	HOOK DRIVING GEAR (SPIRAL) WITH 200383 AND 200398
241336	x	x	HOOK SHAFT BUSHING
241397	x	x	HOOK SHAFT (HOLLOW)
241398	x	x	HOOK SHAFT BUSHING WITH 241336, 241397 AND 350314
244084	x	x	HOOK SHAFT BUSHING
350314-850	x	x	HOOK SHAFT POSITION SCREW
508153	x	x	ARM COVER (TOP)
508154	x	x	FACE PLATE



200076-850	x	x	BOBBIN CASE STOP SCREW
200145-850	x	x	HOOK WASHER NEEDLE GUARD SCREW
200596-850	x	x	HOOK GIB SCREW (3)
200598-803	x	x	BOBBIN CASE TENSION SPRING SCREW
200964-833	x	x	BOBBIN CASE LATCH STOP SCREW
201016-850	x	x	BOBBIN CASE TENSION SPRING REGULATING SCREW
210734	x	x	BOBBIN CASE LATCH LEVER
210735	x	x	BOBBIN CASE LATCH FULCRUM PIN
210736	x	x	BOBBIN CASE LATCH SPRING
210913	x	x	BOBBIN CASE LATCH
210914	x	x	BOBBIN CASE LATCH CPL. NOS. 210734, 210735 AND 210913
224311	x	x	BOBBIN CASE STOP
224325	x	x	HOOK AND BOBBIN CASE CPL. NOS. 224419 AND 224428
224330	x	x	HOOK GIB
224339	x	x	HOOK WASHER NEEDLE GUARD
224416	x	x	BOBBIN CASE BASE
224417	x	x	BOBBIN CASE CAP WITH 200598, 201016 AND 224421
224418	x	x	BOBBIN CASE CAP CPL. NOS. 200964, 210736, 210914 AND 224417
224419	x	x	BOBBIN CASE CPL. NOS. 224416 AND 224418
224421	x	x	BOBBIN CASE TENSION SPRING
224427	x	x	HOOK (SEWING)
224428	x	x	HOOK CPL. NOS. 224427, 224330, 224339, 200845,- 203101 AND THREE 200596
263099	x	x	BOBBIN

224 325

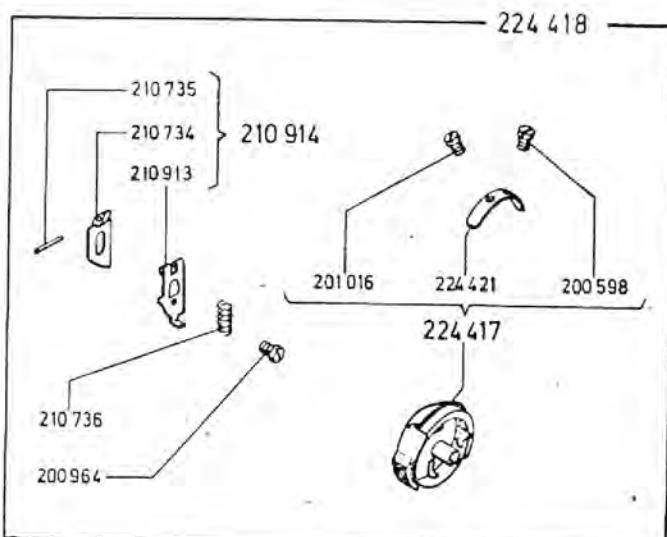
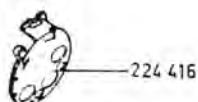


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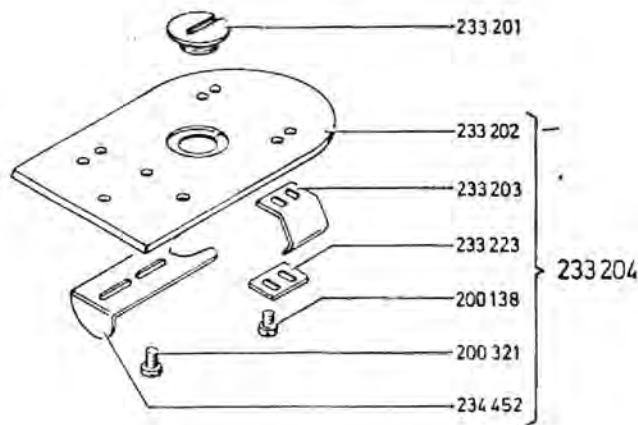
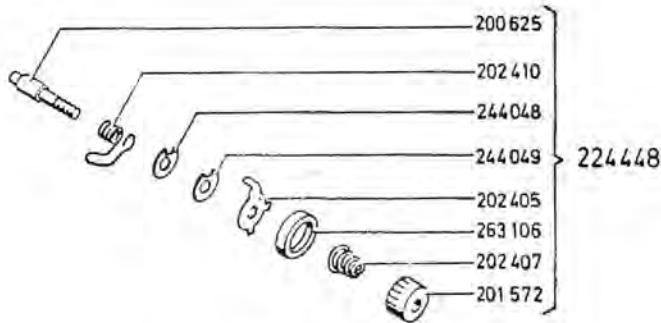
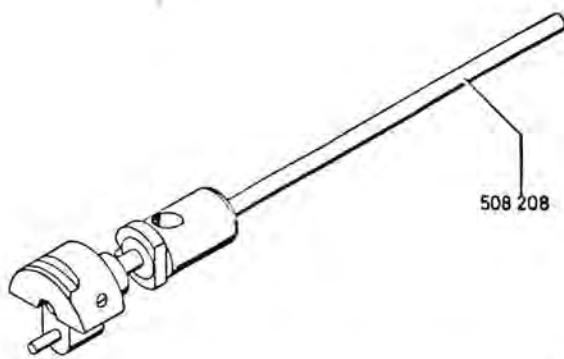


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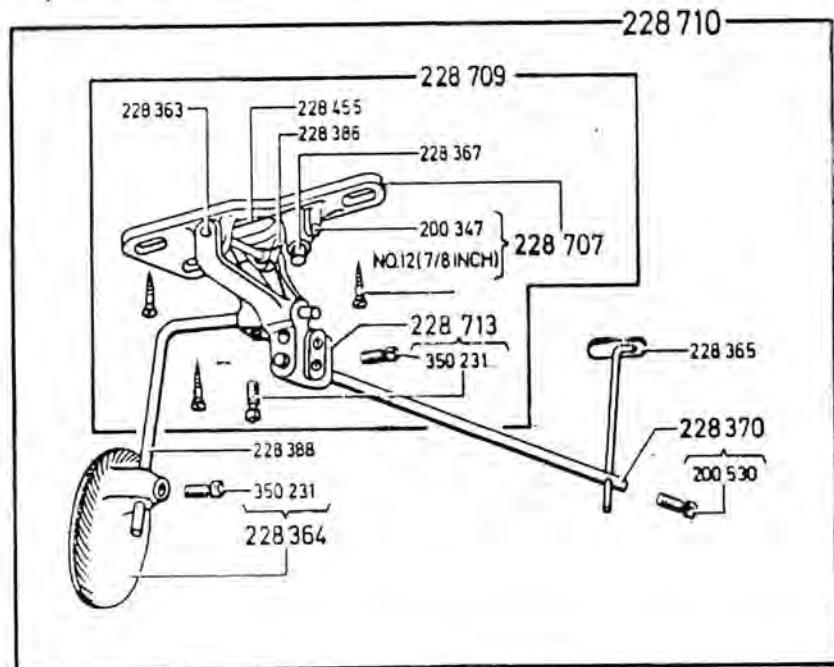
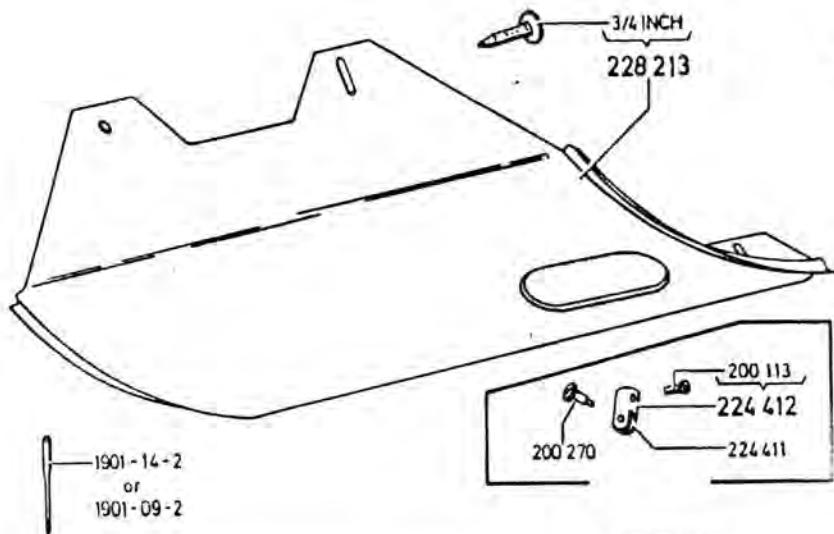
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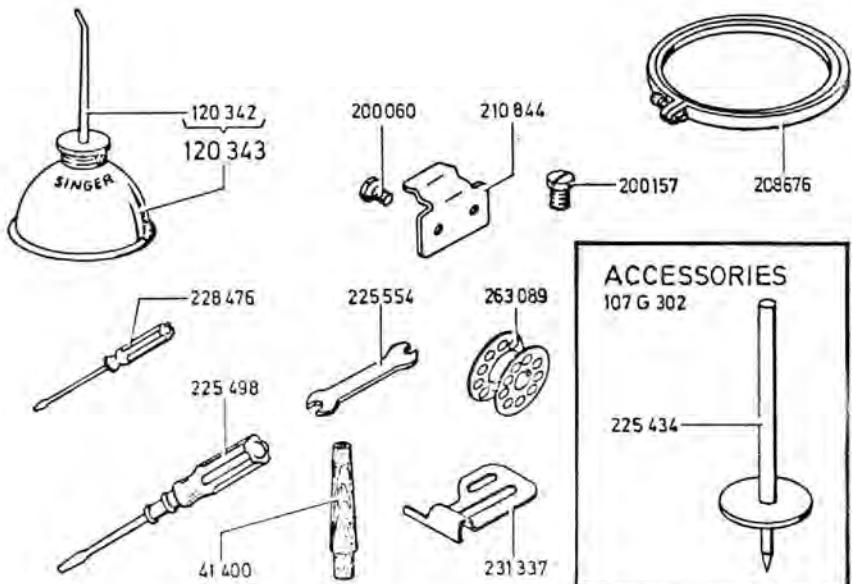
200133-804	-	x	THROAT PLATE SPRING SCREW (6)
200321-804	-	x	NEEDLE PLATE LOCKING SLIDE SCREW (2)
200c15-805	-	x	TENSION STUD
201572-819	-	x	TENSION THUMB NUT
202405	-	x	TENSION RELEASE WASHER
202407	-	x	TENSION SPRING
202410	-	x	THREAD CONTROLLER SPRING
224448	-	x	TENSION CPL. NOS. 200625, 201572, 202405, 202407, 202410, 244048, 244049 AND 263106
233201	-	x	NEEDLE PLATE
233202	-	x	THROAT PLATE
233203	-	x	THROAT PLATE SPRING (3)
233204	-	x	THROAT PLATE CPL. NOS. 233202, 234452, TWO 200321, THREE EACH 233203 AND 233223, SIX 200138
233223	-	x	THROAT PLATE SPRING WASHER (3)
234452	-	x	NEEDLE PLATE LOCKING SLIDE
263106	-	x	TENSION SPRING WASHER
244048	-	x	TENSION DISC (BACK)
244049	-	x	TENSION DISC (FRONT)
508228	-	x	ARM SHAFT



-----	x	x	Drip pan wire nails (3/4 inch long) (4)
NO. 12	x	x	WOOD SCREW FOR KNEE LIFTER ROCK LEVER BRACKET (3)
001901-09-2	-	x	NEEDLE (3)
001901-14-2	x	-	NEEDLE (5)
200113-850	x	x	NEEDLE VIBRATOR OPERATING ROD FOLLER BRACKET SET SCREW
200270-850	x	x	NEEDLE VIBRATOR OPERATING ROLLER HINGE SCREW
200347-830	x	x	KNEE LIFTER ROCK LEVER STOP STUD SET SCREW
200530-803	x	x	KNEE LIFTER ROCK LEVER ROD SET SCREW
224411	x	x	NEEDLE VIBRATOR OPERATING ROLLER
224412	x	x	NEEDLE VIBRATOR OPERATING ROD FOLLER BRACKET WITH 200113
224413	x	x	NEEDLE VIBRATOR OPERATING ROD FOLLER CPL. NOS. 200270, 224411 AND 224412
228213	x	x	Drip pan (long) with four 3/4 inch WIRE NAILS
228353	x	x	KNEE LIFTER ROCK LEVER HINGE PIN
228354	x	x	KNEE LIFTER ROCK LEVER KNEE PLATE WITH 350231
228355	x	x	KNEE LIFTER ROCK LEVER ROD
228357	x	x	KNEE LIFTER ROCK LEVER STOP STUD
228370	x	x	KNEE LIFTER ROCK LEVER EXTENSION WITH 200530
228385	x	x	KNEE LIFTER ROCK LEVER SPRING
228388	x	x	KNEE LIFTER ROCK LEVER KNEE PLATE ARM
228455	x	x	KNEE LIFTER ROCK LEVER POSITION SPRING
228707	x	x	KNEE LIFTER ROCK LEVER BRACKET WITH 200347 AND THREE WOOD SCREWS 7/8 INCH NO. 12
228709	x	x	KNEE LIFTER ROCK LEVER BRACKET WITH 228363, 228367, 228386, 228455, 228707 AND 228713
228710	x	x	KNEE LIFTER ROCK LEVER CPL. NOS. 228364, 228365, 228370, 228388 AND 228709
228713	x	x	KNEE LIFTER ROCK LEVER WITH TWO 350231
350231-803	x	x	KNEE LIFTER ROCK LEVER EXTENSION SET SCREW AND KNEE PLATE ARM SET SCREW (2)
350231-803	x	x	KNEE LIFTER ROCK LEVER KNEE PLATE SET SCREW



NO. 12	x	x	BOBBIN WINDER WOOD SCREW 13/4 INCH RHB (2)
002102	x	x	BOBBIN WINDER PULLEY SET SCREW
013710	x	x	BOBBIN WINDER TENSION DISC (2)
032630	x	x	BOBBIN WINDER TENSION SPRING
		x	BOBBIN WINDER TENSION BRACKET SCREW
			WASHER
041400	x	x	MACHINE REST PIN (WOOD)
120342	x	x	OILER COPPER PLATED WITH 120343
120343	x	x	OILER COPPER PLATED SPOUT (3-1/2 INCH)
200056-805	x	x	BOBBIN WINDER STOP LATCH SCREW
200050	x	x	BED HINGE CONNECTION SCREW (4)
200082-850	x	x	BOBBIN WINDER TENSION BRACKET SCREW
200113-850	x	x	BOBBIN WINDER BRAKE CLAMP SCREW
200157-850	x	x	ATTACHMENT SCREW
200299-819	x	x	BOBBIN WINDER STOP LATCH TRIP LEVER HINGE SCREW
201499-819	x	x	BOBBIN WINDER TENSION STUD
201572-819	x	x	BOBBIN WINDER TENSION STUD THUMB NUT
202478	x	x	BOBBIN WINDER STOP LATCH TRIP LEVER
208575	x	x	EMBROIDERY HOOP 12 INCH
210844	x	x	BED HINGE CONNECTION 1/2
225381	x	x	BOBBIN WINDER SPINDLE
225434	-	x	SPOOL PIN
225444	x	x	BOBBIN WINDER STOP LATCH
225453	x	-x	BOBBIN WINDER FRAME WITH 244071 AND 259660
225454	x	x	BOBBIN WINDER FRAME HINGE PIN
225455	x	x	BOBBIN WINDER FRAME SPRING
225456	x	x	BOBBIN WINDER FRAME SPRING PLUNGER
225458	x	x	BOBBIN WINDER STOP LATCH THUMB SCREW
225459	x	x	BOBBIN WINDER STOP LATCH THUMB LEVER HINGE STUD (2)
225461	x	x	BOBBIN WINDER TENSION BRACKET WITH 201499
225462	x	x	BOBBIN WINDER TENSION BRACKET WITH 13710, 201572 AND 225461
225498	x	x	SCREW DRIVER (7-1/4 INCH)
225554	x	x	WRENCH (STEEL)
228476	x	x	SCREW DRIVER (BOBBIN CASE)
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ARTISTIC TOUCH
TRAINING & REFERENCE BOOKS
BY
RUTH E. FRANKLIN

BOOK NUMBER ONE CHAIN STITCH (BONNAZ) EMBROIDERY

Gives you complete instructions for learning to operate The Chain Stitch (Bonnaz) Embroidery Machines. Tells you everything you need to know in an easy to understand style. This Book is not JUST FOR BEGINNERS! It teaches many things people who have been in the business for many years don't know. Includes Parts List for Singer & Cornely Machines. Has instructions for making adjustments & repairs. Designing, making patterns, stamping, backings, trimmings & "Tricks of the Trade" are all included. This Book is a complete study of The Chain Stitch Embroidery Business, based on over forty years experience. No Embroidery Shop should be without it! Can be used for Singer, Cornely, Sherman-Blatz, Columbia, Treasure, Consew & Lintz-Eckhardt and other Machines.

BOOK NUMBER TWO HAND-MACHINE EMBROIDERY & MONOGRAMMING
(SATIN-STITCH)

Teaches you to operate the Singer Monogram Machine (107W102) & other similar machines made by other Company's. Consew, Meistergram, Panto-Gram, Juki, Brothers & others. Can even be used for DOMESTIC MACHINES. Includes Parts List & instructions for adjustments & repairs. Complete instructions for doing Monogramming, Lettering, Designs & many other things. Shows you, not only how to operate the machine, it teaches you all of the "Tricks of the Trade!"

BOOK NUMBER THREE MAKING EMBROIDERED EMBLEMS
CHAIN STITCH - CHENILLE - SATIN STITCH & SCREEN PRINTED

Instructions for making Chain Stitch & Chenille Emblems & Letters on the Chain Stitch Machine & Satin Stitch Emblems on the Satin Stitch Machine. This is a completely separate, lucrative field, that will keep an Embroidery Shop busy the year round. Tells you how to do designs, construction, materials to use & all the "Tricks of this Trade," from start to finish. Has many examples, with instructions telling you how to make the emblem shown. Also gives you a "Crash Course" in Screen Printing, so you can make Screen Printed Emblems too!

Actual copies of the index pages of The Artistic Touch Books are available by request.

See Order Form on last page for BOOK & VIDEO TAPE PRICES.

BOOK NUMBER FOUR CORDING, BRAID & SPECIAL MACHINES

This Book is about the other "SPECIAL" Embroidery Machines equipped to do special types of stitching. Some do "CORDING," others sew on "BRAIDS," others sew on "SEQUINS & PEARLS," & other embellishments. Most of these machines are used in "Dress Embroidery," but some of them also do Chain Stitch & Chenille. This Book includes instructions for using the machines, how to thread them, making patterns, stamping, setting rhinestones & pearls & many other things about the Dress Embroidery Business. Also has information about the lock-stitch zig zag Bonnaz Machines, and how to embroider "Western Wear" & do Applique lettering & designs. This is the Book for the "EMBROIDERY CONNAISSEUR!"

BOOK NUMBER FIVE SPECIAL MACHINES MECHANIC'S MANUAL

Gives you instructions for doing major repairs & parts replacements on all of the Hand-Operated Embroidery Machines. (Bonnaz & Satin Stitch) Includes parts list for many of the machines shown. Includes motor maintenance & adjustments. Even if you don't choose to do your own repairs, this Book will save you from "Guess Work Mechanics!" THIS IS ANOTHER PART OF THE BUSINESS WHERE QUALIFIED PEOPLE ARE NEEDED!

BOOK NUMBER SIX The ARTISTIC TOUCH LETTERING BOOK

This Book is printed on 8½" X 11" paper & it is in a three ring binder for easy page removal. Two-hundred & thirty-six pages showing the FIFTY-ONE MOST POPULAR LETTERING STYLES, in two-inch out-lined letters. Pages are easy to remove for tracing & making enlargements & reductions. It has charts that tell you how long it takes to embroider each lettering style on the Chain Stitch & Satin Stitch Machines. The best thing about it is, "It was DESIGNED by an EMBROIDERY ARTIST!" This Book takes the guess work out of setting your prices. Includes many designs of animals, flowers, company logos, mascots & other things.

BOOK NUMBER SEVEN The ARTISTIC TOUCH MONOGRAM BOOK

Printed on 8½" X 11" paper in a three ring binder. Two-hundred & seventy-three pages, showing the SEVENTY-FIVE MOST POPULAR MONOGRAM STYLES in sizes 1/4"-1/2"-3/4"-1"-1½" & 2". Every style shows the full alphabet plus the center letter & left & right side letters. Has many styles designed by Ruth Franklin, that you have never seen before. Can be used for the Chain Stitch & Satin Stitch Machines. Includes The Artistic Touch Price List for each Style in Each Size. Includes many Flourishes & Flowers to add to the Monograms.

VIDEO TRAINING TAPES

BY

RUTH E. FRANKLIN

CHAIN STITCH EMBROIDERY

VIDEO TRAINING TAPE NUMBER ONE

Teaches you to operate the CHAIN STITCH EMBROIDERY MACHINE. You LEARN TO WRITE YOUR NAME IN ABOUT TWO HOURS. This Video teaches you everything you need to know about doing lettering, monogramming, multi-color designs, quilting designs & many other things. Includes understanding the Machine & how to make all of the necessary adjustments. Complete TRANSCRIPT is sent with the Video. Book Number One goes into detail, Video Number One shows you HOW! With both, you will learn to be an "EXPERT EMBROIDERY ARTIST."

HAND - MACHINE EMBROIDERY

VIDEO TRAINING TAPE NUMBER TWO

Teaches you to operate the Singer 107W102 Satin Stitch Monogramming Machine & similar machines made by other Company's, Meistergram, Panto-Gram, Juki, Brothers. Can also be used for Domestic Machines. Shows you how to do lettering, monograms, & designs. Includes understanding the Machine. Shows you how to make all necessary adjustments. With this Video & Book Number Two, you will learn everything about the machine & the business.

CHEMILLE EMBROIDERY

VIDEO TRAINING TAPE NUMBER THREE

Teaches you to do Chenille Embroidery on The Chain Stitch Machine. You are shown how to make Chenille Award Letters, Multi-Color Chenille Emblems & how to do direct Chenille on jackets & other garments. With this tape & Book Number Three, you will learn everything about this lucrative phase of The Embroidery Business.

SATIN STITCH EMBLEMS

VIDEO TRAINING TAPE NUMBER FOUR

Many small Company's, want small quantities of embroidered emblems. They are willing to pay a premium for the small quantity. This Video teaches you how to make them from start to finish. Plus . . . the Tricks of the Trade that will mean the difference between making money or loosing your shirt. Learn everything about this part of The Embroidery Business with Book Number Three & this Video Tape.

REPAIRS - MAINTENANCE & ADJUSTMENTS
FOR CHAIN STITCH MACHINES

VIDEO TRAINING TAPE NUMBER FIVE

Many people live "out-in-the-boon-docks." They do work on the Chain Stitch Machines, but they can not find mechanics who know anything about the machines. This Video shows you how to completely take the machine apart, then put it back together. You are shown how to check parts & make replacements, plus, how to make adjustments operators who have operated the machines for years don't even know about. With Book Number Five & this Video, you will be an expert mechanic on the embroidery machines. This is another phase of The Embroidery Business where well trained, **QUALIFIED PEOPLE ARE NEEDED.**

GENERAL INFORMATION

VIDEO VIEWING TIME Each Video is at least three hours long. Video Number One is over four hours.

On Video Training Tape Numbers One & Two, A STUDENT IS ACTUALLY TAUGHT TO OPERATE THE MACHINES. You & the student learn together.

TRANSCRIPTS A COMPLETE TRANSCRIPT is sent along with each Video. As each STEP is shown on the Video, a number appears on the screen. This number corresponds with the number for that STEP in the Transcript. The Transcript gives you additional details.

VIDEO TAPE QUALITY Artistic Touch only uses quality tapes. You don't have problems viewing our Video Training Tapes. They are as Professional as possible in all ways.

DO YOU NEED BOTH THE BOOK & VIDEO TRAINING TAPE?

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Video Transcripts can be ordered in advance for \$10.00 each. This charge is non-refundable. You receive VALUABLE TRAINING by JUST READING THESE TRANSCRIPTS.

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