mySewnet™ Font Digitizing

Reference Guide

Windows®

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Using mySewnet™ Font Digitizing

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Welcome to mySewnet™ Font Digitizing. mySewnet™ Font Digitizing helps you create beautiful fonts and SuperDesigns for mySewnet™ Embroidery. You can create fonts using most TrueType®/OpenType® computer fonts, or digitize characters and SuperDesigns over scanned or clipart pictures.

It is assumed that you have a good working knowledge of the stitch types available in mySewnet™ Digitizing, and that you are already familiar with the concepts and tools used for digitizing with mySewnet™ Digitizing. When features are in both modules, the information may refer to mySewnet™ Digitizing rather than mySewnet™ Font Digitizing.

Sample Files

Fonts are found in subfolders of the folder ProgramData\mySewnet\Embroidery1\Fonts. You can open copies of a few of the fonts and SuperDesigns in the mySewnet™ Embroidery Software to see how they have been digitized. There is also a MyFonts folder, which is intended for fonts you design yourself, or fonts created in mySewnet™ QuickFont or with Import Font from Embroideries.

To open a copy of a system font in mySewnet™ Font Digitizing, load it in the Create or Edit Font dialog using the option 'Copy and edit an existing'.

Starting mySewnet™ Font Digitizing

Windows® 10 & 11 Start Screen

1 At the bottom left of your computer screen, open the Windows® 10 or 11 Start Screen.
2 In the Windows Start menu, scroll down to the mySewnet folder.
3 Click the mySewnet™ Font Digitizing icon 🖳 to launch it.

Shortcuts

An alternative to the Start screen/menu method described previously is to use a Shortcut to mySewnet™ Font Digitizing.

Within mySewnet™ Embroidery

1 Launch mySewnet™ Embroidery 🖳 .
2 In the Letter tab, click Font Manager 🖳 .
3 In the Font Manager, click Digitize New Font 🖳 , and mySewnet™ Font Digitizing will start.

Windows® 10 & 11 (Desktop)

1 Close or minimize any programs you have running.
2 Double-click on the Shortcut to the mySewnet™ Embroidery Software folder. A list of the programs appears.
3 Double-click on mySewnet™ Font Digitizing icon 🖳 to launch it.

Closing mySewnet™ Font Digitizing

Exit

Ends the mySewnet™ Font Digitizing session. You can also use the Close command on the Control menu.

Shortcuts

- Mouse: Click the Close icon [×] on the title bar or double-click the Control menu box.
- Keys: Alt + F4

About mySewnet™ Font Digitizing

Access via the Help menu. The version number of mySewnet™ Font Digitizing is given here. You will need this if you contact technical support at any time.

Shortcut

- Keys: Alt, L, A

Parts of the Software Window

Design Window

Use the Design window to add new areas, lines and columns of stitching, as well as commands, to your character or SuperDesign, and to change the properties of stitching that you have already created.
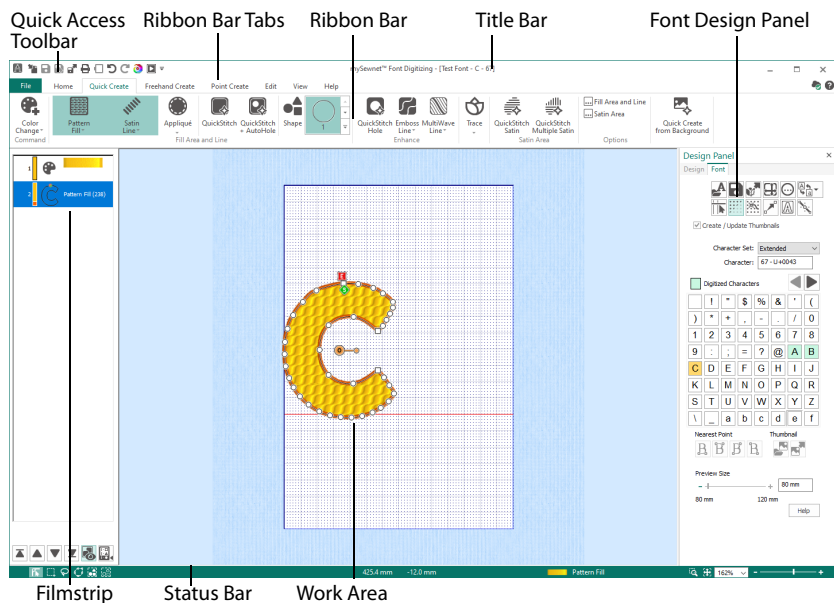
Switch between windows by clicking the tabs at the top of the window.

Font Tab

Open or save the font or SuperDesign set
Set the recommended size
Change the font or SuperDesign properties
Copy multiple characters, e.g. upper to lower case
Insert extra points on straight or curved lines
Use a Windows system font as a background for each character
Adjust the Font Grid & Guidelines, and place Navigation objects
Update the thumbnails when the font or set is saved
Select a Character Set
View other pages of characters within the font
Select a character to edit (digitized characters are green)
Open or save a thumbnail picture for the selected SuperDesign
Select the Nearest Point position for the current character
Adjust the size for previewing the font or SuperDesign set

The Font Tab in the Design Panel contains functions for opening, saving, exporting, and editing the font or SuperDesign set, and for viewing and positioning the font grid, guidelines and background characters. Choose a background font and a character set, then select a character or SuperDesign for editing. Set the Nearest Point positions for fonts, and load and save thumbnail pictures for SuperDesigns. Preview the font or SuperDesign set at varying sizes.

Work Area

The work area is the area with a grid where characters and SuperDesigns are digitized and edited. Stitch objects are drawn as outlines in the appropriate colors. Use mySewnet™ Configure to change the background grid color or the background color.

Grid and Snap

The background grid is shown as pale blue lines. Set the Grid Size in the View tab, and use the View Grid icon ⊞ to turn the grid on or off.

The Font Grid is shown as dots. It is used to align the points placed when designing characters. Use Show Font Grid ⦂⦂⦂ to turn the font grid on or off.

When editing points for a character or SuperDesign, use Snap to Grid ⁂ to force points to snap to positions at the font grid spacing.

Guidelines

The blue lines at the top and to the left of the grid are guidelines. There are six horizontal and six vertical guidelines. They provide additional visual reference points.

To position the guidelines, select Move Guidelines ⬚ and then click and drag the guideline to the desired position. The guidelines always snap to the dots of the font grid.

The guidelines are docked initially on the top and at the left of the grid. The suggested positions for the horizontal guidelines give the cap height, x height and descender depth. You may also wish to use a horizontal guideline to show the height of your start and end stitches, which is particularly useful for continuous fonts. Use the vertical guidelines to mark the right edge of characters that are the same width (for instance, 'b', 'd', 'p').

Baseline

The baseline is the line on which most characters will sit. It is a special red guideline which is placed at the base of the capital A when the font is created.

Use Move Guidelines ⬚ to change the position of the baseline.

File Formats

Font and SuperDesign Files

mySewnet™ Font Digitizing stores and loads font and SuperDesign files with the extensions .efnt and .esds respectively, together with .vsmres files. These are special databases containing a set of digitized objects for each character or SuperDesign. The SuperDesign files also contain miniature thumbnails of the SuperDesigns for display on the SuperDesign tab of the mySewnet™ Embroidery ribbon bar. (Any background pictures used for digitizing are not stored in .efnt or .esds files.)

Thumbnail .png files for fonts are created automatically.

When you use a system font in mySewnet™ Font Digitizing, make a copy of it by selecting 'Copy and edit an existing' in the Create or Edit Font dialog box. The copy is placed in your MyFonts folder.

Overview of Object Types

With mySewnet™ Font Digitizing, you create (or digitize) lettering or SuperDesigns over any image on your computer screen. The embroidery areas you create are called objects and may be divided according to the type of stitches they produce (lines, columns, fill areas or command).

Lines

Stitch objects place individual stitches or lines of stitches. The stitch objects are Single Stitches and Running, Double, Double Zigzag, Triple Stitch lines and motif lines. Closed lines may enclose fill areas.

| Running | Double | Triple |

Set Single Stitches to any length from 2mm to 12mm. Set Running Stitches to any length from 0.3mm to 12mm. Set double, double zigzag and triple stitch to any length from 1mm to 12mm. Draw a line or place points to define Running, Double, Double Zigzag, Triple Stitch, Motif or Satin lines. To produce straight lines, hold down the Shift key while placing points.

Columns

Satin stitches in columns are parallel to each other and may be placed in straight or curved sections, depending on whether the Shift key is held down. You can also place columns of feathered satin, Richelieu Bars and tapered motifs.

The recommended maximum length for satin stitches in a column is 10mm, otherwise the stitches may be loose and not lie flat. To create a column wider than this, either overlap satin columns, or use one of the over 250 fill patterns to create smaller alternating stitches.

Create satin borders or lines where a line of satin stitches of constant width is desired. Draw a line or place points to define a satin border or line. To produce straight lines, hold down the Shift key while placing points.

Fill Areas

Fill area types include Pattern Fill, Motif Fill, Shape Fill, Radial Rill, Spiral Fill, QuiltStipple Fill, Contour Fill, Crosshatch Fill and MultiWave Fill.

Pattern Fill areas contain small stitches placed using one of over 250 patterns, or single or multigradient fills. Use at least three points to define the edge of a fill area, which can be any shape and can also have holes defined inside it. The stitches can be at any angle and the density can be constant or varied as desired.

Commands

Commands include Color Changes between different color blocks of your design, Stops that tell the embroidery machine to stop without a color change, and Alignment Stitches that are used to align the embroidery when stitching out.

Creating Fonts and SuperDesigns

This overview covers the following topics:

- Making a New Font
- Using the QuickFont Wizard as a Shortcut
- Making a SuperDesign Set

See also the exercises in "Getting Started with mySewnet™ Font Digitizing" on page 54.

Making a New Font

You do not need to digitize every character in a font (see "Character Sets" on page 16 for suggestions on characters to digitize). Follow these steps to make a new font.

- Start a New Font
- Select a Background Picture
- Digitize the Letter A for Baseline and Continuous Fonts
  or
  Digitize the Letter A for Nearest Point Fonts
- Digitize Other Characters
- Standardize the Font (Optional)
- Reopen a Partially Completed Font
- Back Up the Font File

Start a New Font

1 Start mySewnet™ Font Digitizing and the Create or Edit Font dialog box appears. See "Create or Edit Font" on page 38.
Alternatively, you can start or open a font by opening a New Window, or by clicking Create or Edit Font .

2 In the Font Information dialog box, enter a Name for the font.
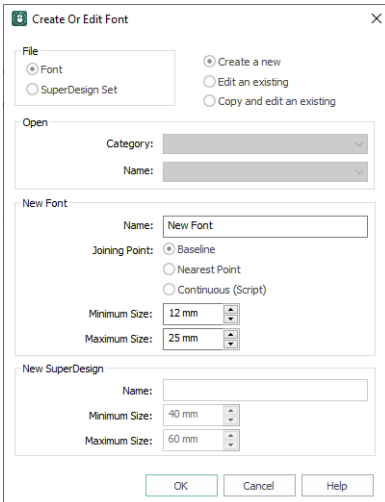
3 Ensure the File type is set to Font.

4 Click 'Create a new'. This will create a new font.
Alternatively, you can open an existing font that you created, or open a copy of one of your fonts, or a system font.

5 In the New Font section, give the font a name.

6 Select the desired Joining Point method.
Baseline fonts use trims between the characters in a word.
Nearest Point fonts are designed to use running stitch connection between small characters.
Continuous fonts join lowercase letters for a script effect.

7 Enter the desired Minimum and Maximum size for characters in the font.
This will be the recommended size range used for the font in mySewnet™ Embroidery.

8 Click OK. The Create or Edit Font dialog closes, and the letter 'A' (ASCII character 065) of the new font is selected in the Font page of the Design window. See "Creating and Editing Fonts" on page 36.
The letter A must be digitized first. A warning message will be displayed if you select any other character.

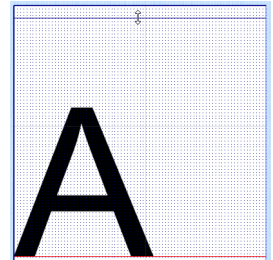| 9	The default thread color can be seen in the FilmStrip on the left of the work area. Right-click this color and select Properties.
10	Select the desired thread color for your font in the Color Selection dialog box.
11	Click one of the Create ribbon bar tabs and select the desired Area and Line type.
	Click Options for the selected area or line type to set the pattern, angle, density etc. The options set for the letter 'A' will be the default settings for all characters in the font.
12	Click Save 🖫 to save your color change.
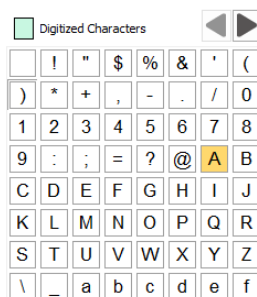
Select a Background Picture

There is a letter 'A' in the background on the work area. This is the letter A from the first font on your computer (often Arial). This background font can be changed.

13	To digitize over a background picture from a TrueType® or OpenType® font character, click Font Background Ⓐ. The Font Background dialog box opens. See "Font Background" on page 45.
	If there is a warning message about the letter 'A', click OK to continue.
14	Select the desired Font and Style.
	You can use Horizontal and Vertical offset to adjust the position of your letters relative to the red baseline, and use Scale to adjust the size of the background pictures.
15	Click OK to close the Font Background dialog box. The A from your selected font now forms the background picture.
	The background font and its position are stored with the font, so when you reload the font the background font is reloaded with the created letters.
16	You can digitize over an existing picture instead of a character in one of the fonts on your computer. Click the View tab, then click Edit Background 🖼 to open mySewnet™ Draw & Paint.
	mySewnet™ Draw & Paint opens with a work area the size of your work area in mySewnet™ Font Digitizing.
17	Use Insert 📥 or Open to load your picture.
	To digitize over a small part of an existing picture: in mySewnet™ Draw & Paint select, crop and resize the desired area of the picture, then return to mySewnet™ Font Digitizing.
18	To position the picture on the baseline, toggle between mySewnet™ Font Digitizing and mySewnet™ Draw & Paint. You will not be able to edit anything in mySewnet™ Font Digitizing, but you can preview adjustments made to the picture in mySewnet™ Draw & Paint.
	The left edge of the character should be at or close to the left edge of the grid.
	When you are sizing the first picture for the letter A (ASCII character 065), leave enough space above the top of the character to allow for accents above uppercase letters in the extended and super-extended Character Sets.
19	Save your edited picture if you are ever likely to want to load to edit the character.
20	Close mySewnet™ Draw & Paint to return to mySewnet™ Font Digitizing.
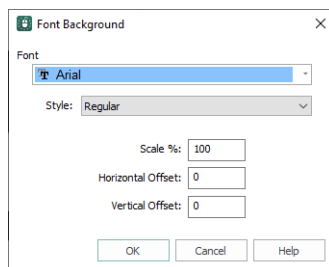
Digitize the Letter A for Baseline and Continuous Fonts

21 Click Move Guidelines .

22 Click and drag a guideline from the top of the work area to move a horizontal guideline to the top of the A to set the cap height.

23 Move vertical guidelines to each side of the A to set the character width.

24 When you have placed your guidelines as desired, right-click or click Move Guidelines again to deselect, then click Save .

25 Click the Create tab.

26 Digitize the letter A (ASCII character 065) using the stitch types on Create page to the right of the work area.

27 Click an object to display its points and reshape the object as desired. Right-click it to show its properties.

28 Click the Font tab, then click Save . This saves the character you are working on, and other changes to the font.
If you try to select another character without saving a warning message will be displayed. The letter A (ASCII character 065) must be digitized first because it is used to set the size of the font in mySewnet™ Embroidery. The size of all other characters is set relative to character 065.

Digitize the Letter A for Nearest Point Fonts

A nearest point font requires four versions of each character.

29 Digitize the A character (ASCII 065) using the stitch types on the Create tabs. The first version of the A character (ASCII 065) must start at the bottom left and end on the bottom right.

30 Click Save to save the first version of the letter A.
A warning message will be displayed if you select any other character to work on before the first version of the letter A (ASCII character 065) has been created.

31 In the Font page, click the second Nearest Point icon (Top Left to Top Right). Notice that the background picture stays in place.

32 Digitize each character version, ensuring that the start and end point are in the correct place.
Once you have digitized at least one version of the letter A (ASCII character 065), you can select other characters to work with. However, it is recommended to digitize all versions of a character before selecting the next character to digitize.

33 Click Save to save the changes you have made to the character.

Digitize Other Characters

34 Click on the next character to digitize (the letter B). A picture of the letter B will be placed in the background.

35 Look at the letter A in the Font tab.

36 If you digitized all of the versions, the A in the Font tab will be a solid green. If only some of the versions have been digitized, it will be half green, half white.

37 If required, load or paste a picture, then size and position it.

38 Digitize the character as desired, then save it. You will be warned if you select another function without saving.

39 If you are working on a nearest point font, work through each character version, ensuring that the start and end point are in the correct place. The currently selected Nearest Point icon shows the expected start and end points.

40 Click Save in the Font tab to save the changes you have made to the character.

41 Repeat as desired.

Standardize the Font (Optional)

42 Click Universal Properties ⬤ to standardize the use of object types within a font, to change the object types used within a font, and to select which properties will be editable.
Universal Properties will make the properties of all characters in the font the same as the properties for the letter 'A'.
Use Universal Properties to correct any properties inconsistencies when creating a font.

43 In Colors, select the colors to make consistent across the font, then click the Colors icon ➡⬤ to change the selected color in the Color Selection dialog box.
When you have changed a color, there will be an asterisk (*) by Color in the Select Object pane.
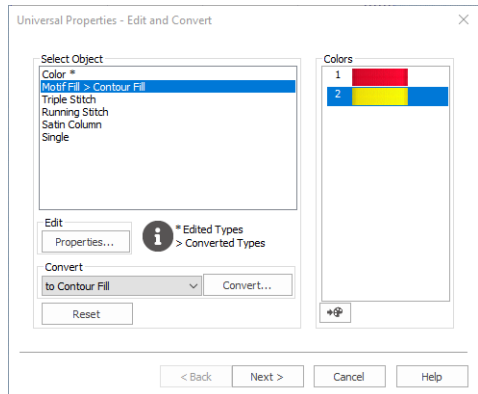
44 In 'Select Object', select a line or fill type to be standardized, then click Properties to change the properties for that stitch type.

45 Make the desired changes in the Properties dialog box, then click OK. The edited stitch type is now marked with an asterisk (*), for example: Running Stitch *.
Do not use Universal Properties on a font where complex properties were used, for example if more than one fill pattern or motif was used, or if fill areas of the same type are stitched at different angles. If you are not sure how using Universal Properties will affect your font, edit a copy, not the original.

46 You can also change a stitch type for the whole font. Select the stitch type in the Select Object pane, then choose a new stitch type from the Convert drop-down list.

47 Click Convert to change it to the new stitch type.
If you make a mistake, use Reset to return to your original settings.

48 Make any other desired changes to the colors and stitch types, then click Next. The Universal Properties - Finalizing dialog box appears.

49 In 'Allow Editable', select the line and fill types to be made editable in other mySewnet™ Embroidery Software modules.

50 Click OK to standardize the font.

51 Click Save 💾 in the Font tab to save the changes you have made, then click Exit ❌ to close mySewnet™ Font Digitizing.

Reopen a Partially Completed Font

52 Start mySewnet™ Font Digitizing and the Create or Edit Font dialog box appears.

53 In File, select Font.

54 Select 'Edit an existing'. The Category drop-down list becomes available.

55 In Category, select MyFonts, or the Category where you saved your font.

56 In the Name drop-down list, select the font that you want to continue working on.
To work on a copy of a font, select 'Copy and edit an existing', and select the font from the drop-down list. Give the copy a name.
System fonts must be copied to be tested or used.

57 Click OK to select the font.

58 Click on the character you would like to edit or digitize. The background font that you selected before will be loaded with the font.

59 Click an object to display its points and reshape the object as desired. Right-click it to show its properties.

60 Click Save 💾 in the Font tab to save the changes you have made to the character.

61 Continue to select and digitize characters as desired.

62 When you are ready to end your session, save the font.

63 To remove unused space in the font file, click Universal Properties ⊙ , then click Next.

64 In the Universal Properties - Finalizing dialog box, select (check) Compress font. Then click Finish.
Fonts are compressed automatically whenever they reach a certain size, however it is good practice to compress the font as a final step.

65 Click Exit ⬛ ✕ to close mySewnet™ Font Digitizing.
You should close the font file when you wish to test your font in mySewnet™ Embroidery.

Back Up the Font File

An entire character set can take several days to digitize. It is recommended to make regular backup copies of the font file.

If you are not sure what the effects of an edit will be, edit a copy of your font, not the original.

66 Browse to the folder ProgramData\mySewnet\Embroidery1\Fonts\MyFonts and select the fonts you want to back up.

67 If desired, browse to a different folder where you wish to keep backup copies of the font. For instance, you could create a folder in 'My Documents' called 'Font Backups' and use this for storing backup copies. This will also prevent the backup copies from appearing in the font list in mySewnet™ Embroidery.

68 Paste the copies into the destination folder.

69 Change the name for the backup of your font. For instance, include the date and time in the name to indicate when the backup was made.
You can delete unwanted fonts using the Font Manager in mySewnet™ Embroidery, or you could manually remove them from this folder.

Using the QuickFont Wizard as a Shortcut

If you wish to base a new font on a TrueType® or OpenType® font, you can use the QuickFont Wizard in mySewnet™ Embroidery to get you started.

1 Open mySewnet™ Embroidery and use the QuickFont Wizard to generate a font based on the desired TrueType® or OpenType® font.

2 Start mySewnet™ Font Digitizing and in the Create or Edit Font dialog box, select 'Edit an existing' and browse to the folder in ProgramData\mySewnet\Embroidery1\Fonts that corresponds to the category in which you made the font. For instance, if you created the font in the MyFonts category, the font will be stored in the MyFonts folder.

3 Open the font you created.

4 Click on the character you would like to edit.

5 To digitize over a background picture from a TrueType® or OpenType® font character, click Font Background Ⓐ , select the Font and Style, and make any desired adjustments to Scale and Horizontal and Vertical Offset, then click OK.

6 To digitize over a picture, click the View tab, then click Edit Background 🖼 to open mySewnet™ Draw & Paint.

7 Use Insert 📑 in mySewnet™ Draw & Paint to load the picture, size and position it as required. If desired save the picture, then close mySewnet™ Draw & Paint.

8 In mySewnet™ Font Digitizing create and save the character.

9 Edit the character as desired, then edit each subsequent character in turn.

10 Click an object to display its points and reshape the object as desired. Insert or delete objects, too. Right-click it to show its properties.

11 As with creating new fonts, it is recommended to make regular backup copies of the font file.

Making a SuperDesign Set

A SuperDesign set may have a maximum of 9 SuperDesigns. Follow these steps to make a new SuperDesign set.

- Start a New SuperDesign Set
- Add a Background Picture
- Digitize the First SuperDesign
- Digitize Other SuperDesigns
- Standardize the SuperDesign Set (Optional)
- Reopen a Partially Completed SuperDesign Set
- Back Up the SuperDesign File

Start a New SuperDesign Set

1 Start mySewnet™ Font Digitizing and the Create or Edit Font dialog box appears.

2 In File, select SuperDesign Set. Notice that Open and the New Font options are unavailable.
SuperDesigns are placed individually in mySewnet™ Embroidery, therefore joining point is irrelevant. All SuperDesign sets are saved in one folder.

3 Enter a Name for the SuperDesign set.

4 Enter the desired Output Size Range.

5 Click OK and the work area appears ready for you to digitize the first SuperDesign, as shown in the title bar.

6 Right-click the initial color in the FilmStrip, and select Properties. Choose the desired thread color in the Color Selection dialog box.

7 In the Create tab, select the desired Area and Line type from the Control Panel.

8 Click Save 🖫 in the Font tab to save the changes you have made
Click Options for the selected area or line type to set the pattern, angle, density etc. The options set for the first SuperDesign in a set will be the default settings for all other SuperDesigns in the set.
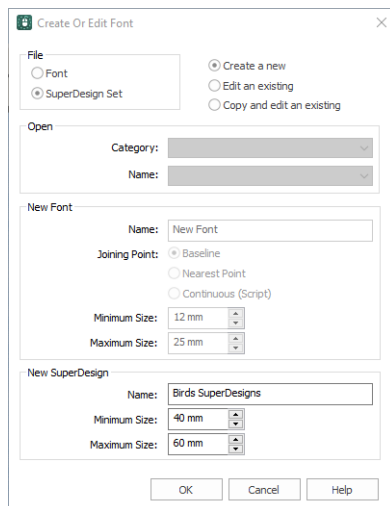
Add a Background Picture

9 To digitize over an existing picture, click the View tab, then click Edit Background 🖼 to open mySewnet™ Draw & Paint.
mySewnet™ Draw & Paint opens with a work area the size of your work area in mySewnet™ Font Digitizing.

10 Use Insert 🖿 or Open to load your picture.
To digitize over a small part of an existing picture: in mySewnet™ Draw & Paint select, crop and resize the desired area of the picture, then return to mySewnet™ Font Digitizing.

11 Resize and position your picture as desired, then save your edited picture within mySewnet™ Draw & Paint if you may need it again.
The modified picture will then be available in the correct position if you wish to edit the SuperDesign later, as background pictures are not saved within the SuperDesign file.

12 Close mySewnet™ Draw & Paint to return to mySewnet™ Font Digitizing.

Digitize the First SuperDesign

13   Move the guidelines to the desired positions.

14   Digitize the SuperDesign using the stitch types on the Create page in the Design window. You will be warned to save the SuperDesign if you select a new function.
Unlike the fonts, you can digitize a SuperDesign set in any order. It is not necessary to start with the first design, although this is advisable. The first design is used to set the size of the SuperDesigns in mySewnet™ Embroidery. The size of all the SuperDesigns in the set is set relative to the first design.

15   Click Save 🖫 in the Font tab to save the changes you have made to the SuperDesign.

16   After you have created the SuperDesign, use Save Picture 🖳 to save the thumbnail for the SuperDesign.

17   Ensure that Create / Update Thumbnails is selected while creating thumbnail pictures.

Use Open Picture 🖳 to reload your thumbnail picture in mySewnet™ Font Digitizing. Reload your background picture from mySewnet™ Draw & Paint.

Digitize Other SuperDesigns

18   In the Font page, choose the next SuperDesign to digitize.

19   If required, load or paste a picture in mySewnet™ Draw & Paint, then save the edited picture.

20   Digitize the SuperDesign as desired, then save it. You will be warned if you select another function without saving.

21   Repeat as desired until the maximum of 9 SuperDesigns have been digitized.

22   Click Save 🖫 in the Font tab to save the changes you have made to the SuperDesign.

Use Save Picture 🖳 to save your thumbnail pictures.

Standardize the SuperDesign Set (Optional)

23   Click Universal Properties ⋯ to standardize the use of object types, or to change the object types, within a SuperDesign set, and select which properties will be editable.
Universal Properties will make the properties of all SuperDesigns in the set the same as the properties for the first design in the set.

24   In Colors, edit a color to make the colors consistent across the SuperDesign set.

25   In 'Select Object', choose the line and fill types to be standardized.
Use Universal Properties to correct any properties inconsistencies when creating the SuperDesign set.
Do not use Universal Properties on a SuperDesign set where complex properties were used, for example if more than one fill pattern or motif was used, or if fill areas of the same type are stitched at different angles. If you are not sure how using Universal Properties will affect your SuperDesign set, edit a copy, not the original.

26   You can also change a stitch type for the whole SuperDesign set. Select the stitch type in the Select Object pane, then choose a new stitch type from the Convert drop-down list.

27   Click Convert to change it to the new stitch type.
If you make a mistake, use Reset to return to your original settings.

28   Make any other desired changes to the colors and stitch types, then click Next. The Universal Properties - Finalizing dialog box appears.

29   In 'Allow Editable', select the line and fill types to be made editable in other mySewnet™ Embroidery Software modules.

30   Click OK to standardize the SuperDesign set.
You can deselect Create / Update Thumbnails before finally saving to prevent inserted images from being automatically replaced when the SuperDesign set is saved.

Reopen a Partially Completed SuperDesign Set

31 Start mySewnet™ Font Digitizing and the Create or Edit Font dialog box appears.

32 In File, select SuperDesign.

33 Select 'Edit an existing'. The Category drop-down list becomes available.

34 In Category, select MyFonts, or the Category where you saved your SuperDesign set.

35 In the Name drop-down list, select the SuperDesign set that you want to continue working on.
To work on a copy of a SuperDesign set, select 'Copy and edit an existing', and select the SuperDesign set from the drop-down list. Give the copy a name.
System SuperDesign sets must be copied to be tested or used. SuperDesign sets that you create or customize can only be used from the SuperDesigns folder.

36 Click OK to select the SuperDesign set.

37 Click the design that you want to edit.

38 To load an existing background picture, click the View tab, then click Edit Background ⬛ to open mySewnet™ Draw & Paint.

39 Browse to your saved background picture to load it, then close mySewnet™ Draw & Paint.

40 In the mySewnet™ Font Digitizing work area, click an object to display its points and reshape the object as desired. Right-click it to show its properties.

41 Click Save 💾 in the Font tab to save the changes you have made to the SuperDesign.

42 Continue to select and digitize SuperDesigns as desired.

43 When you are ready to end your session, save the SuperDesign set.

44 To remove unused space in the SuperDesign file, click Universal Properties ⬤⬤⬤, then click Next.

45 In the Universal Properties - Finalizing dialog box, select (check) Compress font. Then click Finish.
SuperDesign sets are compressed automatically whenever they reach a certain size, however it is good practice to compress the SuperDesign set as a final step.

46 Click Exit ❎ to close mySewnet™ Font Digitizing.
You must close the SuperDesign file if you wish to test your SuperDesign set in mySewnet™ Embroidery.

Back Up the SuperDesign File

A SuperDesign set can take some time to digitize. At the end of a long session of digitizing, you should make a backup copy of the SuperDesign file.

If you are not sure what the effects of an edit will be, edit a copy of your SuperDesign set when you open it, not the original.

47 Browse to the folder ProgramData\mySewnet\Embroidery1\SuperDesigns\MySuperDesigns and select the SuperDesign sets you want to back up.
This is also where you can delete unwanted SuperDesign sets.

48 If desired, browse to a different folder where you wish to keep backup copies of the SuperDesign sets. For instance, you could create a folder in 'My Documents' called 'SuperDesign Backups' and use this for storing backup copies. This will also prevent the backup copies from appearing in the SuperDesign list in mySewnet™ Embroidery.

49 Paste the copies into the destination folder.

50 Change the name for the backup of your SuperDesign set. For instance, include the date and time in the name to indicate when the backup was made.

Designing Fonts 2

Joining Point

Baseline Fonts

This is the simplest font type. Stitches for these characters should start on the extreme left of the character and end on the extreme right, while also trying to keep the start and end points on or near the baseline. Space is added between the characters in mySewnet™ Embroidery. Choose Trim Connection when using baseline fonts in mySewnet™ Embroidery.

Nearest Point Fonts

Nearest point fonts use special logic in mySewnet™ Embroidery to determine the best way to join characters together. Space is added between the characters in mySewnet™ Embroidery. Choose Running Stitch Connection between characters in mySewnet™ Embroidery to avoid the need for trimming with small characters. Each character has four versions to give different start (on the left) and end (on the right) points as follows:
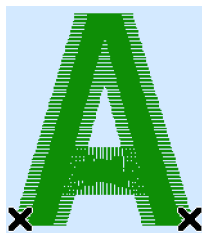
Bottom Left to Bottom Right   Top Left to Top Right
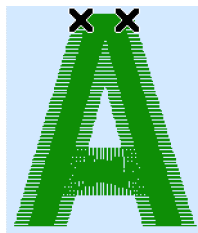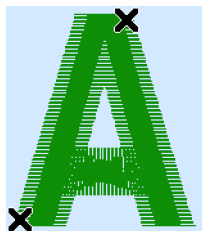
Bottom Left to Top Right   Top Left to Bottom Right

In mySewnet™ Embroidery, the correct character versions are automatically selected to give the shortest joining distances between each character. Here, the two Ms are connected in different ways (top left to bottom right and bottom left to top right):
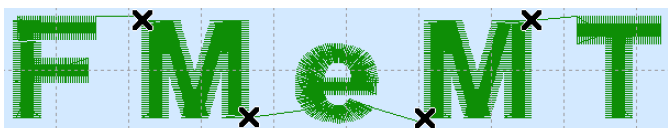
Continuous Fonts

Continuous fonts are typically used to give a flowing handwriting effect for script. When continuous fonts are used in mySewnet™ Embroidery, no space is added between the lowercase letters. (The Gap setting is not used.) All other characters are connected the same way as baseline fonts.

All the lowercase letters in a continuous font should start and end at the same height above the baseline to ensure they connect correctly in mySewnet™ Embroidery.

Character Sets

You do not need to digitize every character in a font. For instance, if you are designing a Fun or Monogram font, you may prefer to digitize only the uppercase characters.

The available character sets are: Extended, Super Extended, Western 1, 2, 3 and 4, Cyrillic 1 and 2, and Hiragana 1. These correspond to the character sets that can be chosen in the QuickFont Wizard of mySewnet™ Embroidery. The fonts that are provided with mySewnet™ Embroidery use the Extended character set.

Different character sets are available, depending on the selected file type.

Font Format	Character Set	Default Set
mySewnet™ Embroidery Font	Extended Super Extended Cyrillic 1 Cyrillic 2 Hiragana 1	Extended
HUSQVARNA VIKING® Font	Western 1 Western 2 Western 3 Cyrillic 1 Hiragana 1	Western 1
PFAFF® Font	Western 4 Cyrillic 2 Hiragana 1	Western 4

The more characters in a font, the greater the amount of time needed to create that font. Nearest Point fonts require four versions of each character. Therefore, such a font will take longer to create.

Select the desired set from the Character Set drop-down list on the Font page. See "Creating and Editing Fonts" on page 36.

Creating a Basic Character Set

To make a basic character set that is appropriate for general text, you need letters, numbers and some punctuation. As a minimum, consider digitizing the following characters:

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

a  b  c  d  e  f  g  h  i  j  k  l  m  n
o  p  q  r  s  t  u  v  w  x  y  z

0  1  2  3  4  5  6  7  8  9  spc !  "     @
$  £  %  &  *  (  )  -  +  _  \  =  /  ?
'  ;  #  ,  .  :  €
```

Their positions and ASCII codes in the Font page are as follows:

spc	!	"	#	$	%	&	'	(	)	*	+	,	-	.	/
032	033	034	035	036	037	038	039	040	041	042	043	044	045	046	047
0	1	2	3	4	5	6	7	8	9	:	;		=		?
048	049	050	051	052	053	054	055	056	057	058	059		061		063
@	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O
064	065	066	067	068	069	070	071	072	073	074	075	076	077	078	079
P	Q	R	S	T	U	V	W	X	Y	Z		\			_
080	081	082	083	084	085	086	087	088	089	090		092			095
	a	b	c	d	e	f	g	h	I	j	k	l	m	n	o
	097	098	099	100	101	102	103	104	105	106	107	108	109	110	111
p	q	r	s	t	u	v	w	x	y	z					
112	113	114	115	116	117	118	119	120	121	122					
€															
128															
		£													
		163													

You can optionally leave out the lowercase letters to have an uppercase font. This is usually indicated by having UC in the font name. Monograms are complex (often multi-color) characters that are intended for stitching at large sizes. A basic uppercase character set is often appropriate for monograms.

Extended Character Set

The extended character set is a good choice if the font will be used for Western languages other than English. The fonts that are provided with mySewnet™ Embroidery use the Extended character set. In addition to the basic character set, the following characters should be digitized to make a complete extended character set:

À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í
Î Ï Ð Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü
Ý Þ ß

à á â ã ä å æ ç è é ê ë ì í
î ï ð ñ ò ó ô õ ö ø ù ú û ü
ý þ ÿ

The positions and ASCII codes of the extended character set in the Font page are as follows:

spc	!	"	#	$	%	&	'	(	)	*	+	,	-	.	/
032	033	034	035	036	037	038	039	040	041	042	043	044	045	046	047
0	1	2	3	4	5	6	7	8	9	:	;		=		?
048	049	050	051	052	053	054	055	056	057	058	059		061		063
@	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O
064	065	066	067	068	069	070	071	072	073	074	075	076	077	078	079
P	Q	R	S	T	U	V	W	X	Y	Z		\			_
080	081	082	083	084	085	086	087	088	089	090		092			095
	a	b	c	d	e	f	g	h	i	j	k	l	m	n	o
	097	098	099	100	101	102	103	104	105	106	107	108	109	110	111
p	q	r	s	t	u	v	w	x	y	z					
112	113	114	115	116	117	118	119	120	121	122					
€															
128															
			£												
			163												
À	Á	Â	Ã	Ä	Å	Æ	Ç	È	É	Ê	Ë	Ì	Í	Î	Ï
192	193	194	195	196	197	198	199	200	201	202	203	204	205	206	207
Ð	Ñ	Ò	Ó	Ô	Õ	Ö		Ø	Ù	Ú	Û	Ü	Ý	Þ	ß
208	209	210	211	212	213	214		216	217	218	219	220	221	222	223
à	á	â	ã	ä	å	æ	ç	è	é	ê	ë	ì	í	î	ï
224	225	226	227	228	229	230	231	232	233	234	235	236	237	238	239
ð	ñ	ò	ó	ô	õ	ö		ø	ù	ú	û	ü	ý	þ	ÿ
240	241	242	243	244	245	246		248	249	250	251	252	253	254	255

Super-Extended Character Set

This provides all the characters in the extended character set, plus extra useful characters and punctuation marks. In addition to the extended character set, the following characters should be digitized to make a complete super-extended character set:

< > [ ] { | } ~ Š Œ Ž ' ' "
" ˜ ™ š œ ž Ÿ ¡ ¢ ¥ © ®

The positions and ASCII codes of the super-extended character set in the Select Character dialog box are as follows:

spc 032	! 033	" 034	# 035	$ 036	% 037	& 038	' 039	(040	) 041	* 042	+ 043	, 044	- 045	. 046	/ 047
0 048	1 049	2 050	3 051	4 052	5 053	6 054	7 055	8 056	9 057	: 058	; 059	< 060	= 061	> 062	? 063
@ 064	A 065	B 066	C 067	D 068	E 069	F 070	G 071	H 072	I 073	J 074	K 075	L 076	M 077	N 078	O 079
P 080	Q 081	R 082	S 083	T 084	U 085	V 086	W 087	X 088	Y 089	Z 090	[091	\ 092	] 093		_ 095
	a 097	b 098	c 099	d 100	e 101	f 102	g 103	h 104	i 105	j 106	k 107	l 108	m 109	n 110	o 111
p 112	q 113	r 114	s 115	t 116	u 117	v 118	w 119	x 120	y 121	z 122	{ 123	| 124	} 125	~ 126	
€ 128										Š 138		Œ 140		Ž 142	
	' 145	' 146	" 147	" 148				˜ 152	™ 153	š 154		œ 156		ž 158	Ÿ 159
	¡ 161	¢ 162	£ 163		¥ 165				© 169					® 174	
À 192	Á 193	Â 194	Ã 195	Ä 196	Å 197	Æ 198	Ç 199	È 200	É 201	Ê 202	Ë 203	Ì 204	Í 205	Î 206	Ï 207
Ð 208	Ñ 209	Ò 210	Ó 211	Ô 212	Õ 213	Ö 214		Ø 216	Ù 217	Ú 218	Û 219	Ü 220	Ý 221	Þ 222	ß 223
à 224	á 225	â 226	ã 227	ä 228	å 229	æ 230	ç 231	è 232	é 233	ê 234	ë 235	ì 236	í 237	î 238	ï 239
ð 240	ñ 241	ò 242	ó 243	ô 244	õ 245	ö 246		ø 248	ù 249	ú 250	û 251	ü 252	ý 253	þ 254	ÿ 255

Other Character Sets

The following character sets are also available.

Western 1

The following characters are in the Western 1 character set:

```
ABCDEFGHIJKLMNOPQRSTUÜVWXYZÅÄÖ- <
abcdefghijklmnopqrstuüvwxyzåäö,.
1234567890ÆæØøàáçëèéêíóùúÑñß&?!'@
```

Western 2

The Western 2 character set contains fewer characters. Generally, it will convert to a font more quickly than the other character sets. The following characters are in the Western 2 character set:

```
ABCDEFGHIJKLMNOPQRSTUÜVWXYZÅÄÖ-.
abcdefghijklmnopqrstuüvwxyzåäö,.
1234567890ÆæØø?!-,.
```

Western 3

The following characters are in the Western 3 character set:

```
ABCDEFGHIJKLMNOPQRSTUÜVWXYZÅÄÆÖ-
abcdefghijklmnopqrstuüvwxyzåäæö.
1234567890Øøàáçëèéêíóùú Ññß&?!'@,.
```

Western 4

The following characters are in the Western 4 character set:

```
ABCDEFGHIJKLMNOPQRSTUVWXYZ.,-
abcdefghijklmnopqrstuvwxyz.,-
ÅÄÖÜÆOEØÉÇÑ€$§ß&?!¿¡
âàáäãâéëêìíïîòóöôõæoeøùúûçñ@©
1234567890.,:;-+=%\/*°^?~`´'"_
```

Cyrillic and Hiragana fonts

Cyrillic and Hiragana (Japanese) fonts are also available.

Creating Cyrillic and Hiragana fonts requires a TrueType font with the relevant set of Unicode characters.

Cyrillic 1

The following characters are in the Cyrillic 1 character set:

АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЪЫЬЭЮЯ
абвгдежзийклмнопрстуфхцчшщъыьэюя
1234567890ÆæØøàáçëèéêíóùúÑñß&?!'@

Cyrillic 2

The following characters are in the Cyrillic 2 character set:

АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЪЬЫЬЭЮЯ
абвгдежзийклмнопрстуфхцчшщъьыьэюя
1234567890ё√©§&?$€%:;`´*=!-+.,

Hiragana 1

The following characters are in the Hiragana 1 character set:

はなたさかあひにちしきいふぬつすくうへ
ねてせけえほのとそこお゛゜
６１んるやま７２ゃれゆみ８３ゅろよむ９４
ょわらめ０５っをりも゛゜

Design Assistants

Picture

Use a picture in the background as a guide for digitizing a character. A picture should be positioned so that the character sits on the baseline. The left edge of the character should be at or close to the left edge of the grid. Enlarge the picture to increase the detail shown.
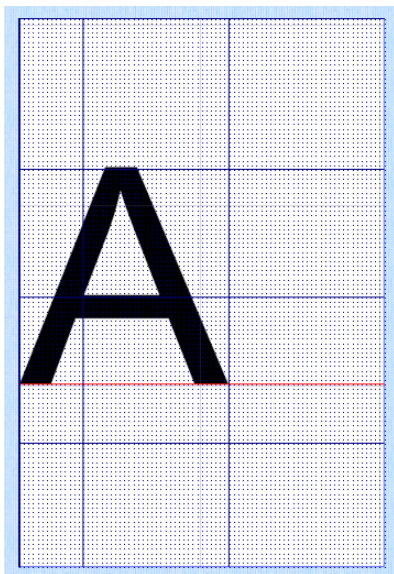
Use Font Background 🅰 *to choose any of the TrueType® and OpenType® fonts installed on your computer as a background for creating a font. See "Font Background" on page 45.*
When resizing the background picture, use guidelines to keep characters of similar height and width in the font in proportion.

Allow space for accents above uppercase letters in the extended and super-extended Character Sets, even if you are creating a basic character set initially.

Snap to Grid

Use Snap to Grid 🔲 to force points to snap to positions according to the font grid spacing. Snap to Grid may be used to position points perfectly so that the same design elements on different characters line up correctly. For instance, if you have a satin border around all your characters, you can ensure that the curve around the 'O' and 'Q' is identical.

Use Snap to Grid when editing point of an area.
Snap to Grid is enabled when highlighted. Click to deselect.

Grid snap can be restrictive when designing SuperDesigns or unusual characters.

Guidelines

The blue lines at the top and to the left of the grid are guidelines. There are six horizontal and six vertical guidelines. They provide additional visual reference points.

Move Guidelines

Use Move Guidelines ![icon] to move the guidelines and baseline. Click Move Guidelines and the pointer changes to the double-arrow pointer ⟺ . Click and drag the guideline to move it to the desired position. The guidelines always snap to the dots of the Font Grid.

Shortcut

- Font Page: ![icon]

The guidelines are initially docked at the top and to the left of the grid. Place the horizontal guidelines to give positions for the cap height, x height and descender depth. You may also wish to use a horizontal guideline to show the height of your start and end stitches, which is particularly useful for continuous fonts. Use the vertical guidelines to mark the right edge of characters that are the same width (for instance, 'b', 'd', 'p').

The same guideline positions are used for the whole font or SuperDesign set. The same height and width can therefore be used for each similar character. For instance, 'a' and 'u' would normally be the same height and width, while 'm' and 'w' would be wider.

Baseline

Most of the characters in a font should sit on the baseline. It is a special red guideline which is fixed in position when the font is created. Quotation marks and other special characters sit above the baseline. When setting the baseline, allow enough space below it for descenders. For instance, the tail on the 'y' character is a descender.

Use Move Guidelines ![icon] to move the Baseline.

In mySewnet™ Embroidery, characters in a word or phrase are placed according to their distance from the baseline. Therefore, use of the baseline should be consistent in a font.

For fonts with a baseline joining point, start every character on the baseline, or at the same height above the baseline, at the extreme left. If required, use a navigation stitch to move to the point where the character begins.

As SuperDesigns do not use a Baseline, altering the Baseline for a SuperDesign set will have no effect.

Navigation

Use Navigation ![icon] to mark out the space needed for a Space character as a Navigation object.

Shortcut

■ Font Page: ⬈

Create a Space Character for your Font

1 In the Font panel, select the very first character in your font (the Space character).

2 Click Navigation ⬈ .
The start point is automatically created at the leftmost side of the baseline.

3 Click somewhere along the baseline to place the far side of the Space character.
The Navigation object appears in the FilmStrip.

4 Right-click to deselect the Navigation tool.
You can now see the nodes for the Navigation object in the work area.

5 On the FilmStrip, ensure that the green start point for the Navigation object is on the left and the red end point is on the right.

6 Adjust the nodes of the Navigation object to create a Space character of the desired width.
The optimum width of the Space character will vary with the font. However, setting the space character at 75% of the width of the capital A is a good start.

Design Considerations

Before you start digitizing a font or SuperDesign set, you should make some decisions about the basic style and design. Advance planning is also helpful for the following:

- Colors
- Tie Offs
- Underlay Stitches
- Compensation
- Overlaps and Underlay Bars
- Traveling Stitches inside a Character or SuperDesign
- Separating Columns
- Mitered Corners
- Large Lettering
- Serifs

Colors

Consistency

It is possible for each character to have a different color. However, the same colors should be used throughout a font if it is intended to have a uniform appearance. For instance, change the first thread color in the Letter A to the desired color, and select the desired area and line types. These settings will be used for all other letters in the font.

Font colors can be standardized in the Universal Properties ⊡ *wizard. See "Universal Properties" on page 47.*

Tie Offs

Automatic tie offs are generated when creating stitch objects, unless Tie Off Before and After Trims has been deselected in Creating Stitches Preferences ⊡ in mySewnet™ Digitizing. To create additional tie offs, place your own with two to four single stitches.

Underlay Stitches

Underlay, or packing, is used below pattern fills and satin areas, columns and borders to stabilize fabric.

Areas, columns and borders in a font or SuperDesign set can have underlay automatically generated. Select the required underlay type for the stitch type when creating the letter A for a font. This will ensure the best result if different pattern properties are chosen in mySewnet™ Embroidery. For instance, if the fill angle is changed, the automatic underlay angle will also change appropriately.

For satin areas, select Zigzag or Edge Walk underlay in Satin Area properties. Generally, if satin is wider than 2mm then you should use some underlay. Satin underlay can be a running line just inside the satin shape (edge walk or tramline), a widely spaced zigzag of single stitches across the satin shape, or a combination of the two.
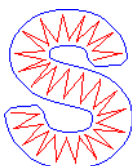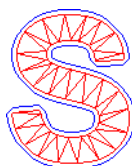
| Edge Walk | Zigzag | Edge Walk plus Zigzag |

Compensation

Compensation is a property of satin columns and fill areas that make the stitches at the edges of the area slightly longer to overcome the effects of pulling.

To add compensation to a satin column, click the satin column so that its points appear and right-click to see its properties. Enter the desired compensation value from 0 to 30 and click OK.

To add compensation to a fill area, click the fill area so that its points appear and right-click to see its properties. Click the Options tab. Enter the desired compensation value from 0 to 10 and click OK.

Overlaps and Underlay Bars

Overlaps

Use overlaps to prevent pulling from creating gaps between blocks of stitches that have different stitch directions. Make a satin column or fill area slightly larger so that it lies over or under an adjacent block.
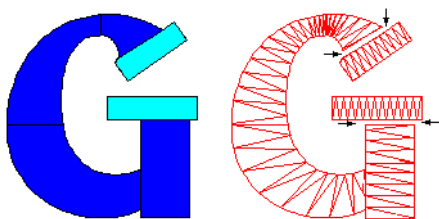
There are no overlaps so the end sections on the G will pull and leave gaps, as indicated by the arrows.
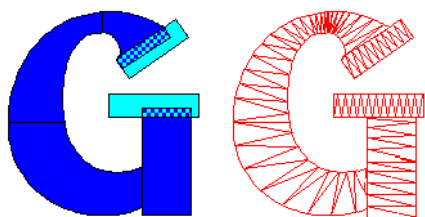
Extending the arms of the G makes an overlap

Underlay Bars

Underlay bars provide additional stitching to prevent a split at an overlap. Underlay bars are useful for stitching characters or SuperDesigns at large sizes or when wide sections of satin or fill are overlapped. They can also help on stretchy fabrics, such as wool knits.

Underlay bars are usually digitized as a small satin column placed where overlapping satin columns meet. An underlay bar is stitched before either of the overlapping columns. The Straight Column used for an underlay bar should have a stitch angle similar to the top stitches on the overlap.
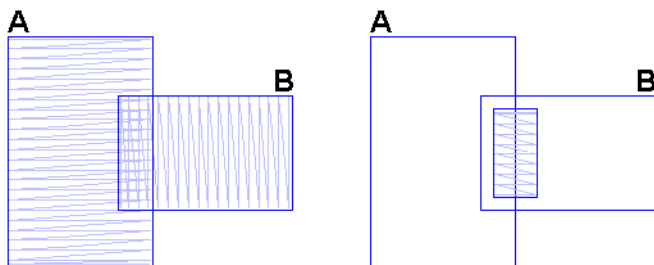
On the left of the picture, column A is overlapping column B. If they were simply stitched out like this, a split is likely to appear along the line where they meet because of the pull caused by the stitches in column A. An underlay bar is shown on the right. Even if column A pulls the fabric to make a split, the split will not be seen because the stitches in the underlay bar will show through.

Traveling Stitches inside a Character or SuperDesign

Good digitizing minimizes the need for movement stitches within a design, and uses single or running stitches under areas whenever possible. This is particularly important in font design. You should aim to start on the left of a character and end on the right, stitching so that any movement between sections is covered once the character is completely stitched.

Also, consider where sections start and end. For instance, when you digitize a fill area, the start and end point are the same. Move to the point where you want to start the next object and digitize the fill area from there. Hide the traveling stitches by moving only through areas that have not yet been digitized.

For some fonts, the traveling stitches may be used as part of the design of the characters. For instance, if you have a decorative font with leafy details, the running stitch lines that go to the leaves could be curved.

Separating Columns

Satin columns that follow each other may share a common end/start point. However, this can make editing difficult at a later stage if you want to adjust one column without changing its neighbors. You may prefer to have a short loop of Running Stitch or even a couple of Single Stitches between adjacent columns.
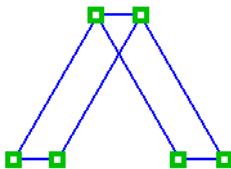
No stitches between columns
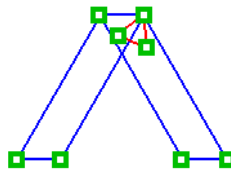
A short loop of running stitch separates the columns
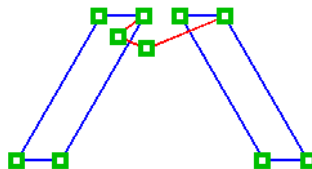
The second column is moved without changing the first

Mitered Corners

A mitered corner using satin columns allows the stitches to flow smoothly around the corner, instead of simply having a block of stitches in one direction and then the next block of stitches in a different direction. Whether or not to use mitered corners is a style choice for each font. Recommended output size is also a factor, as mitered corners are often more desirable for large lettering.
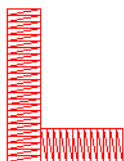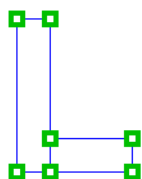
No miter. Two separate columns are placed next to each other with stitches at right angles (an overlap would be recommended).
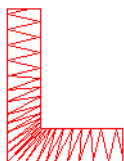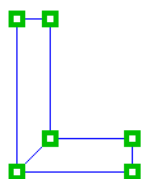
Basic miter. Place the points with the Shift key held down so that the stitches flow around the corner.
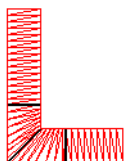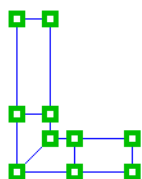
Advanced miter. The stitches only start to change angle near the corner. Acute angles (less than 90°), such as those found on italic characters, benefit from advanced miters.

Large Lettering

Satin

The recommended maximum length for satin stitches in a column is 10mm, otherwise the stitches may be loose and not lie flat. When satin is used for very large lettering, some columns could exceed this width. Techniques to overcome this include:

■ Overlapping satin columns
Use parallel satin columns that overlap each other to make up the full width of the desired column.

■ Use a satin pattern
Apply a pattern to the columns. This makes the stitch length short, preventing long stitches across the span of the column. If you have used more than one pattern, do not use Universal Properties, as the differing texture will be lost.

■ Use a fill area with Pattern 36
Fill Pattern 36 is a satin effect pattern that can be used to cover large areas. If you have controlled the angle of the stitching on individual areas and used other fill patterns in your font, do not use Universal Properties.

Appliqué

Appliqué is an effective technique for large lettering. Use the Appliqué options in the Fill Area and Line options with a border line but no fill, or a lightly stitched specialty fill, and create your appliqué letters with the QuickCreate, Freehand Create, or Point Create functions.

The letters are created to stitch out as follows:

1   A Running Stitch ✐ line shows the outline of the SuperDesign or character.
2   At the end of the outline a Stop 🛑 command is inserted so the appliqué fabric can be placed over the outline.
3   Another Running Stitch ✐ line is used to sew down the fabric that has been positioned over the outline.
4   Another Stop 🛑 command enables the appliqué fabric to be trimmed.
5   A Satin Line 〰 or other border is used to stitch down the edge of the fabric.
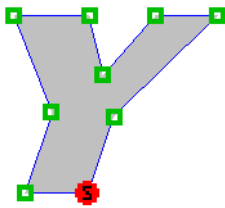
Outline the character with running stitch	Sew down the fabric with running stitch	Stitch down the edge of the fabric with Satin Line
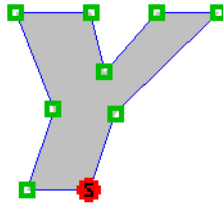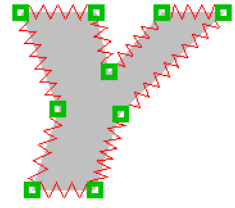
Alternatively, use the QuickFont Wizard in mySewnet™ Embroidery to create appliqué characters from a TrueType® or OpenType® font. Then use mySewnet™ Font Digitizing to make adjustments and add other design elements as desired.

Fill With a Border

A Pattern Fill area with a Satin Line border is an effective technique for large lettering. The large lettering allows a number of repeats of the chosen fill pattern to show, while the border adds a neat outline to each character.

Serifs

If you are digitizing a font with serifs, consider how you will digitize the serifs themselves so that all the characters in the font look consistent.

Fill Fonts

If you are digitizing a font as a series of fill areas, serifs can simply be included as part of the fill area shape. You may need to place more points around the serifs so that the shape is reproduced accurately. To produce straight lines, hold down the Shift key while placing points.

Satin Fonts

Techniques for digitizing the serifs in satin fonts include:

- If the serif is very narrow (hair serif), simply use Double Stitch.
- If the font is small, digitize the serif as part of the satin column at the end of the letter arm.

- If the font is large, digitize the serifs separately so that the satin columns do not exceed a width of 10mm.

- For a font of any size, you may prefer to digitize the entire end of the arm, including the serifs, so that the stitches are at a right angle to the letter arm. This works well for slab serifs.
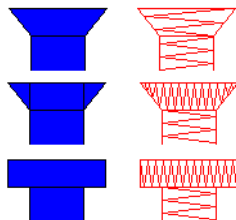
In all cases, plan the object sequence so that your end points for each satin column are in the desired position. For complex serifs, use traveling stitches and overlaps to achieve the best result.

Special Techniques and Effects

Drop Shadow with Two Colors

A drop shadow or three-dimensional effect uses a second copy of a character behind itself. The example shown here is from the Brush Block 2C UC 20-30 font included with mySewnet™ Embroidery.

To create a drop-shadow effect, digitize the shadow first, then the main character on top. The distance that the shadow is offset should be consistent for each character.

Only digitize the parts of the shadow that will show, plus enough overlap to make sure the shadow does not separate from its character.

Alternatively, create a drop-shadow effect using mySewnet™ Embroidery. For a large offset where the shadow is close to separating from the top text, it is possible to place two copies of the same text in mySewnet™ Embroidery, as shown here.

Techniques to emphasize the drop shadow include use of color, fill angle and running stitch outlines.

Color

A light color at the front and a dark color at the back will give the strongest effect.

Fill Angle

If the characters are digitized with fill areas, use the stitch angles to exaggerate the effect. For instance, put horizontal or vertical stitches at the front of the character, and then apply an angle to the stitches at the back. Do not use Universal Properties on the font, so as to allow control over the fill angles.

Outline with Running Stitch

After placing satin or fill areas, use running stitch to outline the shapes to enhance the 3D appearance. Alternatively, create the characters entirely as outlines using running, double or triple stitch.

Character Samples

There are two samples shown here, which illustrate some of the principles of digitizing fonts.

Block Letter G

This example of a block letter G uses edge walk and zigzag underlay, overlaps and serifs.

1   This is the shape of the G, as it might appear in a background picture.

2   First, stabilize the fabric using an edge walk underlay of Running Stitch 🖋 inside the character shape.
Alternatively, you can place both types of underlay automatically, by selecting them in Satin Column Options.

3   The character is to be stitched at a large size, so add zigzag Running Stitch 🖋 inside the edge walk line.

Picture of the G   Stabilize the fabric with edge walk underlay   Use zigzag running stitch within the underlay
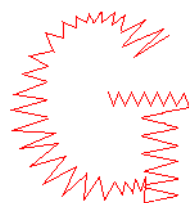
4   The shape of the character is then built up. It will be stitched out so that it is not wider than 10 or 12mm at any point, so use blocks of Continuous Satin 🖌. Notice how the columns are arranged at the serifs without needing movement stitches between objects. Traveling stitches are not shown.

5   In the final result, the satin columns fully cover the underlay stitches. They are shown here in different colors so you can see how they work together, but underlay stitches should actually be the same or a similar color to the stitches on top so they do not show. The satin columns would normally be denser than this to hide the underlay stitches completely.
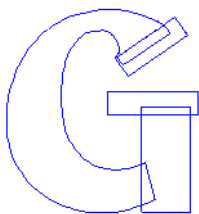
Build up the G with satin blocks   Satin columns cover the underlay stitches
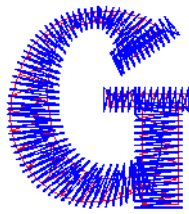
Underlay Bars could also be used where the satin columns overlap at different angles. For clarity, this has not been shown.

Script Letter B

This example of a letter B in a script style uses a number of satin columns. (The columns are shown after placing underlay. A large shape with narrow columns such as this would need edge walk, and perhaps some light zigzag underlay.)

1   Place a column of Continuous Satin to create the vertical stroke of the B. Finish the sequence just inside the top loop. Place a short sequence of single stitches to move to where the next column will start.

2   Place another short column of Continuous Satin for the top of the vertical stroke and then traveling stitches to the top of the curl.

3   Place a column of Continuous Satin, then use a Single Stitch to travel across.
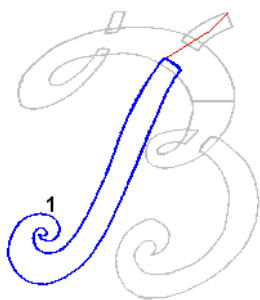
Create the vertical stroke of the B
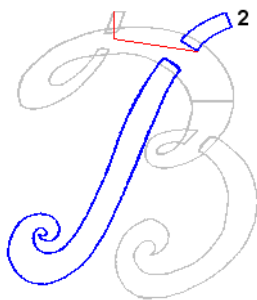
Create the top stroke and move to the curl
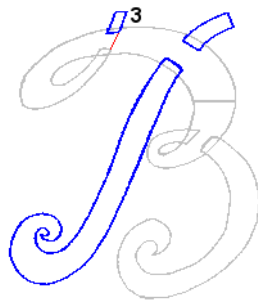
Create a column and travel

4   Place a column of Continuous Satin until half way down the top loop of the B. This will cover the ends of the other columns. Place traveling stitches to the end of the lower loop.

5   Place a column of Continuous Satin back to the beginning of the lower loop, and place a short traveling stitch across the gap.

6   Place a final column of Continuous Satin and end at the point shown by the arrow.
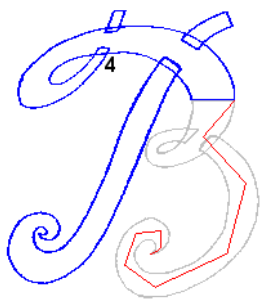
Create the top curl and move to the lower loop
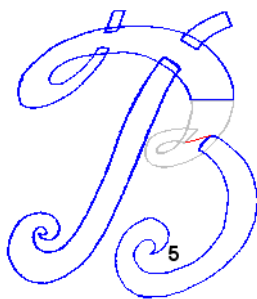
Create the lower loop and travel across the gap
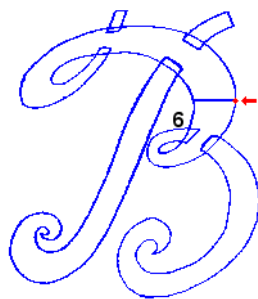
Finish the letter

7   The final stitchout will be like this, with the overlapping columns hiding each other and the traveling stitches.
Underlay Bars could also be used where the satin columns overlap at different angles. For clarity, this has not been shown.

Creating and Editing Fonts

3

Open or save the font or SuperDesign set
Set the recommended size
Change the font or SuperDesign properties
Copy multiple characters, e.g. upper to lower case
Insert extra points on straight or curved lines
Use a Windows system font as a background for each character
Adjust the Font Grid & Guidelines, and place Navigation objects
Update the thumbnails when the font or set is saved
Select a Character Set

View other pages of characters within the font

Select a character to edit (digitized characters are green)

Open or save a thumbnail picture for the selected SuperDesign
Select the Nearest Point position for the current character
Adjust the size for previewing the font or SuperDesign set

Create or open fonts in the Create or Edit Font dialog box. Then select and edit characters in the Font page of the Design window. See "Create or Edit Font" on page 38.

To use a system font or SuperDesign set, or any other valuable font or set, in mySewnet™ Font Digitizing, select 'Copy and edit an existing' to open a copy for editing. (Only a few system fonts and SuperDesigns are available.)

Some icons such as New, Open, Save As and Hoop are not available on the Main toolbar or File menu in the Design window. Use the equivalent font digitizing functions in the Font page of the Control Panel.
Hoops are not available in mySewnet™ Font Digitizing. Set the minimum and maximum size for your characters and SuperDesigns when creating the font or SuperDesign set in the Create or Edit Font dialog, or change the maximum and minimum size using Size Options 🔲. See "Create or Edit Font" on page 38 and "Size Options" on page 50.

New Window

Use File, New Window in the Design window to open an additional mySewnet™ Font Digitizing window so that you can create or open a font or SuperDesign set. The Create or Edit Font dialog box opens for you to create or select a font. See "Create or Edit Font" on page 38.

To move between open mySewnet™ Font Digitizing windows, hover over the mySewnet™ Font Digitizing icon on the taskbar, and select the desired window.

Shortcut
Keys: Alt, F, I

Create or Edit Font

Use Create or Edit Font ![icon] to create a new font or SuperDesign set, or to open an existing font or SuperDesign set.

You will be asked if you wish to save changes to the currently open font or SuperDesign set.
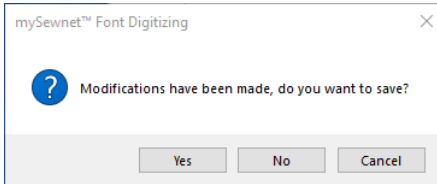
Click Create or Edit Font ![icon] and the Create or Edit Font dialog box appears. See "Create or Edit Font" on page 38.

Shortcut

- Font Page: ![icon]

The Create or Edit Font dialog box also appears when mySewnet™ Font Digitizing is opened, and when New Window is selected.

Create or Edit Font

Use the Create or Edit Font dialog to Create a new font or SuperDesign set, or to open an existing font or SuperDesign set.

Use a font file — Use a SuperDesign set

Select a Category and name to open

Create a new font or set
Open a font or set
Copy and open a font or set

Name the font and set its size and type

Name the SuperDesign set and set its recommended size
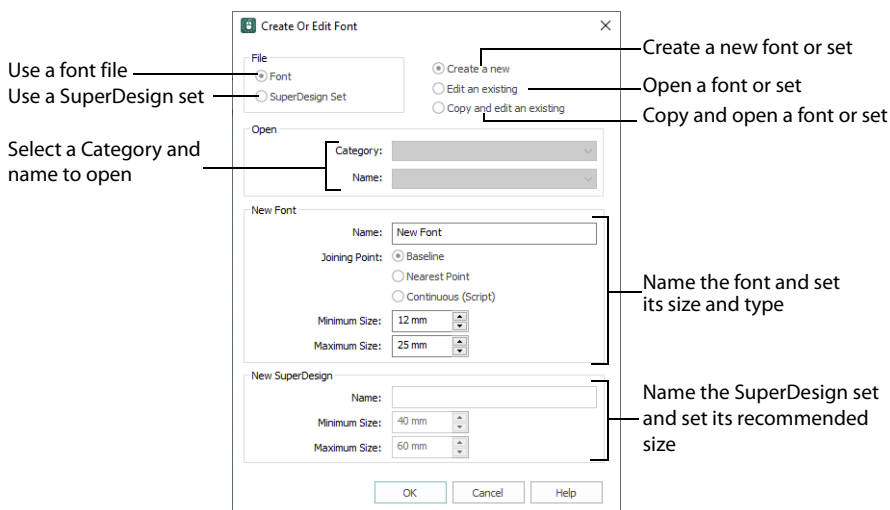
The Create or Edit Font dialog appears when Create or Edit Font ▲ is selected, when mySewnet™ Font Digitizing is opened, or when New Window is selected.

Set the options as desired then click OK. An existing font or SuperDesign set is opened, or a new blank font or SuperDesign file is created and opened.

File

Font
Select this option to create or open a font, then set all the other options.

SuperDesign Set
Select this option to create or open a SuperDesign set for use in mySewnet™ Embroidery. Notice that Joining Point is unavailable.

SuperDesigns are placed individually in mySewnet™ Embroidery, therefore joining point is irrelevant.

Create or Edit
Choose whether to open an existing font or SuperDesign set, open a copy, or create a new font or SuperDesign set.

Choose from:

- Create a new
- Edit an existing
- Copy and edit an existing

Use 'Copy and edit an existing' to edit a copy of a system font (if available), or to create a copy of one of your own fonts for editing.

Open

Use Open to select an existing font or SuperDesign set. Select the Category and Name for the desired font or SuperDesign set.

When using a system font or SuperDesign set (if available), select the option 'Copy and edit an existing', then open the a copy of the font or SuperDesign set.

New Font

All new fonts are automatically created in the MyFonts category. You can move them to another category after creation.

Name

Enter the desired name for the font.

Joining Point

Use the joining point options to choose how the characters in your font will be joined together.

Baseline

This is the simplest font type. Space is added between the characters in mySewnet™ Embroidery. Choose Trim Connection in mySewnet™ Embroidery to trim the thread between the characters in lettering. See "Baseline Fonts" on page 14.

Nearest Point

Nearest point fonts use special logic in mySewnet™ Embroidery to determine the best way to join characters together. Space is added between the characters in mySewnet™ Embroidery. Choose Running Stitch Connection between characters in mySewnet™ Embroidery to avoid the need for trimming with small characters. Each character has four versions to give different start (on the left) and end (on the right) points. See "Nearest Point Fonts" on page 14.

Continuous

Continuous fonts are typically used to give a flowing handwriting effect for script. When continuous fonts are used in mySewnet™ Embroidery, no space is added between the lowercase letters. (The Gap setting is not used.) All other characters are connected the same way as baseline fonts. See "Continuous Fonts" on page 15.

Size

Set the recommended minimum and maximum font sizes between 3mm and 200mm. The size range is used in mySewnet™ Embroidery.

The initial settings for fonts are minimum 12mm and maximum 25mm.

New SuperDesign

All new SuperDesign sets are automatically created in the MySuperDesigns Category. You can move them to another Category after creation.

Name

Enter the desired name for the font or SuperDesign file.

Size

Set the recommended minimum and maximum SuperDesign sizes between 5mm and 200mm. The size range is used in mySewnet™ Embroidery.

The initial settings for SuperDesigns are minimum 40mm and maximum 60mm.

A very wide range may not give good results, check your designs.

Export As EDO

Use Export as EDO ⬛ to export the currently selected character or SuperDesign as a design outline (.edo) file with a new name. It may then be loaded into mySewnet™ Digitizing or inserted into another font or SuperDesign set. The Save As dialog box appears.
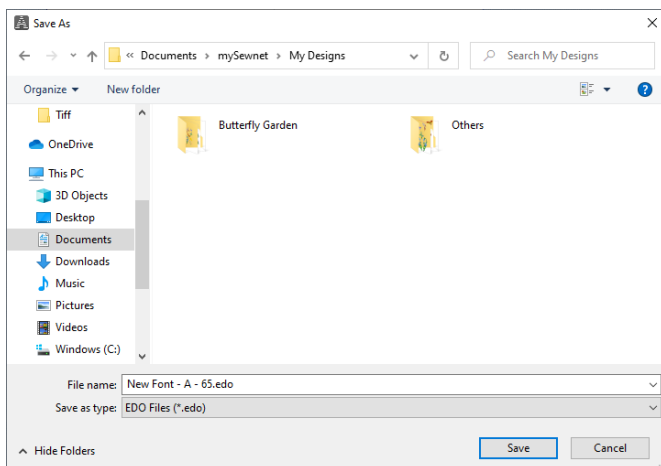
Browse to the folder where you want to save the file, enter a file name and click Save. The file with the new name is created.

The Design Size in the exported .edo file is set to the Maximum output size that you chose when creating the font.

Shortcut

■ Font Page: ⬛

Save

Use Save ⬛ to save any changes to the currently selected font or SuperDesign set.

This saves changes to the whole font or SuperDesign set. To save an individual character or SuperDesign use Export as EDO ⬛ or Export Embroidery ⬛. To edit a copy of the font or SuperDesign set, use Create or Edit Font ⬛ to copy the font or SuperDesign set and then edit it. See "Export As EDO" on page 40, "Export" on page 167 and "Create or Edit Font" on page 38.

Shortcuts

- Font Page: 🖫
- Keys: Ctrl + S

Exit

Close the current font or SuperDesign file and exit the current window.

Shortcuts

- Control Icons: ✕
- Keys: Alt + F4

Editing Characters

These features relate to whole characters or SuperDesigns.

Character Set

Select the desired character set from the drop-down list. The available character sets are: Extended, Super Extended, Western 1, 2, 3 and 4, Cyrillic 1 and 2, Hiragana 1 and Special Characters.

The selected character in the chosen font and style will be used as the background picture for digitizing. The picture can be moved and sized as desired.

See "Character Sets" on page 16.

Character
This shows the ASCII code of the currently selected character.

Selecting Characters and SuperDesigns for Editing

Click to select a character from the Font Table, or a SuperDesign from the SuperDesign Table.

Use Next Page ▶ *and Previous Page* ◀ *to view other pages of characters in a font.*

Table of Font Characters

See "SuperDesign Table" on page 43 for SuperDesign sets.
The table of font characters shows all the characters that can be created for a font for mySewnet™ Embroidery.

The table of font characters only appears if Font was selected in Create or Edit Font. See "Create or Edit Font" on page 37.
Click a character to select it and work on it.

A warning message may appear telling you to save your work.
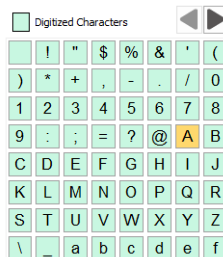
- Characters highlighted in green have been digitized.
- The selected character is highlighted in orange.
- Nearest Point characters where some, but not all variations have been digitized are highlighted in green and white. See "Nearest Point" on page 43.

The letter A (ASCII character 065) must be digitized first, as it is used to set the relative size of all the other characters when they are used in mySewnet™ Embroidery.
Click Next Page ▶ and Previous Page ◀ to view all characters in the font.

Use the Character Set drop-down to select a different set of characters.

Use Font Background 🄰 to choose a different font as a background for designing. See "Font Background" on page 45.

SuperDesign Table

The Select SuperDesign table shows a grid of 9 squares for selecting a SuperDesign to digitize or edit.

SuperDesigns are numbered from 1 to 9 in the SuperDesign table and in the SuperDesign gallery in mySewnet™ Embroidery.
System SuperDesigns may have more than one set of nine, or a different style, but you can only edit the first nine. SuperDesign sets you create may have a maximum of nine SuperDesigns.
Click a SuperDesign to select it.

Undigitized SuperDesigns are blank. Digitized SuperDesigns show a thumbnail of the digitized shape on a green background.

To add or edit a SuperDesign, click the desired SuperDesign.

Nearest Point

The Nearest Point feature is only available if you are working on a Nearest Point font.
Nearest point fonts require four versions for each character. The Nearest Point icon shows which character version you are working on. Click another Nearest Point icon to select a different version.

The Nearest Point icons are unavailable if you are not working on a nearest point font.

Identifying Start and End Points
You can easily see the start and end points of each character by looking for the Color Change at the start and the red end point of the last object on the FilmStrip. This is especially useful when checking through a nearest point font to make sure that the start and end points are in the right place for each character definition.

For hints on designing Nearest Point fonts, see "Nearest Point Fonts" on page 14.

Shortcuts
■ Font Page: ⅃ , Ᏼ , Ᏼ , ℞

Keys: Ctrl + Shift + 1;
         Ctrl + Shift + 2;

Ctrl + Shift + 3;
Ctrl + Shift + 4

Thumbnail

Thumbnails for SuperDesigns are generated automatically if 'Create / Update Thumbnails' is selected. You can use a different thumbnail by deselecting this option and loading your own picture as a thumbnail.

The thumbnail options are only available when editing SuperDesigns.

Create / Update Thumbnails

Select Create / Update Thumbnails to generate thumbnails automatically from SuperDesigns.

Open Picture

Use Open Picture 🖼 to open an image file to use as a thumbnail for the current SuperDesign.

The image must be 60x60 pixels saved as a Portable Network Graphics (PNG) file with 32 bits per pixel using 8 bit alpha channel.

Create / Update Thumbnails must be deselected to prevent the image from being automatically replaced when the SuperDesign set is saved.

Shortcut

■   Font Page: 🖼

Save Picture

Use Save Picture 🖼 to save an image file used as the thumbnail for the current SuperDesign.

You can create folders for storing your pictures. For instance, if you are working on several sets of SuperDesigns, you could create subfolders in the My Pictures folder to keep the pictures separate for each SuperDesign set.

Shortcut

■   Font Page: 🖼

Preview Size

Use the slider to set the font display size. Drag the slider to set the size from the smallest recommended size for the font or SuperDesign set, to the largest recommended size. The Size corresponds to the height of the character A, or first SuperDesign in a set.
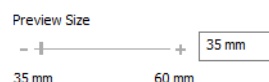
Use Preview Size to preview characters or designs at the full range of recommended sizes.
When you use Export as EDO or Export Embroidery for a character or SuperDesign the height is set to the Preview Size minimum.

Font Background

Use Font Background ⒜ to choose any of the TrueType® and OpenType® fonts installed on your computer as a background for creating a font.

The selected character in the chosen font and style will be used as the background picture for digitizing. The picture can be moved and sized as desired.

Select a font, and its scale and horizontal and vertical offset. Click OK to select the font as a background.
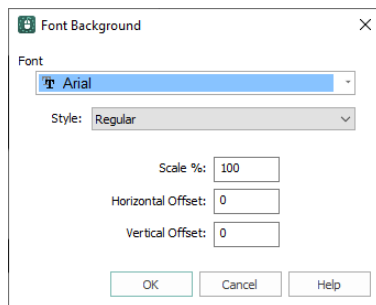
Font

Click the drop-down arrow at the end of the Font box to choose from any of the TrueType® and OpenType® fonts installed on your computer. The characters are displayed in the selected font.
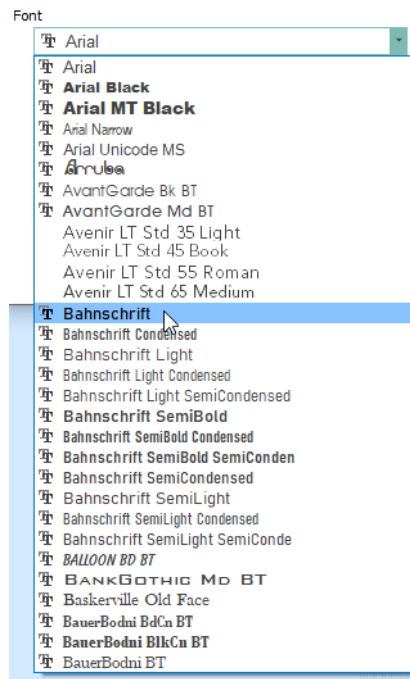
Style

Choose from Regular, Bold, Italic and Bold Italic. The characters are displayed in the chosen style if it is available for the chosen font.

Scale %
Scale allows a consistent size to be used for the background picture for every character in the font.

Horizontal Offset
The Horizontal Offset moves the background picture of the character along the Baseline.

Vertical Offset
The Vertical Offset adjusts the vertical position of the background picture relative to the Baseline.

Undo and Redo

There are unlimited levels of undo and redo available when you are digitizing and editing characters and SuperDesigns. The undo and redo steps are reset when you select a different character or SuperDesign for digitizing.

Undo

Use Undo ↺ to reverse the last action. Unlimited Undos are possible. Every time you click on Undo, the previous action is reversed. If you are not satisfied with the result of the Undo, click Redo.

Undo can remove a whole group of objects, for example a number of fill areas created at one time. To remove the last created area, click Delete Object. To remove an area that was not the last created, select it then click Delete Object.

The zoom commands cannot be reversed using Undo.

Shortcuts
- Edit Toolbar: ↺
- Keys: Ctrl + Z; Alt, E, U

Redo

Use Redo ↻ to reverse the last action that was undone by Undo. If you are not satisfied with the result of the Redo, click Undo.

Shortcuts
- Edit Toolbar: ↻
- Keys: Ctrl + Y; Alt, E, E

Editing Fonts

When editing a font or SuperDesign set in mySewnet™ Font Digitizing, you can either edit the original, or make a copy of it before editing.

Open a font or SuperDesign set for editing in the Create or Edit Font dialog. See "Create or Edit Font" on page 38.

System fonts and SuperDesign sets should not be edited, but the Create or Edit Font dialog will make a copy for editing.

Only a limited range of fonts and SuperDesign sets are available for editing.
It is assumed that you are already familiar with stitch types from using mySewnet™ Digitizing.

Setting Properties for all Characters in a Font

To edit a character in a font or a SuperDesign, right-click to access a dialog box to alter an object's properties, such as pattern or stitch length.

To set the properties for all characters in a font, set the Options in the Create page for the letter 'A' (or for the first design in a SuperDesign set), these will then be the default properties for all other characters in the font, or designs in the set. Use Universal Properties ⦙⦙ to make existing characters in a font use the same stitch properties (e.g. angle) as the letter 'A', or all SuperDesigns in a set use the same properties as the first SuperDesign. You can also change the stitch type used throughout a font or SuperDesign set with Universal Properties.

See "Universal Properties" on page 47.
This is only useful for fonts and SuperDesigns with a single setting for a particular object, for example Universal Properties will impose the same fill pattern on all pattern fills within a font.

Show Font Grid

Use Show Font Grid ⦙⦙⦙ to show or hide the dotted grid for designing characters.

Shortcut

- Font Page: ⦙⦙⦙

Universal Properties

Use Universal Properties ⦙⦙ to edit or convert object types or thread colors across the entire font or SuperDesign set, and to set the object properties that will be available for editing in other mySewnet™ Embroidery Software modules.

Click Universal Properties ⦙⦙, and the Universal Properties wizard opens at the Edit and Convert page. See "Universal Properties — Edit and Convert" on page 48.

You cannot use Undo to reverse changes made by Universal Properties. If you are not sure how using Universal Properties will affect your font, change a copy, not the original.

Shortcut

- Font Page: ⦙⦙

Universal Properties — Edit and Convert

Use Universal Properties — Edit and Convert to standardize the use of object types within a font or SuperDesign set.

You cannot use Undo to reverse changes made by Universal Properties.
A single value will be used for all, taken from the value used in the letter A for a font, or the first SuperDesign in a set.

Do not use Universal Properties to change the Stitch Types on a font or SuperDesign set where complex properties were used, for example if more than one fill pattern or motif was used, or if fill areas of the same type are stitched at different angles. If you are not sure how using Universal Properties will affect your font, change a copy, not the original.
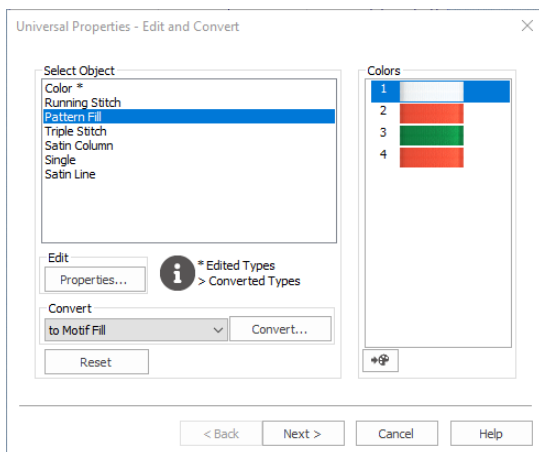
Select Object

Select the object type to be edited or converted.

Edit

Edit the properties for the selected object type. Click the Properties button and the Area Properties dialog for that object type opens. For example, if you select Running Stitch, the properties for running stitch will open. See "Fill Area and Line Properties" on page 83.

Make any desired edits, then click OK to save the changes. The stitch type that you edited will now be marked with an asterisk, e.g. Running Stitch *.

Convert

Use Convert to change all objects of a particular stitch type in a font or SuperDesign set to another stitch type. For example, change a Pattern Fill to another object type, e.g. a Motif Fill.

Select the object type that you want to change in the Select Object pane, then choose the object type that you want to convert to from the drop-down list. Click the Convert button to make the change.

The original and destination object type are shown in the dialog, for example:

Pattern Fill > Motif Fill

You can Convert any fill to any other fill, or to a Satin Area. You can also Convert any column type to any other column type (for example, Satin Column to Feathered Satin). For Line types, you can only Convert between Running Stitch, Satin Line, Triple Stitch and Motif Line.

Colors

To change the colors of the font or SuperDesign set, select a color block and then click Colors 🎨 to open the Color Selection dialog. Change the color and click OK to save your changes.

If you change a color in Universal Properties, all of the characters in that font, or SuperDesigns in the set, will then use the same colors as 'A', or the first SuperDesign. The colors in a set will remain unchanged if no color edits are made.

Reset

Click Reset to return to the original settings for the font or SuperDesign set.

Next

Click Next to select which object types to make editable in your font or SuperDesign set.

Universal Properties — Finalizing
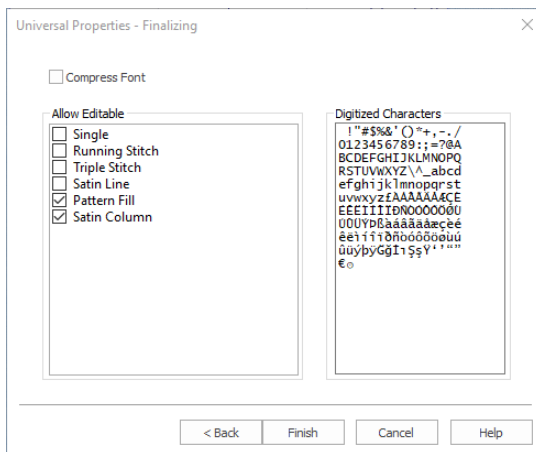
Use Universal Properties — Finalizing to define the objects that can be edited in other mySewnet™ Embroidery Software modules.

Compress Font

Select Compress Font to remove unused space in the font or SuperDesign file so it is smaller on the hard disk.

Fonts are compressed automatically whenever they reach a certain size during creation. Use Compress Font to optimize a final version.

Allow editable

Select the object types that can be edited in other modules.

You can make all fill types, line types and column types editable. As single stitches, alignment stitches and Stop commands affect the embroidery structure rather than the visible design, you may decide not to make them editable.

Finish
Click Finish to confirm your changes to the font or SuperDesign set.

Size Options

Use Size Options 🔲 to open the Size Options dialog box.

Use the Size Options dialog box to set the recommended minimum and maximum size for the font or SuperDesign set. Although system SuperDesigns may have different default sizes, the default initial size for a SuperDesign set you create will always be the recommended minimum.

Hoops are not available in mySewnet™ Font Digitizing. Set the minimum and maximum size for your characters and SuperDesigns when creating the font or SuperDesign set in the Create or Edit Font dialog, or change the maximum and minimum size using Size Options 🔲.
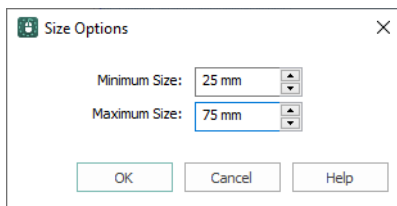
Minimum Size
Set the minimum size for the letters in the font, or the designs in a SuperDesign set.

Maximum Size
Set the maximum size for the letters in the font, or the designs in a SuperDesign set.

Shortcut
- Font Page: 🔲

Multiple Character Copy

Use Multiple Character Copy 🔲 to duplicate a range of characters within your font. Use this when creating a font that is upper or lower case only, or to add characters with accents to the font.

Using Multiple Character Copy saves creating the lower case versions of each character in an upper case only font separately, so that when the lower case keys are used on the keyboard, an uppercase character will be placed.
Select an option from the drop-down menu:

- Copy Upper to Lower Case
- Copy Lower to Upper Case
- Copy Diacritic by Character

■ Copy Diacritic by Shape

Copy Upper to Lower Case
Copies all upper case characters to their lower case equivalents, including all diacritic characters (characters with accents).

Copy Lower to Upper Case
Copies all lower case characters to their upper case equivalents, including all diacritic characters (characters with accents).

Copy Diacritic by Character
Copy all Latin characters to their equivalent diacritic (accented) characters, and some similar characters based on shape alone.

For example, A is copied to À, Á, Â, Ã, Ä and Å, and lower case a is copied to à, á, â, ã, ä and å.

Copy Diacritic by Shape
Copies the diacritic characters for the upper case 'A' to others with similar diacritic shapes, both lower and upper case.

For example, À is copied to È, Ì, Ò, Ù, à, è, ì, ò and ù.

Shortcut
■ Font Page:

Insert Points on Straight Lines

Use Insert Points on Straight Lines to add points to straight lines with few points on them. Round (curve) points are inserted along the selected line between widely spaced square (straight) points.

If there are insufficient points along the lines defining a character, kerning may be affected. Also, if a curved Line Type is used in the Letter tab of mySewnet™ Embroidery, letters with insufficient points may become distorted when reshaped.

With a character open, select the line to add points to, then click Insert Points on Straight Lines . Round points will be added between widely spaced square points.

Shortcut
■ Font Page:

Pictures for Fonts

Picture Size and Thumbnails

The best size for a background picture for a character for mySewnet™ Font Digitizing is 800 pixels wide x 1200 pixels high. A smaller picture should be relative to this size. Scale down a larger picture in mySewnet™ Draw & Paint to fit your work area, then save the edited original. When a picture for a SuperDesign is saved as a thumbnail, the size is set so that it can be reloaded in the same position.

Scanning

To use a scanned picture, use the software provided with your scanner to save the picture. Alternatively, scan a picture into mySewnet™ Draw & Paint, make adjustments, then select and save the desired part of the picture before using it in mySewnet™ Font Digitizing.

Load a Picture as a Background in mySewnet™ Font Digitizing

1   In mySewnet™ Font Digitizing, click the View tab, then click Edit Background ![icon] to open mySewnet™ Draw & Paint.
mySewnet™ Draw & Paint opens with a work area the size of your work area in mySewnet™ Font Digitizing.

2   Use Insert ![icon] or Open to load your picture.

3   Select the part of the picture that you wish to use as a background picture in mySewnet™ Font Digitizing.
While adjusting the picture, toggle between mySewnet™ Font Digitizing and mySewnet™ Draw & Paint. You will not be able to edit anything in mySewnet™ Font Digitizing, but you can preview adjustments made to the background picture in mySewnet™ Draw & Paint.

4   Save the edited picture under a different name, then return to mySewnet™ Font Digitizing.
The picture under a character or SuperDesign is not stored as part of the font or SuperDesign file. Therefore, save your background picture in mySewnet™ Draw & Paint if you have moved and resized it. If you wish to edit the character or SuperDesign later, the modified picture will be available for reloading.

5   For a SuperDesign, use Save Picture ![icon] to save a thumbnail of the picture.

Line Properties

Use the Line properties dialog box to set the properties for the chosen line type from the Universal Properties dialog box.
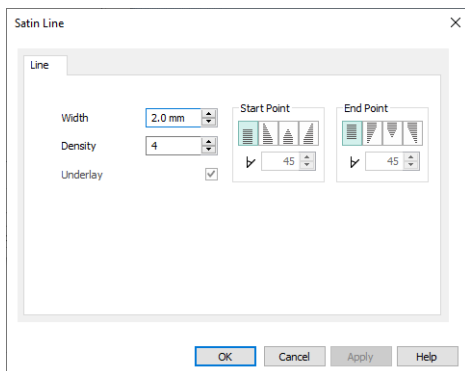
To access the Line properties dialog box, click a line type in the Universal Properties dialog box.

Use the Line Properties dialog box to change the properties for a Line:

	Running Stitch		Triple Stitch
	Double Stitch		Satin Line
	Double Zigzag		Motif Line

You cannot change the line type in the Line options dialog box. Use Convert to change the line type.

Fill Properties

Use the Fill properties dialog box to set the properties for the chosen fill type from the Universal Properties dialog box.
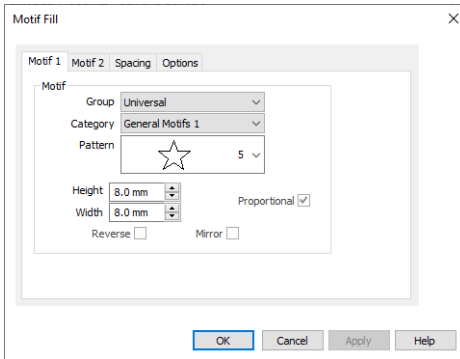
To access the Fill properties dialog box, click a fill type in the Universal Properties dialog box.

Use the Fill Properties dialog box to change the properties for a Fill.

	Pattern Fill		Spiral Fill		Curved Crosshatch Fill
	Motif Fill		QuiltStipple Fill		MultiWave Fill
	Shape Fill		Contour Fill		Echo Fill
	Radial Fill		Crosshatch Fill		Satin Area
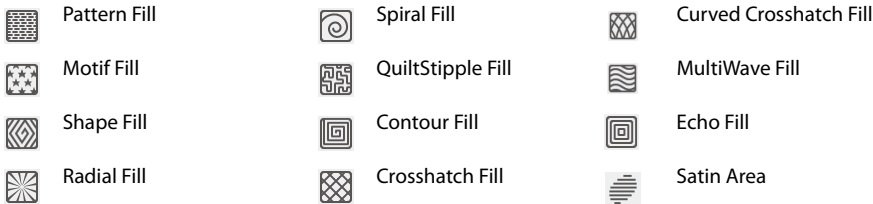
Getting Started with mySewnet™ Font Digitizing

- Adjust a Font Created in mySewnet™ QuickFont
- Changing Fonts with Universal Properties
- Design a Font Over Letter Graphics

Adjust a Font Created in mySewnet™ QuickFont

Adjusting a font created in mySewnet™ QuickFont is a good way to get to know mySewnet™ Font Digitizing.

1 Open mySewnet™ Embroidery, click the Letter tab, click Font Manager , and then click the QuickFont Wizard icon . The Select Font page will appear.

2 Click the drop-down arrow for Font and choose Cambria from the list of fonts. The previews will show the appearance of the 'ABC', 'abc' and '123' characters in the font.
Cambria is one of the standard Windows® fonts.

3 Ensure the Style is set to Regular, and File Type is set to 'For using in the mySewnet™ Embroidery' System, and the character set is set to Extended.

4 Click Next and the Set Stitch Options page will appear.

5 Set the Stitch Type to Pattern Fill + Satin Border . The previews now show a pattern fill with a border.

6 Click the Stitch Options button and the Pattern Fill dialog box will appear.

7 Ensure the Pattern is set to 3 from the Standard 1 Category, and that Density is set to 2. Click OK.

8 Click the Border Stitch Options button and the Satin Line dialog box will appear.

9 Set Width to 3.0mm and click OK.
The borders of the letters in the font are redrawn at the new thickness.

10 Click the Thread Color icon and the Color Selection dialog box will appear.

11 In the Quick Colors, set the color to a dark blue. Click OK.
The Pattern Fill in the font is now the dark blue that you selected.

12 Click Next. The font is generated, and the Output Options page will appear.

13 Use Next and Previous to preview the other letters in the font.

14 Leave the Font Name unchanged.

15 Click Finish to close mySewnet™ QuickFont.
You can see this font in the MyFonts section of the Font Gallery in mySewnet™ Embroidery. The Font Gallery automatically detects and previews any new fonts you add to MyFonts.
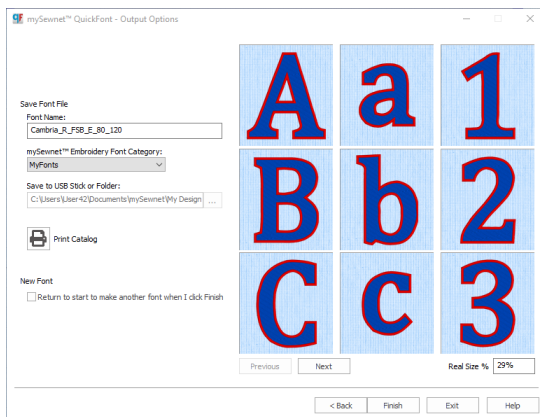
16 In the Windows Start menu, scroll down to the mySewnet folder and click the mySewnet™ Font Digitizing icon to launch mySewnet™ Font Digitizing.

17 In the Create Or Edit Font dialog box, select Edit an existing.
The MyFonts Category is automatically selected.

18 In the Name drop-down menu, select the Cambria font that you just created.

19 Click OK to close the Create Or Edit Font dialog box, and open the font in mySewnet™ Font Digitizing. The font opens at the letter 'A'.
The letter A (ASCII character 065) is digitized first because it is used to set the size of the font in mySewnet™ Embroidery. The size of all other characters is set relative to character 065.

20 In the Font panel on the right, click the buttons to view some of the other characters, but come back to the letter A.
Note that each letter has at least two objects, a separate Pattern Fill and Satin Line object.

21 In the FilmStrip, click on the Satin Line for the outer border of the A. It uses a lot of points.

When designing a font, points are needed for kerning (the spacing between the letters on a line) as well as for the outline itself. These points are used when placing lettering in mySewnet™ Embroidery.

22 In the Font panel on the right, click Universal Properties ⬤. The Universal Properties — Edit and Convert dialog box opens.

This dialog box is used to make changes to the objects of a particular type in all letters in a font. The colors and stitch types that you selected in mySewnet™ QuickFont can be seen. For more information on Universal Properties, see "Universal Properties" on page 47.

23 In Select Object, click Pattern Fill to select it, then click the Properties button.

24 In the Pattern Fill dialog box, change the Pattern for the fill to the first pattern in Squares 2 (number 205), then click OK.

There is now an asterisk by Pattern Fill. This indicates that its properties have been edited.

25 Click Next.

26 In the Universal Properties — Finalizing dialog box, click Finish. The letter A shows the pattern that you selected.

27 In the Font panel on the right, click the buttons to view some of the other characters. All of them now use the same fill pattern as the letter A. Then click to return to the letter A.

28 In the Font panel on the right, click Universal Properties ⬤ and in the Universal Properties — Edit and Convert dialog box click the dark blue thread color for the fill. The Color Selection dialog box opens.

29 In the Quick Colors, click the orange square, then click OK.

This time Color has an asterisk by it.

30 Click Next, and then click Finish. The pattern fill for all letters is now orange.

Use Universal Properties to change the thread colors and the stitch properties for the object types for all letters in a font.

31 With the letter A selected, click Universal Properties ⬤.

32 In the Edit and Convert dialog box, click Pattern Fill.

33 In the Convert drop-down list, select QuiltStipple Fill. Then click Convert.

The Pattern Fill is now flagged as being converted to QuiltStipple Fill.

34 Click Properties. The QuiltStipple Fill dialog box opens.

35 Set the Gap to 3.5mm, then click OK.

36 Click Next. The Universal Properties — Finalizing dialog box appears.

37 In Allow Editable, Satin Line is selected (checked), but QuiltStipple Fill is not. Check the QuiltStipple Fill checkbox.

Allow Editable makes the stitch type available for editing in mySewnet™ Embroidery, so you can change settings such as density, pattern, and so on.

38 Click Finish. All of the letters in the font now use QuiltStipple Fill.

You could have created a new font using the new settings you chose above in mySewnet™ QuickFont, but you cannot use a fill type other than Pattern Fill. With mySewnet™ Font Digitizing you can customize a font created in mySewnet™ QuickFont to use other stitch and border types.

39 In the Font panel, click Save 💾 to save the changes that you made.

40 Close mySewnet™ Font Digitizing.

41 In the Letter tab of mySewnet™ Embroidery, scroll to the MyFonts section in the font gallery.

42 Select the Cambria font that you just made.
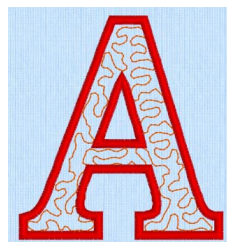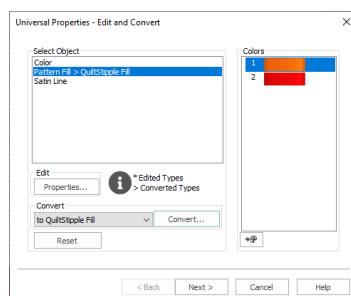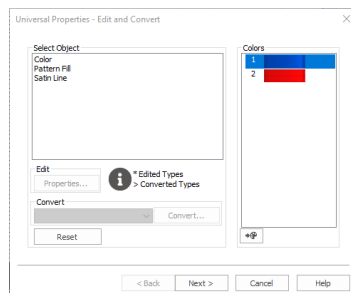
43	In the Stitch Type ⊙ drop-down list select QuiltStipple Fill. You can adjust the settings for this fill in QuiltStipple Fill dialog box.
44	Create some lettering with your font.
45	In the Windows Start menu, scroll down to the mySewnet folder and click the mySewnet™ Font Digitizing icon 🖥 to launch mySewnet™ Font Digitizing.
46	In the Create Or Edit Font dialog box, select Copy and edit an existing.
47	In the MyFonts category, select your Cambria font in the Name drop-down menu.
48	In the New Font section, change the name to Cambria QuiltStipple. Then click OK.
	In the title bar, your new font name is now used. The name there also indicates that you are viewing letter number 65, the large A.
49	In the Font panel, click Save 🖫 , then close mySewnet™ Font Digitizing.
	This is a quick and easy way to backup the work on your font, before you make further changes.

Changing Fonts with Universal Properties

Universal Properties is a powerful tool for customizing fonts you created in mySewnet™ QuickFont, or drew in mySewnet™ Font Digitizing.

1	In the Windows Start menu, scroll down to the mySewnet folder and click the mySewnet™ Font Digitizing icon 🖥 to launch mySewnet™ Font Digitizing.
2	In the Create Or Edit Font dialog box, select Copy and edit an existing.
3	In the MyFonts category, select your Cambria QuiltStipple font in the Name drop-down menu.
4	In the New Font section, change the name to Cambria Echo Motif. Then click OK. The letter A of your font is displayed in the work area.
5	In the Font panel, drag the Preview Size slider to the right. The border and fill change as the letter size is increased.
	The minimum and maximum size are those set by mySewnet™ QuickFont when you created the font. They are the recommended size range for a mySewnet™ QuickFont fill and border font.
6	Click Size Options 🔲 to open the Size Options dialog box. *See "Size Options" on page 50.*
7	Set the Minimum Size to 3mm, and the Maximum Size to 12mm (they should currently be 80mm and 120mm). Click OK.
8	The Preview Size slider now shows the range 3mm to 12mm. *You can make any size changes that you like within the 3mm to 200mm size range for all fonts in mySewnet™ Font Digitizing. You choose whether the quality is acceptable.*
9	Look at the Font panel and Quick Access toolbar. There is no Undo button on the Font panel, and the one on the Quick Access toolbar is unavailable (grayed out).
	Many functions in mySewnet™ Font Digitizing have no Undo. Take care, and make frequent backup copies.
10	Click Size Options 🔲 to open the Size Options dialog box and set Minimum Size back to 80mm and Maximum Size back to 120mm.
	When you create a font, test it at various sizes and select your desired Size Options based on those tests.
11	With the letter A selected, click Universal Properties ⊙.
12	In the Edit and Convert dialog box, click QuiltStipple Fill.
13	In the Convert drop-down list, select Echo Fill. Then click Convert.
14	Click Properties to change the settings for the Echo Fill.
15	In Echo Area select External and Internal Lines and set gap to 2.0mm. Then click OK.
16	In Colors click the orange thread color for the fill. The Color Selection dialog box opens.
17	In the Quick Colors, click the yellow square, then click OK. The changed Color has an asterisk by it.
18	Click Satin Line and in the Convert drop-down menu select Motif Line. Click Convert.
19	Click Properties and in the Motif Line dialog box set Category to Hand Stitches 1, and select pattern 6.
20	Set Width for the motif to 2.0mm.
	Select a small motif when creating a border for a letter.
21	Click OK to close the Motif Line dialog box, then click Next.
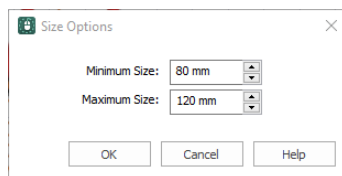
22 In Finalizing, select (check) both Motif Line and Echo Fill to make them editable, then click Finish. Your font has been transformed.
Note that no Undo is available for Universal Properties. Your changes are permanent.

23 In the Font panel, click Save ⊟ to save the changes that you made.

24 Close mySewnet™ Font Digitizing.

25 In the Letter tab of mySewnet™ Embroidery, scroll to the MyFonts section in the font gallery.

26 Select the Cambria Echo Motif font.

27 In the letters box enter the word "friends", then click Apply.
The external Echo Fill lines overlap, with a striking effect. The kerning for this font is based on the position of the points in the Motif Line, not on the echo lines outside. Some other stitch types such as Feathered Satin also go outside the object boundary. For example, this will affect a Satin Column font created in mySewnet™ QuickFont and converted to Feathered Satin.
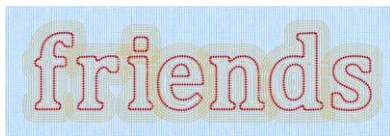
28 In the Stitch Type ⊙ drop-down menu note that both Echo Fill and Motif Line are editable. Adjust their settings as desired.

29 In the Windows Start menu, scroll down to the mySewnet folder and click the mySewnet™ Font Digitizing icon ▓ to launch mySewnet™ Font Digitizing.

30 In the Create Or Edit Font dialog box, select Copy and edit an existing.

31 Open a copy of your Cambria Echo Motif font.

32 In the FilmStrip, right-click the Echo Fill area for the A and select Properties.

33 In the Fill Area and Line dialog box, select Satin Line in the Line drop-down list.

34 Click the Line tab, then select Insert Color Change.

35 Click Line Thread Color ➡⊕ to change the color of this line.

36 Change the color from the default blue to the yellow in Quick Colors, then click OK twice. There is now a satin line under the motif line.

37 In the Font panel, click Save ⊟, then click Universal Properties ⊙. There is now an entry for Satin Line in Select Object.

38 Click Next and select Satin Line to make it editable, then click Finish.

39 Select the letter B. No satin line has been added to the B.
mySewnet™ Font Digitizing does not recognize the Satin Line as being part of the Echo Fill area, so it does not add the line to the other existing fills.

40 In the FilmStrip, right-click the Echo Fill area for the B and select Properties.

41 In the Fill Area and Line dialog box, select Satin Line in the Line drop-down list.

42 Click the Line tab, then select Insert Color Change.

43 Click Line Thread Color ➡⊕ to change the color of this line.

44 Change the color from the default blue to the yellow in Quick Colors, then click OK twice. There is now a satin line under the motif line for the B.

45 Click Save ⊟, click the A, then click Universal Properties ⊙.

46 In Select Object click Satin Line, then click Properties.

47 In the Satin Line dialog box, change Width to 1.5mm, then click OK.

48 Click Next, then click Finish. The satin line on the A is much narrower.

49 Click the B. The satin line on the B is also much narrower.
If the stitch type is already there, and its settings are the same as those for the A, Universal Properties will change them all to the new settings. This is useful when customizing a font from mySewnet™ QuickFont, but more so when you design the letters individually in mySewnet™ Font Digitizing.

50 Try adding a Satin Line to some of the other letters, and then changing them with Universal Properties. When you have finished, close mySewnet™ Font Digitizing.
Try creating other fonts in mySewnet™ QuickFont, then converting them in mySewnet™ Font Digitizing. It is easiest to obtain good results with bold fonts in Pattern Fill + Satin Border. Narrow fonts work better in Satin, but are challenging to convert to other column types.
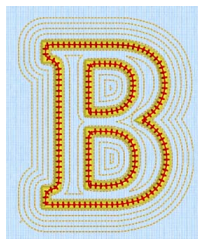
Look carefully at how mySewnet™ QuickFont constructs the letters. This affects how they will convert to other stitch types, and how much you can change the settings. This knowledge will be useful when you come to draw your own font in mySewnet™ Font Digitizing.

51 Open the Letter tab of mySewnet™ Embroidery. You now probably have at least one font that you do not wish to keep. You can delete unwanted fonts in Font Manager .

52 Alternatively, delete or copy font files in Windows® File Explorer.

53 Browse to the folder ProgramData\mySewnet\Embroidery1\Fonts\MyFonts.
There are three files for each font. The .efnt and .vsmres files describe the font, and the .png file is used to display the font in the Font Gallery.

To backup a font, copy these three files to your backup folder.

54 If you want to delete a font, select all three files for any font you want to delete, and delete them. When you next open mySewnet™ Embroidery, the font will no longer be present in the Font Gallery.
You can also delete fonts from within Font Manager in mySewnet™ Embroidery.

Design a Font Over Letter Graphics

Use any TrueType® or OpenType® font on your computer to design a font that you could not make in mySewnet™ QuickFont.

1 In the Windows Start menu, scroll down to the mySewnet folder and click the mySewnet™ Font Digitizing icon to launch mySewnet™ Font Digitizing.

2 In the Create Or Edit Font dialog box, select Create a new.
The font will automatically be placed in the MyFonts Category.

3 In the New Font section, change the name to Triple Stitch Calibri.

4 For Joining Point, ensure that Baseline is selected (checked).
This will create a font using separate letters rather than a handwriting style (Continuous) or running stitch connected (Nearest Point) font. See "Joining Point" on page 14.

5 Set Minimum Size to 7mm and Maximum Size to 15mm.
You can change this size later using Size Options .

6 Click OK. A letter A for your new font is displayed in the work area, but it is not from the font Calibri.
When mySewnet™ Font Digitizing is opened, the letters of the first font on your computer (often Arial) are automatically displayed.

7 Click Font Background .
Use Font Background to choose any of the TrueType® and OpenType® fonts installed on your computer as a background for creating a font. See "Font Background" on page 45.

8 A message is displayed, "The letter 'A' must be created. Do you want to continue?" Click OK to select a different background font. The Font Background dialog box appears, with the first font on your computer selected. See "Font Background" on page 45.

9 In the Font drop-down menu, select the font Calibri.
You will see many other fonts in the list, depending on what programs are installed on your computer. For instance, several decorative fonts are installed with Microsoft® Word.
Calibri is a plain unembellished font that will work well at small sizes using a single line of stitching. Use it for a quilt label or other small project.

10 Ensure that Style is set to Regular, that Scale is set to 100%, and that both Offset options are set to 0.
These last options affect the size of the letters, and their position relative to the baseline.

11 Click OK to select the font Calibri. The shape and size of the letter A changes in the work area.
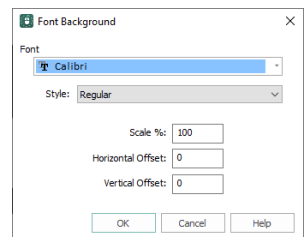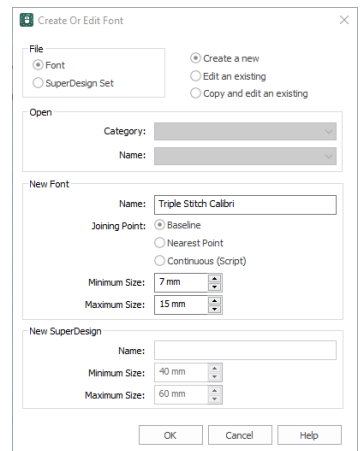
The letter A is positioned on the orange baseline, with its left edge touching the left side of the grid. See "Design Assistants" on page 22 for more information on the baseline, and the guidelines used when creating a font using pictures loaded with Edit Background 🖼 *and mySewnet™ Draw & Paint.*

12 Click the Point Create tab.

13 Deselect Fill, and in the Line drop-down menu select Triple Stitch ✏₃.
In mySewnet™ QuickFont you can create fill, outline, and satin column fonts. You cannot create single line fonts. A Triple Stitch line creates a bold effect at a small size.

14 Click Create Area or Line ▱ to select it.

15 Hold down the Shift key, and place two square points for the crossbar in the middle of the A.

16 With the Shift key still held, adjust the two points that you placed so that the line is straight.
Use the grid points as a guide when placing the square points. If desired, use Snap to Grid ⊞ *to force points to snap to the font grid spacing. See "Snap to Grid" on page 22.*

17 Right-click to complete the line. The line appears at the top of the FilmStrip, below the default thread color.
For a smooth effect, follow the center of the lines making up the A character when placing points.

18 Hold down the Shift key, and place three points for the sloping sides of the A. Right-click to complete the line.
Plan the order of the lines used to create a character, so that the line ends are hidden under other lines.

19 In the Font panel, click Save 💾. The font is saved.

20 In the Font panel, select the letter B. The letter A is now green.
Letters that have been digitized are marked in green. See "Table of Font Characters" on page 42.

21 Ensure that Create Area or Line ▱ is still selected, and click at the top left of the lower part of the B.

22 Holding down the Shift key to place square points at either end of the long stroke for the B, and for the other straight sections, place points for the outline of the B.

23 Right-click to finish, then click Save 💾 in the Font panel.

24 Select the letter C and place points for the C. Right-click to finish, then click Save 💾 in the Font panel.

25 Select the letter D, and place points to create the letter. Place square points for either end of the downstroke, and for the other straight sections.

26 Right-click to finish, then click Save 💾 in the Font panel.

27 In the Letter tab of mySewnet™ Embroidery, scroll to the MyFonts section in the font gallery.

28 Select the font Triple Stitch Calibri.

29 Enter the text ABCD and DDBAC. It is likely that these letters are too close together.
If you used the minimum of points to create the letters, the outlines may be very smooth, but will not have enough points for successful kerning.

30 Return to mySewnet™ Font Digitizing.
You may get a Font error message. This happens if you try to edit a font in mySewnet™ Font Digitizing that is already open in mySewnet™ Embroidery. Create lettering in a different font in mySewnet™ Embroidery to unlock your font and try again, or close both programs and then reopen.

31 In mySewnet™ Font Digitizing, click the View tab.

32 Adjust the Background slider so that you can see the embroidery lines better against the background letter, and click 2D View 2D to see the stitch line more clearly.

33 Return to the Point Create tab.

34 Select the sloping lines for the outside of the A.
You may need to select Edit Points in the Status Bar to view the points that make up your characters.

35 Click Insert Points on Straight Lines ✎. Extra points are added to the sloping lines on the A.

36 Select the horizontal line across the middle of the A, then click Insert Points on Straight Lines ✎. Extra points are added to this line.
While the horizontal line in the A is not involved in kerning, it is used by the lettering envelopes in mySewnet™ Embroidery. Ensure that there are no large gaps between points when creating letters.

37	Click Save ▢ in the Font panel, then select the letter B.
38	Select the line for the letter B.
39	If the downstroke is not completely vertical, hold the Shift key and adjust the square points to make the line vertical.

An angle on a stitch line is more visible in 2D View.

40	Adjust any other lines that should be vertical or horizontal.

Use Zoom to Rectangle ⊕ and Zoom to Fit ⊞ to view the lines more clearly, and use Insert Points ⧉ to add an extra round point near a square point to create the desired curve.

41	Click Insert Points on Straight Lines ⬦. Extra points are added to the straight lines on the B.
42	Click Save ▢ in the Font panel, then select the letter D.
43	Adjust the straight line on the D as you did for the B, then use Insert Points on Straight Lines ⬦ to add points to that line.
44	Click Save ▢ in the Font panel, and return to mySewnet™ Embroidery.
45	In the Letter tab recreate the text you created above.

The spacing around the straight lines has improved, but where the lines curve the letters are still too close together.

46	Return to mySewnet™ Font Digitizing.

If you get a Font error message, create some lettering in a different font in mySewnet™ Embroidery to unlock your font, or close both programs and then reopen.

47	Use Insert Points ⧉ in the Home tab to add points to the curved lines for the B, then adjust the curves so they are smooth.

In particular, ensure that the outermost part of a curve has a point on it. If there is no point, the Letter tab in mySewnet™ Embroidery cannot detect that part of the curve.

Note that the stitch line does not always follow the points in the curve. This is because at small font sizes the curve points are closer together than the stitch points.

48	In the Font Panel, drag the Preview Size slider to view the letter B as it will be seen at the larger sizes. The larger the size, the more closely the stitch line follows the design line.

The default stitch length is 2mm. If this is changed to a smaller size, there may be machine problems when stitching out. This gives a bottom limit to the size for the letters in a font.

49	Adjust the points on the curves on the letter B for viewing at all sizes.
50	Click Save ▢ in the Font panel when you have finished adjusting the letter B.
51	Select the letter C and add points to the curve, ensuring that there is a point at the leftmost part of the C.
52	Adjust the points so that the stitch line follows the design line, and that the C looks good at all sizes in the range. Then click Save ▢ in the Font panel.
53	Adjust the straight and curved lines in the letter D so that it looks good at all sizes, then Save ▢ it.

If needed, delete points as well as adding them, but ensure that you have enough points for good kerning.

54 Select the letter E, and in the Point Create tab select Triple Stitch ⤢ only, and create first the central horizontal bar with two square points, and then the top, vertical and bottom line with four square points.

55 Adjust the lines so that they are vertical or horizontal, and then select the outer line and use Insert Points on Straight Lines ⤢ to add points for kerning.

56 Save 🔲 the letter E.

57 Create the letters F and G.

58 When creating the G, place sufficient points on the curved parts for good kerning as you design the letter, then use Insert Points on Straight Lines ⤢ to add points between the straight parts of the line after adjustment.

59 Click Save 🔲 in the Font panel, and return to mySewnet™ Embroidery.

60 Test letters A to G in the Letter tab of mySewnet™ Embroidery.
The letters may be close, but they do not overlap. Adding points has improved the kerning.

61 Look at the Stitch Type ⋯ drop-down menu in the ribbon bar. Stitch Type is grayed out (unavailable).
This is because Triple Stitch is not editable in this font.

62 Return to mySewnet™ Font Digitizing.
If you get a Font error message, create some lettering in a different font in mySewnet™ Embroidery to unlock your font, or close both programs and then reopen.

63 Select the letter A, then click Universal Properties ⋯. The default color blue and Triple Stitch are the only Object types available. You have used these object types for all of the letters in the font.
If desired, you could now change the color of all of the letters in this font, or Convert to another line type.

64 Click Next. The Universal Properties — Finalizing dialog box appears.
For more information on using Finalizing, see "Universal Properties — Finalizing" on page 49.
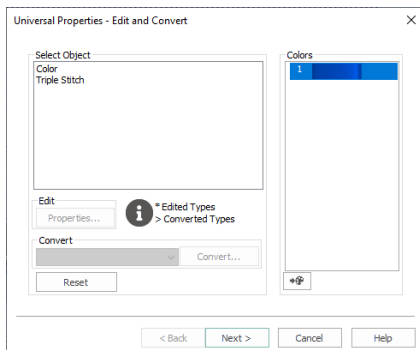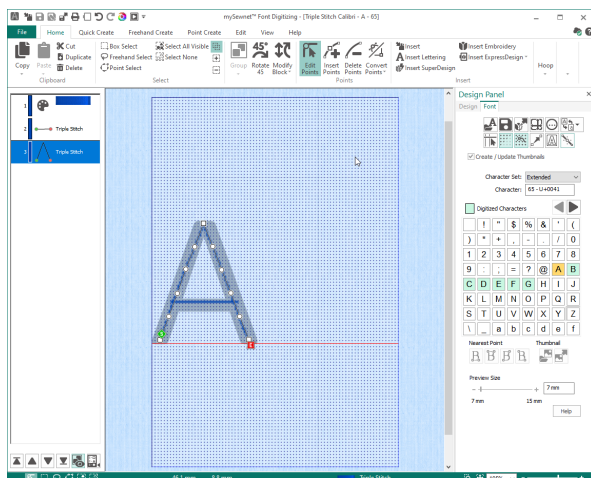
65 Select (check) Triple Stitch to make it editable.
In the Digitized Characters box, only the letters that you have created so far are shown.

66 Click Finish to close Universal Properties.

67 Go to the Letter tab in mySewnet™ Embroidery.

68 Look at the Stitch Type ⊙ drop-down menu. Triple Stitch is now available. You can now edit the stitch properties for this font.

69 Return to mySewnet™ Font Digitizing and create the other letters for this font, or alternatively choose a different font on your computer and create letters using your own choice of color, stitch type and size.
When creating a font, use Navigation ⚲ to mark out the space needed for a Navigation object (a Space character). See "Navigation" on page 23.
Use Multiple Character Copy ⚏ to duplicate a range of characters in a font, for example if lower and upper case are identical, or to created accented versions of characters. See "Multiple Character Copy" on page 50.

Glossary & Troubleshooting 4
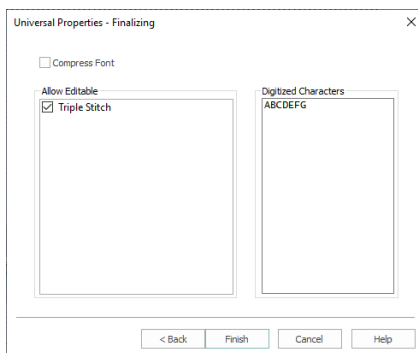
Glossary

Ascender

An ascender is the part of a lowercase letter that is the upper stroke, generally above the x height. For instance, 'h' and 'b' have ascenders. The height of ascenders may be different from the cap height, so it may require a guideline to mark the height.

ASCII

ASCII, also referred to as 'ASCII code', is a standard set of numerical values that correspond to letters, numbers and punctuation marks in a Western European alphabet. For instance, the letter 'A' has the ASCII number 065.

mySewnet™ Font Digitizing uses ASCII numbers to decide which character to work with. Not all fonts have 'standard' characters in them. For instance, symbol fonts have simple pictures in place of letters. ASCII allows the same symbol to be consistently referenced, just as with characters for writing.

ASCII is an acronym of 'American Standard Code for Information Interchange'.

Baseline

The baseline is the line on which all the characters sit so that they line up horizontally. Do not place the baseline at the bottom of the area where characters are digitized as you must allow for descenders on characters such as 'g', 'p', 'y', etc. Not all characters actually sit on the baseline. Quotation marks and other special characters sit above the baseline.

Cap Height

The height of the capital (uppercase) letters in a font. It is usual to position a guideline at the cap height so that all the uppercase letters can match the cap height correctly.

Character

Character is a general term for any letter, number, punctuation mark or any other symbol that appears in a font.

Database

Fonts and SuperDesign sets are stored as a database. This database contains a design outline file for each character or shape that has been digitized. However, the database only stores design information, so no pictures are stored as they would be in an .edo file saved from mySewnet™ Digitizing.

Descender

A descender is a part of a letter or other character that extends below the baseline. For instance, the tail on a 'y' is a descender. Even the small tail on a comma is a descender. Another example of a descender is the part of the cedilla (Ç and ç) that is below the baseline.

Font

A font is a collection of character shapes. All current versions Microsoft® Windows use TrueType® and/or OpenType® fonts, which have a fixed order in which the character shapes appear in the font. This is so that when you press 'h' on the keyboard, the letter h appears on the screen.

Fonts can contain any shape, so they can represent any alphabet. Also, Symbol fonts can contain collections of useful shapes, such as bullet points.

Gap

In mySewnet™ Embroidery there is a Gap control that is used to change the spacing between all the letters in some text. In typographic terms, this is known as Tracking.

Kerning

Kerning is the adjustment of spacing between certain pairs of letters to improve the appearance of the text. For instance, when some of the lowercase letters are placed after 'T', the appearance is improved if the lowercase letter is tucked in under the arm of the 'T'.

In the example, gap 'a' has no kerning, whereas gap 'b' has been kerned to give a more natural and appealing appearance to the text.

Ligature

A ligature is a combined character, such as the æ character used in 'encyclopædia'. Some typographic systems automatically make ligatures from other characters, but this is not widely supported on Windows® at present. If you wish to have ligatures in your font, you must digitize them as specific characters in your font.

Markout

Markout is an outline for part or all of a design, usually using thread of a dark or contrasting color. It may be created using running, double or triple stitch depending on the effect desired and the sequence of the embroidery.

SuperDesign

A design element that can be selected and used on the SuperDesign tab in mySewnet™ Embroidery.

OpenType

OpenType® is an extension of TrueType® which also incorporates Type 1 font support. mySewnet™ Font Digitizing uses OpenType® fonts for character selection and background pictures.

Overshoot

An overshoot is the part of a rounded or pointed character (for instance, o, O, A) which extends slightly above the normal height for the character (x height for lowercase, cap height for uppercase) and/or slightly below the baseline. The overshoot compensates for the optical illusion of a square shape looking slightly bigger than a rounded or pointed shape of the same height.

Packing Stitches

See Underlay Stitches.

Sans Serif

A font that does not have serifs is said to be 'sans serif', which is French for 'without serif'. An example of a sans serif font is Arial.

Serif

Serifs are the small extra strokes at the ends of the main strokes that form letters. The three main types of serif are hair (very thin), slab (rectangular blocks) and wedge (triangular).
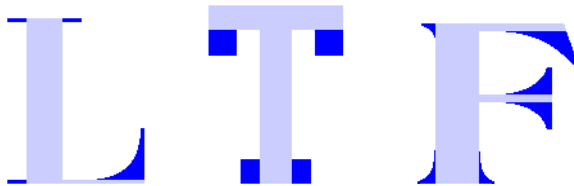
An example of a serif font is Times New Roman, which uses both hair and wedge serifs.

Tracking

Tracking is the technical typographic term used to describe the spacing between all the characters in a piece of text. Typographic specialists describe tracking as 'tight' or 'loose', where tight tracking brings letters closer together and loose tracking spreads them out.

The Gap setting on the Letters tab of the mySewnet™ Embroidery Control panel is used to adjust tracking.

TrueType

TrueType® is a digital font technology used by Microsoft in Windows® operating systems. TrueType® fonts contain an outline description of each character in the font, which can be scaled to any degree without losing the shape detail. mySewnet™ Font Digitizing uses TrueType® fonts for character selection and background pictures.

Underlay Stitches

Underlay, or packing, is used below fill and satin areas to stabilize fabric. For pattern fill areas, satin areas and satin columns you can automatically create underlay using the desired Underlay setting in the properties dialog box for that stitch type.

Satin underlay can be a running line just inside the satin shape (edge walk or tramline), a widely spaced zigzag of single stitches across the satin shape, or a combination of the two.

x Height

The x height is the height in a font of the lowercase 'x'. During the design phase of a font, a guideline would be positioned to show the x height, so that all the lowercase letters match the x height correctly.

Troubleshooting: Error Messages

Managing Font and SuperDesign Files

"This name already exists; do you wish to overwrite it?"

This message will appear if you try to make a new font or SuperDesign set and the name you wish to use is already in use. If you click Yes, the existing font or SuperDesign set will be replaced by an empty file.

"Cannot create Font file."

This message may appear for the following reasons:

- The category folder where you are trying to create the font or SuperDesign set does not exist. For instance, the folder has been moved or deleted.
- You do not have access rights on the computer to create a new font or SuperDesign set in the relevant folder. This may happen if, for instance, the computer administrator installed the mySewnet™ Embroidery Software, but you are logged in as a user that does not have full administrative rights.

"This font is a system font and cannot be edited. Select option to copy and edit existing and try again."

This message may appear if you try to open a system font or SuperDesign file. To open a font or SuperDesign file, it should first be copied.

It will also appear if you try to open a font that is open and locked in mySewnet™ Embroidery. Preview text in a different font in mySewnet™ Embroidery to unlock the font, or close both programs, then reopen.

This message may also appear if you try to open a file that has been deleted or renamed.

"Error. Font File is wrong version."

This message may appear if you try to open a font or SuperDesign file that has become corrupted, or if you attempt to open a file with the correct file extension that is not a proper font or SuperDesign file. A file may become corrupt if your computer shuts down while you have the font or SuperDesign set open in mySewnet™ Font Digitizing.

"Error. Cannot open Font file."

This message appears if you try to edit a font in mySewnet™ Font Digitizing that is open and locked in mySewnet™ Embroidery. Preview text in a different font in mySewnet™ Embroidery to unlock the font, or close both programs, then reopen.

Digitizing Characters and SuperDesigns

"The letter 'A' must be created. Do you want to continue?"

This message will appear if you try to select any character other than A (ASCII number 65) for digitizing when A has not yet been digitized.

It will also appear if you use Font Background to change the background font before creating the letter A in your new font.

Troubleshooting: Other Topics

Using Pictures

"Why do I need to save an imported picture?"

When a new picture is loaded, you will probably need to move and resize it. You should save the picture so that you can then reload the picture without having to remember the exact changes you made.

"Why does my picture keep disappearing?"

The picture under the current character or SuperDesign is not stored as part of the font or SuperDesign file. It is removed when you do one of the following:

- Select a new character or SuperDesign to work with
- Load a font
- Create a new font

Hence, if you select a different character or SuperDesign, then go back to the one where you loaded the picture, the picture will no longer be in the background. Reload the previously saved picture.

"I only want to work on a small part of a picture, but I can't make the desired part of the picture big enough. How can I do this?"

To digitize over a small part of an existing picture, use Edit Background to load the picture into mySewnet™ Draw & Paint, select and crop the desired area of the picture, save the edited version in mySewnet™ Draw & Paint, then close to return to mySewnet™ Font Digitizing and start digitizing in the Design window.

"I wish to use a TrueType character as the background picture for a SuperDesign, but there is no way to select one when digitizing a SuperDesign set."

This feature is only available when designing fonts. If you wish to have a TrueType® character as the background for a SuperDesign (for instance, a character from a symbol font), do as follows:

- Open a font. Use Font Background to load the desired background font, then select the desired character. Temporarily deselect Show Font Grid and take a screenshot of the letter. Then load the screenshot into mySewnet™ Draw & Paint save it, and prepared it as a background.
- Open your SuperDesign set and choose the design. In the View tab, choose Edit Background, then open a picture of the desired character from the Insert tab in mySewnet™ Draw & Paint, Close mySewnet™ Draw & Paint to load the chosen character as the background picture in mySewnet™ Font Digitizing. This is also useful if the desired character does not appear in the Select Character dialog box, which may happen with symbol fonts.

"I am saving pictures for the characters or SuperDesigns I am digitizing, but I am worried that they are taking up a lot of space on my computer."

If you save pictures for all 224 possible characters in a font, you could use up to 10Mb of hard disk space, using only pictures generated from TrueType® font characters. This is acceptable, given the storage capacity of modern computers.

Editing the Design

"How do I set the size of the work area for my characters and SuperDesigns?"

Hoops are not available in mySewnet™ Font Digitizing. Set the minimum and maximum size for your characters and SuperDesigns when creating the font or SuperDesign set in the Create or Edit Font dialog, or change the maximum and minimum size using Size Options 🔲. See "Create or Edit Font" on page 38 and "Size Options" on page 50.

The default initial size for a character or SuperDesign in mySewnet™ Embroidery is always the height of the upper case A or first SuperDesign when the minimum size is used.

Control Points, Gap and Kerning

"Some of the letters in my font overlap each other when I use it in mySewnet™ Embroidery."

Control points are the points you place to digitize an object. For example, Single Stitches have two control points (one at each end), and Satin Columns have as many points as you placed when constructing the column.

The gap (or tracking) between characters is a standard distance between each character, measured using the control points. Occasionally, characters might overlap because there are not enough control points.

Similarly, automatic kerning is used in mySewnet™ Embroidery to improve the appearance of text by moving certain pairs of characters closer together. There must be enough control points to ensure that the character pairs do not overlap each other.

Such issues may be found in a very plain font using only a few satin columns or very simple fill areas. Ensure there are plenty of control points by putting down underlay stitches first. Alternatively, if using a specialty fill with a border, insert extra points into the outline of your characters.

Use Insert Points on Straight Lines 🖊 to add extra points automatically to a straight border line for a fill area or column. Use Insert Points 🖊 to add points to a line by hand. See "Insert Points on Straight Lines" on page 51.

Using System Fonts and SuperDesigns

"Why can't I see many of the system fonts and SuperDesigns in the Create or Edit Font dialog box?"
Only a few of the system fonts and SuperDesigns are available for copying and editing in mySewnet™ Font Digitizing. Use these to study how to create your own fonts. You may also refine fonts that you created in mySewnet™ QuickFont.

Using Old Personal Fonts and SuperDesigns

"How can I import a font that I created in 6D™ Font Digitizing or 6D™ QuickFont?"
You cannot transfer font files that you created in 6D™ Font Digitizing or 6D™ QuickFont directly into the mySewnet™ Embroidery Software. However, you may export .edo files of the characters from 6D™ Font Digitizing and insert them into a new font in mySewnet™ Font Digitizing.

For fonts created in 6D™ QuickFont it is recommended to make the font again, as the routines to create font characters have been improved.

Use the name of your old 6D™ QuickFont font when selecting the options to create the new version of the font in mySewnet™ QuickFont. See Output Options in the mySewnet™ QuickFont Reference Guide or Help for information on font naming.

"How can I import a SuperDesign set that I created in 6D™ Font Digitizing?"
You cannot copy the SuperDesign files that you created in 6D™ Font Digitizing directly into the mySewnet™ Embroidery Software. However, you may export .edo files of the designs from 6D™ Font Digitizing and insert them into a new SuperDesign set in mySewnet™ Font Digitizing.

Checking a Nearest Point Font

After you have created a nearest point font, you should check through it to ensure that all the required characters are present in four versions and have the correctly defined start and end points.

Check that all Nearest Point characters are correctly digitized

1 Open the desired font.

2 Inspect the Character table on the Font page. All of the characters that you digitized should be a solid green. If any are half green, half white, you have missed digitizing some of the character versions. Go to the relevant character and digitize the missing versions.

3 In the character table on the Font page, select the character you digitized that is first in the character set. This is so you start at the beginning and work through the characters in order. The character will be displayed, and the Bottom Left To Bottom Right character version is selected automatically.

4 Check that the character start point is at the bottom left of the character. The first object in a character is a Color Change ⓒ, so this should be easy to identify.

5 Check on the FilmStrip that the end of the character is at the bottom right, as indicated by the red end point.

6 If the start and end points of the character area in the wrong place, edit the character until the points are positioned correctly.

7 In the Font page select the Top Left To Top Right icon ℬ . This version of the character will appear.

8 Check the start and end points are at the top left and top right respectively.

9 If the start and end points of the character area in the wrong place, edit the character until the points are positioned correctly.

10 Select the Top Left To Bottom Right icon ℬ . This version of the character will appear.

11 Check the start and end points are at the top left and bottom right respectively.

12 If the start and end points of the character area in the wrong place, edit the character until the points are positioned correctly.

13 Select the Bottom Left To Top Right icon ℬ . This version of the character will appear.

14 Check the start and end points are at the bottom left and top right respectively.

15 If the start and end points of the character are in the wrong place, edit the character until the points are positioned correctly.

16 In the Font page select the next character you digitized, and repeat the checking process.

Creating Design Elements

5

Creating Designs

A design in mySewnet™ Digitizing is composed of areas, lines, columns and commands (objects).

After creating any fill or satin area, or column, emboss it by placing needle points to enhance the pattern.

Use lines as individual stitch lines or borders around an area or appliqué.

Lines are defined by points, which can be moved to change the shape of the line, and any area it encloses.

Choose a fill type (e.g. pattern fill, motif fill and so on), and a line type (e.g. satin line or running stitch) for each area, and add an appliqué fabric and placement stitches.

Set the Fill, Line and Appliqué buttons as desired by clicking to turn that area type on or off. Then choose line and fill types from the drop-down menu below the button. In the Options for Fill Area and Line, set the properties for your line and fill. After selecting the stitch types, use one of the Create functions to make a new stitch object.

Any line type can be converted to another line type after creation, and most area types can be directly changed to any other area type.

Create columns by placing alternate points.

Commands are instructions such as a change of thread color, an alignment stitch, or a stop.

Right-click to deselect a Create function when you have finished, or simply select another Create tool.

When an embroidery is created from a design, each line or area is converted to stitches, and the stitch order is controlled by the order of the objects in the design.

You can see the order of objects in the FilmStrip in the Design window.

There are several ways to add objects to a design:

- Use the ExpressDesign Wizard to create a whole design, with all the necessary lines, areas and commands. Edit or add to the design as desired.
- Use the Home and Create tabs to add new objects to a design which can be based on a picture shown in the background, or to insert complete design elements, embroideries, SuperDesigns or font characters.
- Use the Edit tab, the FilmStrip and the context (right-click) menu to select objects to copy and paste, and to reshape object outlines.
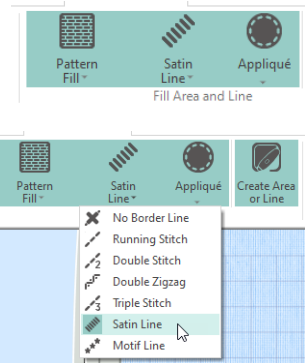
Creating Areas and Lines

Areas and lines are created using the QuickStitch™, QuickTrace, Shape, Freehand Create and Point Create features, or automatically with the ExpressDesign Wizard.

Draw a line with the Freehand and Point Create features, or follow a line in a picture with QuickStitch™, QuickTrace and the ExpressDesign Wizard.

You can change an open line to a closed one, or vice versa using the Closed Border switch on the Line tab of the Fill Area and Line Properties dialog box. This allows you to create a fill area with a closed or open border.

Quick Create

Use the features of the Quick Create tab (QuickStitch™, QuickTrace and Shape) to create design areas automatically.

Creating with QuickStitch™, QuickTrace and Shape

Add Color changes

Select a Shape and create it as a line or fill area

Create a fill area or line automatically

Set the properties for the stitch types

Trace a picture as a line of stitches

Select stitch types and appliqué

Cut a hole in a fill area

Emboss a line on a fill area or column

Draw a wave line in a MultiWave Fill area

Create a Satin Area
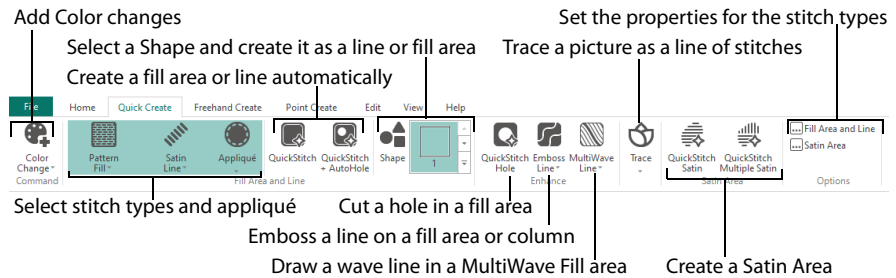
Click in a defined color area, or on a defined color line, in the background picture to create a QuickStitch™ or QuickTrace line or fill. The area outline is filled or the line is followed automatically.

Use Color Tolerance to choose the color shades used when defining the area.

Select the desired QuickStitch™ or QuickTrace function, according to the type of stitches you want over the picture area you are about to select. Then, click in the desired area of the picture for QuickStitch™ functions or on the desired line for QuickTrace functions.

Using Color Tolerance with QuickStitch™ and QuickTrace

1   Select your stitch types, then select the desired QuickStitch™ or QuickTrace function, according to the type of stitches you want over the picture area you are about to select.
2   Click in the desired area (for example, on the cat's left side) of the picture for QuickStitch™ functions or on the desired line for QuickTrace functions.
3   If Color Tolerance is enabled, the Color Tolerance dialog box will appear.
    A red and cyan highlight shows the area of the picture that will be filled or traced. If you have chosen to detect holes, any holes in the area will be highlighted by green and yellow lines. Using Color Tolerance is recommended.
4   Use the slider to adjust the Color Tolerance value until the required part of the picture is selected.
    The Color Tolerance dialog box has a slider control, which is initially set to 0. This is the tolerance control. As the tolerance value is increased, this increases the possible range of colors, by similarity to the color clicked, that may be selected by the red and cyan highlight.
    For example, if you have an area of your picture that is shaded in different shades of green, you can use color tolerance to select all the shades and make a single area.
    Even when the tolerance is left at 0, the blue and white pattern gives a useful preview of the area that will be used for the new object.
5   Select the number of points to use for the outline; High will show more detail, while Low will be smoother.
6   Click OK to confirm the desired area is highlighted, and the line or area is created.
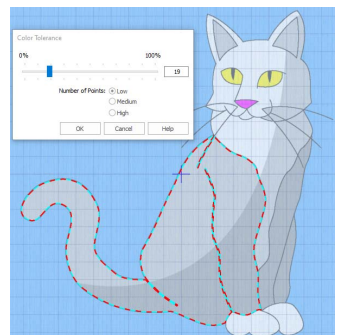
Color Tolerance Off

When Color Tolerance is not enabled, the stitch object(s) are created immediately, using only the color area that was selected. You can use the Color Tolerance option in Preferences 📋 to turn Color Tolerance off, but this is only advisable if your picture has well defined flat color areas, and you have no need to select more than one color area to create new objects.

Creating Shapes

Use Shape ⬤▪ to place a selected shape in the work area. Then resize the shape, and set its properties. Select a fill and line to draw a fill area surrounded by a border, or select a line type only to draw a closed line with no fill.

Creating with Freehand Create and Point Create

The Freehand and Point Create tabs' functions are used to make new stitch objects by creating object outlines directly on the design. The outlines may follow a background picture, if desired, but the Freehand and Point Create functions do not require a picture. Most of the Freehand Create functions are used by drawing an outline, and most of the Point Create functions are used by placing points or drawing Bezier lines to define an outline.

Freehand Create

When using the Freehand Create functions, lines and areas 🖊 are created by drawing outlines on the design with a pen on a graphics tablet, or by dragging with the mouse.

All of the Freehand Create tools work in the same way, except for Commands and Columns.

Add Color changes, Single & Alignment stitches, and Stops   Set the properties for the stitch types

Select stitch types and appliqué   Draw a fill area or line   Place points for a Column

Cut a hole in a fill area   Draw a Satin Area

Emboss a line on a fill area or column   Draw a wave line in a MultiWave Fill area
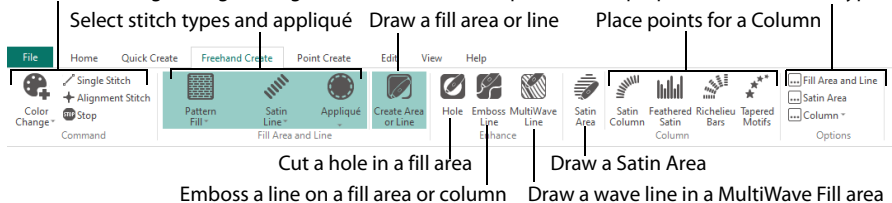
Draw a Fill Area with Freehand Create

1. Select the stitch types.
2. In the Freehand Create tab, click Create Freehand Area or Line 🖊 .
3. Draw one continuous line to create a line or area.
4. Lift the pen or release the mouse button to complete the line or area.
5. Repeat to draw as many new areas or lines as desired.
6. Right-click to deselect the Freehand Create function when you have finished, or simply select another tool.

   The Freehand Create functions provide a natural drawing experience and are generally recommended. When zoomed in, use the Scroll Bars to assist in drawing new objects.

Point Create

With the Point Create functions, lines and areas are created by placing a series of points that define the outline.

All of the Point Create tools work in the same way, except for Commands and Columns.

Add Color changes, Single & Alignment stitches, and Stops   Set the properties for the stitch types
Select stitch types and appliqué   Create a fill area or line   Create a Column

Cut a hole in a fill area   Create a Satin Area   Use Bezier Mode
Emboss a line on a fill area or column   Draw a wave line in a MultiWave Fill area
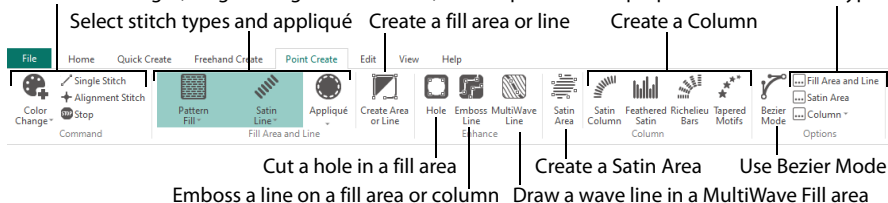
Place Points with Point Create

1   Select the stitch types.
2   In the Point Create tab, click Create Point Area or Line . The Point pointer appears.

     To create an area with Bezier lines, use Bezier Mode *. See "Bezier Mode" on page 223.*

3   Place each point with a single click.
     Hold down the Shift key to place square points for the precise positioning of corners and straight line sections.
4   Click and drag to reposition an existing point.
5   Click Delete to remove the last placed point.
6   Right-click when the area is complete.
7   Repeat to place as many new areas or lines as desired.
8   Right-click to deselect the Point Create function when you have finished, or simply select another tool.

Bezier Mode

Use Bezier Mode to draw shapes with finely graduated curves. Control the exact shape of the line using the black handles to either side of the points you place.

Click to place Corner points, or click and drag to place curve points with handles.

For information on Control Points and the other Bezier Line editing tools, see "Convert Points and Bezier Lines" on page 344.

The Point Create functions may be easier to use for the exact positioning of corners, straight lines and curves than the Freehand Create functions.

Area Types

Any area can have a border, or no border. The border can be closed or open, and it can use any line type. Holes can be defined inside any fill area. Appliqué properties may be set for any area or line. Use Break Apart on the Edit tab to change an area with a border into separate fill area and line objects.

Any fill area can be converted into a Satin Area, however any holes in the fill area will be lost. (Any Border lines will be retained, including the borders of the holes.)

Pattern Fill

Pattern Fill areas ⊞ contain small stitches with repeating patterns. Select from one of the themed categories, or import a picture as a My Fill pattern. A pattern fill area can have holes defined inside it. The stitches can be at any angle and the density can be constant, gradient or multicolor as desired. Constant density fill areas can also have automatic underlay, which is turned off automatically for gradient density areas.

Fill Area with Satin border and holes using Pattern Fill 109 from Hearts

Pattern Fill Area with Multicolor Gradient

Motif Fill Area with two motifs, 13 and 19, from Hand Stitches 2

If you change a gradient density fill back to standard, then you should also select the desired underlay.

Shape Fill

Shape Fill areas ⬡ use one of 120 different shapes. Vary the stitch density, use running stitch or motif lines for the fill and add holes.
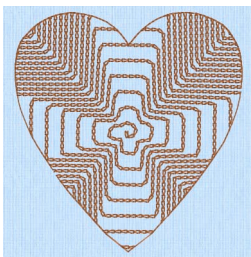
Shape Fill Area using Shape 66 and Motif 1 from Hand Stitches 1
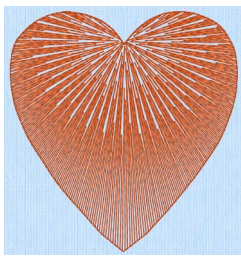
Radial Fill with origin moved to top of heart
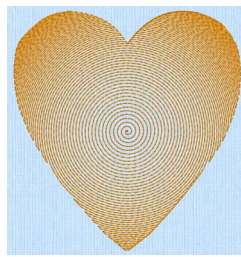
Spiral Fill using Gradient Density

Motif Fill

Motif Fill areas ⊞ contain repeated small stitches placed using one of the Universal or machine motif patterns. A motif fill area can also have holes defined inside it. The motifs can be at any angle and at different sizes, and different motifs can be used on alternating lines.

Radial Fill

Radial Fill areas ✳ use a pattern of radiating lines from an origin point that can be moved. Vary the stitch density and add holes.

Spiral Fill

Spiral Fill areas ⊚ use a spiral pattern from an origin point that can be moved. Use constant or gradient density, and add holes.

QuiltStipple Fill

QuiltStipple Fill areas ▦ use stipple stitch in curved or straight lines. Vary the gap between stitch lines, use running or triple stitch, and add holes.
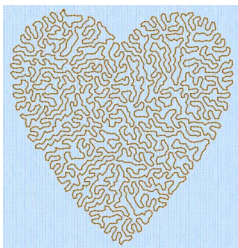
QuiltStipple Fill using a curved style
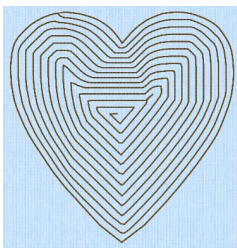
Contour Fill, using Triple Stitch and a 3.0mm gap
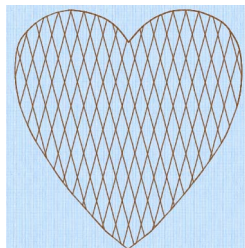
Crosshatch Fill, using Diamond style and an Angle of 75 degrees

Contour Fill

Contour Fill areas ▣ use contour stitch lines. Vary the gap between stitch lines and the length of the stitches, use running, double or triple stitch, and add holes.

Crosshatch Fill

Crosshatch Fill areas ▨ use diamond, square and parallel crosshatch patterns, or select the angles for the crosshatch. Set the gap, style, line angle, stitch type and stitch length for the crosshatching, and add holes to the fill.

Crosshatch fill is often selected for lace designs, typically using a Double Zigzag stitch type.

MultiWave Fill

MultiWave Fill areas ▤ use a wave pattern defined by a line, or lines, drawn on the fill area. Vary the density, or use a motif for the stitch lines.

Echo Fill

Echo Fill ▣ places echo lines within and/or around a shape. Choose from rounded, square and diagonal corners, set the gap between the echo lines and the number of lines, and select the stitch type and length.

Curved Crosshatch Fill

Curved Crosshatch Fill areas ⊞ use curving lines in the crosshatch, which can be used to create a feeling of depth. They are used in quilting, and to create free-standing lace.
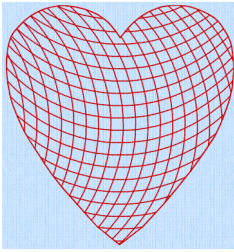
Curved Crosshatch Fill, using Square style and a Gap of 5mm
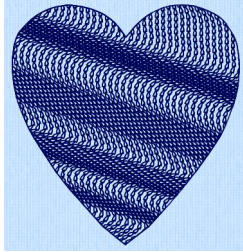
MultiWave Fill, using a density of 15, a MultiWave Line, and a Hand Stitches 1, Pattern 1 motif
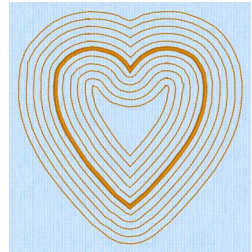
Echo Fill using Internal and External Lines, and rounded corners

Satin Areas

Satin Areas ≣ contain zigzag stitches that fill the area from one end to the other at the same density. The stitch angle changes with the shape of the area, and can be adjusted as desired. Choose automatic edge walk and/or zigzag underlay, and if desired select a pattern.

Satin Areas can be converted into any type of fill area. They cannot be created with a border, but a border can be placed around them using the Fill Area and Line properties dialog.
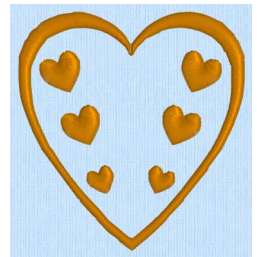
Columns

Create Columns by placing points, or on the Point Create tab by drawing Bezier lines. The Column functions are found both on the Freehand and Point Create tabs. Place alternate points to define a column of any length.

Columns may be converted into Satin Areas using the Convert to Satin Area ⚐ option, but Satin Areas cannot be converted into any type of column.

Satin Column

Use Satin Column ⚞ to create a straight or curving column of parallel stitches. The column may be of any length. If desired, add a pattern. Choose from over 250 patterns, similar to Pattern Fill, or create your own My Fill patterns. The density can be constant, gradient or multicolor as desired.

The recommended maximum length for satin stitches is around 8-10mm, otherwise the stitches may be loose and not lie flat. To create satin wider than this, use a pattern, overlap satin columns, or use a satin area.
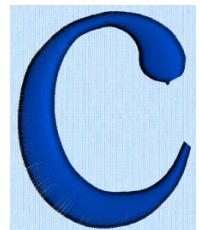
Feathered Satin

For lifelike realistic feathers or fur, use Feathered Satin ![icon], where the start and end points of the stitches are random rather than all parallel. Feathered satin may also be created with only one side feathered – the side where the first (A) or second (B) point was placed.
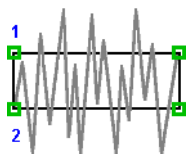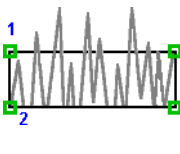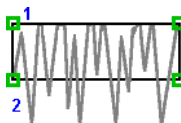
Feathered Both Sides   Feathered Side A   Feathered Side B
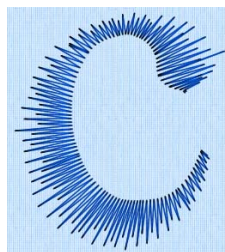
Richelieu Bars

Use Richelieu Bars ![icon] to create a column of short sections of satin perpendicular to the direction of the column. Choose the number of bars, and the width of the satin.

Richelieu bars are typically used for cutwork designs.
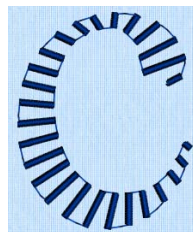
Tapered Motifs

Use Tapered Motifs ![icon] to create a line of motifs that vary in size according to the width of the column.

Tapered motifs are often used in lace designs.

Line Types

Choose a line type before drawing the line, or change it afterwards in Fill Area and Line properties.

Running, Double and Triple Stitches

Set Running Stitch ![icon] from 0.3-12.0 mm in 0.1mm steps (standard, or cutwork needle lines with secure points). Set Double ![icon], Double Zigzag ![icon] and Triple ![icon] Stitch to any length from 1mm to 12mm.

Running   Double   Triple

Double Zigzag is a special stitch type, recommended for lace. A running stitch line is retraced in a zigzag pattern to create a mesh.

Motif Line

Motif Lines ⁑ are lines of the chosen Universal or machine motif patterns.
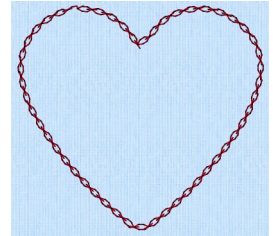
Satin Line

Create Satin Lines 〰 where a line or border of satin stitches of constant width is desired. The line will be created along the center of the chosen line.
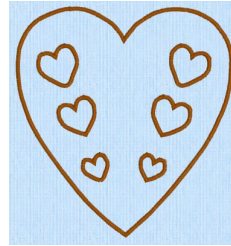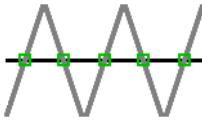
Individual satin lines and the satin borders used around fills or appliqué are identical.

Appliqué

Select Appliqué ⬤ to use appliqué fabric and placement stitches with a fill area that you create. Select an appliqué fabric in the Appliqué Selection dialog box, and choose a placement method in the Fill Area and Line options Appliqué tab.

Commands

Commands are instructions such as the Color Change ⟿ that changes the thread at the start of a new color block. The Stop 🛑 tells an embroidery machine to stop without a color change.

Color changes, stops and alignment stitches are indicated by special blue, red and pink markers when in 2D or Object mode.

Ⓒ	Ⓢ	Ⓐ
Color Change	Stop	Alignment Stitch

Alignment Stitches

Use Alignment Stitches ✛ to add stitches at the beginning of an embroidery that you can use to align the embroidery, for example if it is being stitched over a background picture.

Alignment Stitches are typically placed at the beginning of an embroidery. They will be inserted after the currently selected object, but may be moved if desired. Alignment Stitches are created as a cross, but may be altered after placement.

Single Stitch

Use Single Stitch ✎ to create single stitches that will be embroidered at whatever length they are made. Alternatively, if you select to Break Up into Smaller Stitches they will be broken up into stitches of Running Stitch at any length from 1mm to 12mm.
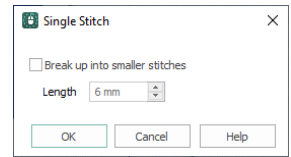
Single stitches cannot be converted to any other line type.

Objects Created in the ExpressDesign Wizard

Lines and areas created in the ExpressDesign Wizard may be modified in the same way as those created by any other method. When the ExpressDesign Wizard is used to create a new design or load a picture, the design will fit the hoop or use the selected design size.

Columns are not created by the ExpressDesign Wizard. Any satin will be a Satin Area or a Satin Line.

Fill Area and Line Properties

Use the Fill Area and Line properties dialog box to change the fill and line type for a previously created area. Then edit the properties using the tabs in the dialog.

- Choose a fill type
- Choose a line type
- Change the line or fill properties
- Set options for your favorites
- Set the appliqué method
- Set underlay, angle and compensation
- Select a fill category and pattern
- Use a Gradient fill
- Set the properties for a gradient fill
- Click Apply to preview and OK to finalize your changes
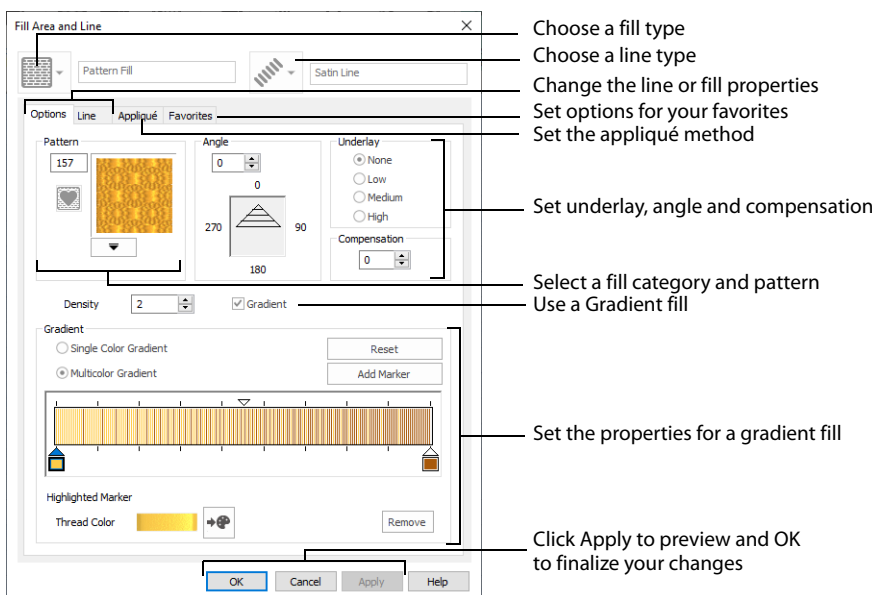
The options available in the two drop-down lists vary, depending upon the selected fill and line type.
You can change a previously created area to any other fill or line type in the drop-down lists, including No Fill or No Border Line.

To access the Fill Area and Line properties dialog, click the Fill Area and Line button in the Options area of one of the Create tabs. Alternatively, right-click an existing line or fill on the FilmStrip or in the work area.

If accessed from the Options button, you cannot change the fill and/or line type.

Fill

Select the Fill type from the drop-down list:

No Fill		Spiral Fill		MultiWave Fill	
Pattern Fill		QuiltStipple Fill		Echo Fill	
Motif Fill		Contour Fill		Satin Area	
Shape Fill		Crosshatch Fill			
Radial Fill		Curved Crosshatch Fill			

Line

Select the Line type from the drop-down list:

✖	No Border Line	/₃	Triple Stitch
/	Running Stitch	/////	Satin Line
/₂	Double Stitch	⋆⋆⋆	Motif Line
⌐	Double Zigzag		

Click the Line tab and select Insert Color Change for a different color for a fill area border. See "Secondary Colors" on page 143.

Appliqué

Select the appliqué method before or after creating an area or line. Choose from:

- None
- Standard Appliqué
- Pre-cut Piece
- Pre-placed Piece
- Cut-out

Appliqué Method:
- None
- Standard Appliqué
- Pre-cut Piece
- Pre-placed Piece
- Cut-out

Select Fabric

ⓘ A running stitch outline is stitched first that shows where the appliqué layer should be placed, then the machine stops automatically. Position the appliqué layer and stitch it down with double stitch, stop and trim. Then finish the edges with the selected border stitching.

Appliqué Piece Margin
1.0 mm   ☐ Match Placement Line

Standard Appliqué

Stitch a running line to show where appliqué fabric should be placed, then stop to position the fabric. Stitch down the appliqué fabric with double stitch, then stop so the fabric may be trimmed. Finish the edges with the selected border stitching.

Pre-cut Piece

Use a pre-cut appliqué piece; created, for example, using an automatic cutter or cutwork needles.

Stitch a running line to show where the pre-cut appliqué piece should be placed, then stop to position the appliqué piece. Stitch down the appliqué piece with double stitch, then finish the edges with the selected border stitching.

Pre-placed Piece

Place the appliqué fabric before stitching.

Place the appliqué layer in position, then stitch down the appliqué fabric with double stitch. Stop so the fabric may be trimmed. Finish the edges with the selected border stitching.

Cut-out

Use the appliqué placement line as a guide to where the fabric should be cut; for example for reverse appliqué.

Stitch a double stitch line. Stop so the fabric may be cut to form a hole defined by the stitched outline. Finish the edges with the selected border stitching.

Select Fabric

Use Select Fabric to choose a fabric for your appliqué in the Appliqué Selection dialog box.

Click Select Fabric and the Appliqué Selection dialog box appears. See "Appliqué Selection" on page 184.

Appliqué Piece Margin

Set the margin for appliqué placement relative to the drawn border shape from -10mm to 10mm. The initial value is 1.0mm.

Use a positive value when trimming the appliqué fabric before the border is stitched, for example with Standard Appliqué and Pre-placed Appliqué. A negative value is recommended for cut-out and reverse appliqué.
Placement stitches are set to 2.0mm initially. To alter the stitch length for individual lines, use the Break Apart function for the area.

Match Placement Line

Adjust the position of the first running stitch line for either Standard Appliqué or Pre-cut Piece so that it matches the outline of the appliqué piece after the Appliqué Piece Margin has been applied.

This may be useful for precise positioning of appliqué pieces that have been pre-cut with an automated cutter, to ensure the placement line is visible.

Favorites

Use the Favorites tab of the Fill Area and Line properties dialog to make the chosen settings into favorites, to change your defaults for a stitch type, or to return to the original settings.

Save these options as my favorite

Use 'Save these options as my favorite' to save the chosen options as the favorite for this area or line type.

The favorite option must always be applied from the Favorites tab. It is not the same as the current settings, used to create new areas.

Apply my favorite to these options

Use 'Apply my [stitch type] favorite to these options' to use your favorite settings for the area or line type instead of the settings shown.

Select multiple objects with the same fill type in the work area or FilmStrip, right-click and select Properties. Then in the Favorites tab use 'Apply my favorite to these options.'. All of the selected objects are changed.

Set these options as the current settings

Use 'Set these options as the current settings' to use the chosen options as the default for new areas of this type.

Reset these options to the system default

Use 'Reset these options to the system default' ⟳ to change the settings for the selected area or line type to the system default.

Show a text summary for these options

Use 'Show a text summary for these options' 🔍 to display details of the currently selected area or line settings.

Save a Fill and Line Type as a Favorite

1   To open the Fill Area and Line properties dialog, right-click an existing line or fill, or click the Fill Area and Line Options button in the Quick Create, Freehand Create or Point Create tab.

2   For an existing fill, select a Fill type from the Fill drop-down list at the top.
The Fill and Line type menus will only be available if you opened an existing line or fill.
The settings will be saved for the fill and the line type in an object with both.

3   For an existing line, select a Line type from the Line drop-down list at the top.

4   Edit the details in tabbed pages below as desired.
For details on the options available, for Line types see "Using Lines" on page 314, for Fill types see "Using Fill Areas" on page 232, and for Appliqué see "Appliqué Selection" on page 184.

5   Click the Favorites tab, then click 'Save these options as my favorite' .
This will save your settings as a favorite in case you want to use these settings frequently. Click 'Show a text summary for these options' to view your settings.

Save a Fill and Line Type as your Current Settings

1   Right-click an existing line or fill object to open the Fill Area and Line properties dialog.

2   Make any desired adjustments to the line and fill types in the Options and Line tabs.

3   Click the Favorites tab.

4   Click "Set these options as the current settings".
In future when you use that fill type, the settings that you chose here for the fill and line types will be used.
To use the system defaults for the fill type in future, click "Reset these options to the system default" on this tab.

Column Properties

Use the Column properties dialog to change the column type for a previously created area. Then edit the properties for the selected column type using the Options tab. Use the Favorites tab to select favorites, or to return to the original settings.

Choose a column type

Change the properties as desired

Click Apply to preview and OK to finalize your changes
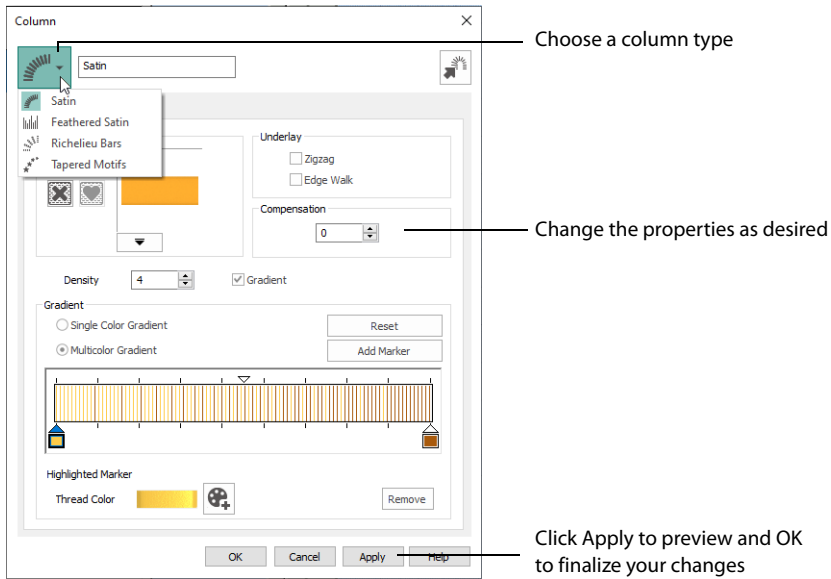
You can change a previously created column to any other column type in the drop-down list. Use Convert to Satin Area ![icon] *to change to a satin area.*

To access the Column properties dialog before creation, select one of the Column options in the Options section of the Freehand Create or Point Create tab. After creating stitches, right-click an existing selected column on the FilmStrip or in the work area.

If accessed from the Options button, you cannot change the column type.

Convert to Satin Area

Click Convert to Satin Area ![icon] to change the column to a Satin Area. The Fill Area and Line Properties dialog for Satin Area is displayed. See "Satin Area Options" on page 292.

Click Undo ![icon] *to change back to a column.*

Favorites

Use the Favorites tab of the Column properties dialog to make the chosen settings into favorites, or to return to the original settings.

Save these options as my favorite

Use 'Save these options as my favorite' ![icon] to save the chosen options as the favorite for this column type.

The favorite option must always be applied from the Favorites tab. It is not the same as the current settings, used to create new areas.

Apply my favorite to these options

Use 'Apply my favorite to these options' 🌱 to use your favorite settings for the column type instead of the settings shown.

Set these options as the current settings

Use 'Set these options as the current settings' 📇 to use the chosen options as the default for new areas of this type.

Reset these options to the system default

Use 'Reset these options to the system default' 🔄 to change the settings for the selected column type to the system default.

Show a text summary for these options

Use 'Show a text summary for these options' 🔍 to display details of the chosen column settings.

Object Properties

The following settings can be changed for stitch objects before or after they are created:

- Density
- Compensation
- Underlay
- Stitch Length
- Satin Line Width
- Fill and Satin Patterns
- Gap and Shape
- Start, End and Origin
- Motif
- Feathered Side
- Alignment Stitch Type

The settings for new areas and lines are set by selecting a stitch type in the Options area of the Create tab and adjusting them in the properties dialog for that stitch type.

Alternatively, select an area with the desired properties and save them as your Favorite 🔖 or Current 📇 settings.

Not all settings can be changed for all stitch types.
Options that set properties for new objects are only applied when using the Create tabs to make stitch objects. Objects created in the ExpressDesign Wizard do not use the current settings, but may be changed after finishing the wizard.

Density

Density of stitching may be set from 2 to 40, except for Pattern Fills ⊞, Spiral Fills ⊙, Satin Column 〰 and Satin Area ≣ (2 to 80), and Richelieu Bars 〰 and Satin Line 〰 (2 to 15).
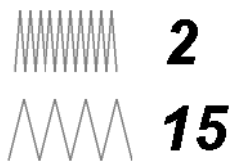
Pattern Fill Area with Multicolor Gradient
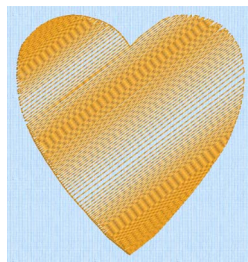
Pattern Fill Area with Gradient Density Fill

Pattern ⊞ and Spiral ⊙ Fill areas and Satin Columns 〰 may also have density gradients, or variable multi-density. The higher the number, the farther apart the stitches and the fewer stitches are produced. Pattern fills and Satin Columns may also have multicolor gradient density.

Embroidery on thicker fabrics usually looks better with more stitch coverage, or a low density setting. Choose a low value such as 2 or 3 for heavy knit fabrics, a higher value such as 5 or 6 for a light material like linen or satin.

Compensation

All stitches have a tendency to pull in. The pull varies according to fabric weight and type. Compensation is used to make a whole design or areas within it 'bolder' by increasing their relative size. The higher the number, the bolder the areas appear. You can also alter compensation for any individual area of satin or fill.
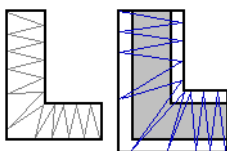
Satin Compensation

Pattern Fill Compensation

Embroidery on thicker fabrics usually looks better with higher compensation, while on thin materials such as satin or twill a lower value or zero setting is usually more appropriate. As you create a design, use overlaps to prevent pulling from creating gaps between blocks of stitches that have different stitch directions. This provides 'built-in' compensation.

Compensation may be set from 0 to 30 for satin and 0 to 20 for fill areas. The setting for any Satin Column 〰, Satin Area ≣ and Pattern Fill ⊞ in the design is shown in the Area and Line properties for that satin or fill.

Compensation does not apply to feathered satin, satin line, or any fill other than pattern fill.

Underlay

Underlay is used to stabilize an area of fabric before stitching over it. Automatic underlay is optionally available for Pattern Fill areas, Satin Areas, Satin Column, Richelieu Bars and Satin Line. To create underlay for other object types, use running stitch or single stitches.

Embroidery designs created with the ExpressDesign Wizard have an option to create underlay for the whole design.

Stitch Length

Stitch Length can vary according to the object type as follows:

- Single Stitches ✎ : each stitch may be set from 1-12mm in 1mm steps, or embroidered without breaking up into smaller stitches.
  The current maximum stitch length for new Single stitches, if it is desired to break them up into smaller stitches, is shown in the Preferences 📋 .
- Running Stitch ✎ may be set from 0.3-12.0mm in 0.1mm steps.
  Cutwork needle lines are automatically set to 0.3mm.
- Double Stitch ✎₂, Double Zigzag ⤴ and Triple Stitch ✎₃ may be set from 1-12mm in 0.1mm steps.
- Motif Line ⟋* stitches may be set from 1-20mm in 0.1mm steps.
- Motif Fill ⬚: the length of the running or triple stitches making the motif shapes can be set from 1-12mm in 0.1mm steps.
- Feathered Satin ⩊ (feathered both sides or one side): the maximum length of the stitches may be set from 2-30mm in 1mm steps.
- Shape Fill ◈: where Motifs are used, the length of the running or triple stitches making the motifs can be set from 1-12mm in 0.1mm steps.
- QuiltStipple 🂠, Contour ▣, Crosshatch ▩, Curved Crosshatch ▨ and Echo ▣ Fill: the length of the running or triple stitches making the fill can be set from 1-12mm in 0.1mm steps.

Check the current setting by clicking the Options button in one of the Create tabs.

Satin Line Width

Satin line or border width may be set from 1 to 12mm in 0.1mm steps.
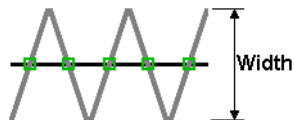
Fill and Satin Patterns

Choose from over 250 system patterns or any imported My Fill pattern for Pattern Fill areas, Satin Areas and Satin Columns. Choose any available motif for motif fill areas, lines and tapered motifs columns. Check the current setting by clicking the Fill Area and Line button in the Options area of one of the Create tabs. See "Fill and Satin Patterns" on page 367.

Patterns in categories other than Standard are recommended for use in relatively large fill areas, as they have repeating patterns which work well when 'tiled' together. Pattern 36 produces a 'satin effect' fill stitch. The first four patterns in the Gradient & Lace category (253-256) are recommended for multicolor gradient. The other eight (257-264) are suitable for a weave pattern combined with parallel crosshatch, as used for lace designs.
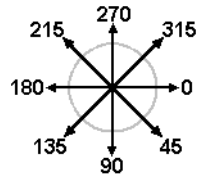
Set the angle of orientation for the stitches in Pattern, Motif and Crosshatch and Curved Crosshatch fill areas to any degree. Check the current setting by clicking the Fill Area and Line button in the Options area of one of the Create tabs.

Gap and Shape

The QuiltStipple 🔲, Contour 🔲, Shape 🔲, Crosshatch 🔲, Curved Crosshatch 🔲 and Echo 🔲 styles of fill have additional properties that are unique to these fill styles. QuiltStipple fills can have curved or straight stipple stitching, and a gap setting controls the spacing of the lines of stipple stitch. Contour fill also uses a gap setting that controls the spacing of the lines of Contour stitch. Shape fills have a choice of 120 shapes, which control the path of the stitching. Crosshatch and Curved Crosshatch fills can use diamond, square and parallel styles. They have a gap setting that controls the spacing between the lines in the crosshatch. Echo fills can use internal or external lines, varying the number or spacing. They also have a choice of three styles, with curved, square or diagonal corners.
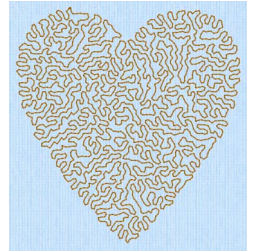
Richelieu Bars may have a minimum gap or number of bars specified.

Start, End and Origin

Fill and satin areas have adjustable green start 🟢 and red end 🟥 points, which can be moved to any point defining the shape of the area. Use this to control the connection between an area and the objects that precede or follow it. For example, this is useful for shortening or hiding movement stitches so the need for trimming is reduced.

Pattern, Shape, Radial and Spiral fill areas also have an orange origin 🟠. For Pattern Fill, the origin marker also has an adjustment handle 🟠—🔘.

In a pattern fill area, the origin is the start point for the repeating pattern. In Shape, Radial and Spiral fills, the origin is the point from which stitches radiate. For a pattern fill area, move the origin to change the position of the pattern, and rotate the handle to change the angle. For Shape, Radial and Spiral fills, move the origin to move the radiation point of the fill. The origin may be moved anywhere on the work area.

Motif

Choose any available motif for Motif Fill areas ⊞ and Lines ⸬. Motifs can also be used in Shape ⬡, MultiWave ⬚ and Curved Crosshatch ⬚ fills, and tapered motifs columns ⸬. The size of motifs can be changed, and they can be stitched in either running or triple stitch. For motif fill areas, a second motif can be chosen for alternating lines, and the spacing, offset and angle of lines can be changed. Check the current setting by clicking the Fill Area and Line button in the Options area of one of the Create tabs.

Feathered Side

Individual areas that were created as both sides feathered, Feather Side A or Feather Side B may have their feathered edges changed. See "Feathered Satin" on page 80.
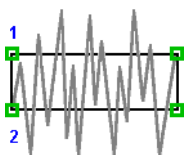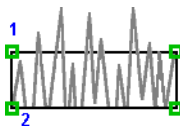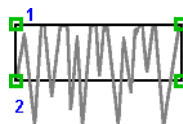
Feathered Both Sides	Feathered Side A	Feathered Side B

Alignment Stitch Type

Alignment stitches are added at the beginning of an embroidery to align it, for example, with a background picture on fabric.

Alignment stitches are initially placed as a cross ✛. Use the Alignment Stitches properties dialog to change the stitch type. Select the desired stitch and right-click to choose from cross ✛, top left ⌐, top right ⌐, bottom left ⌙, bottom right ⌙ and point •.
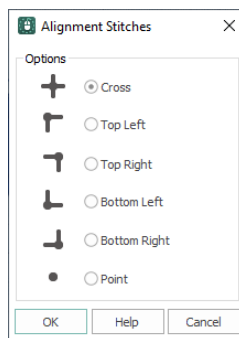
Global Properties

The properties of all visible objects of a chosen type can be changed with Global Properties.

Global Properties is not used for Stops, and has no effect on Color Changes.

Shortcut
- Keys: Alt, E, G; Right-click FilmStrip, B

Change Object Settings with Global Properties

1 Use the Edit tab and the Design Panel to hide any objects you do not wish to affect.
For example, hide objects by color, or use the Hide Object Types filters.

2 Right-click an object of the desired type in the FilmStrip and select Global Properties from the context menu.
The properties dialog box for the object will appear, with the current settings taken from the selected object.

3 Adjust the properties as desired.

4 Click OK.
All the settings in the dialog box will be applied to all visible objects of the same type.

When you click OK, the settings are applied globally even if you did not change anything. For example, if you have a fill area that already has the desired settings, select the fill area then select Global Properties and click OK to replicate the settings on all visible fill areas.

Global Properties is only available if a single object is selected.

Change Properties for Selected Objects

The properties of all selected objects of a chosen type can be changed at once.

You cannot change properties for multiple Stops or Color Changes at the same time.

Change the Settings for Selected Objects

1 Hold the Ctrl key and in the FilmStrip click each of the objects that you want to affect.

2 With the desired objects selected, right–click one of your chosen objects.

3 Select Properties from the context menu. The properties dialog box for the object will appear, with the current settings taken from the selected object.

4 Adjust the properties as desired, then click OK.
All the settings in the dialog box will be applied to all selected objects of the same type.

When you click OK, the settings will be applied to all selected objects, even if you did not change anything. For example, if you have a fill area that already has the desired settings, select the objects you want to change, right-click the fill area with the desired settings and select Properties from the context menu. In the Fill Area and Line properties dialog click OK to replicate the settings on all selected fill areas.

If more than one type of object is selected, only the object selected first will have its properties changed.

Changing Stitch Types

To change a stitch type to another stitch type, select the line or fill area, then right-click. (Alternatively, right-click on the object in the FilmStrip of the Design window and select Properties.) In the Fill Area and Line properties dialog select the desired Line or Fill type from the drop-down menus at the top.

Stitch types in the following two groups may be changed to any other stitch type in either of these groups:

Lines

	Running Stitch		Satin Line
	Double Stitch		Motif Line
	Double Zigzag		No Border Line
	Triple Stitch		

Areas

	Pattern Fill		QuiltStipple Fill		Echo Fill
	Motif Fill		Contour Fill		No Fill
	Shape Fill		Crosshatch Fill		Satin Area
	Radial Fill		Curved Crosshatch Fill		
	Spiral Fill		MultiWave Fill		

When converting to a Satin Area, any holes in the fill area will be lost.

Objects in the following groups may be changed to any other stitch type in that group:

Columns

	Satin Column		Richelieu Bars
	Feathered Satin		Tapered Motifs

Any Column can be changed into a Satin Area using the Convert to Satin Area ![icon] *option, but it cannot be changed back.*

The following object types cannot be changed into another type of object:

- Single Stitch
- Stop Command
- Color Change
- Alignment Stitch

Design Size and Creating Embroideries

The purpose of creating a design is to generate an embroidery from the finished design. Before creating an embroidery you may wish to consider how the design size will affect the finished embroidery.

The size of a design is mainly controlled by the hoop size used.

You can create a design for many different hoop sizes from the same design outline (.edo) file. However, you need to consider how this will affect the size of individual parts. For example, a satin line for an embroidery size of 150mm may look better as a running stitch line if the embroidery size is 80mm. The recommended maximum length for satin stitches is around 8-10mm, otherwise the stitches may be loose and not lie flat. To create a satin sections wider than this, either overlap satin sections, or use one of the fill patterns to create smaller alternating stitches

When creating designs, remember the outside edge of some stitch types may extend beyond the hoop. For example, satin borders have stitches generated on both sides of the center line and feathered satin sections have stitches that go beyond the points placed to define the feathered satin. The design size is measured according to the distance between the outermost control points. However, the embroidery may be larger than the desired design area or hoop size if stitches are created that extend beyond the outermost points, as in the example. This is easy to see in 3D View, but in Object View you could create areas that are too large without realizing.
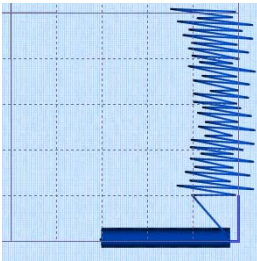
The stitches created go outside the hoop.
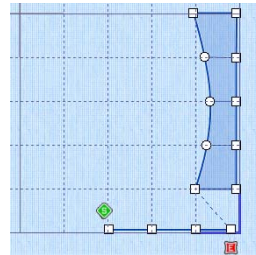
The points for both the satin line and feathered satin are inside the hoop.

You will be able to save the design outline file, but if you select Export Embroidery a message will appear: Embroidery is too large or will not fit in hoop. Click OK to continue.

Change to a larger hoop 🔲 to stitch out the design, or in the Modify Block menu on the Home tab, select Scale Fit to Hoop 🔳 to automatically adjust the actual size of the design to fit in the hoop.

Use Change Design Size 🔳 to alter a design automatically to a new size, allowing for the stitch objects used such as satin borders.

ExpressDesign Wizard

6

Use the ExpressDesign Wizard to create new designs automatically from pictures. There are three design types that can be created in the ExpressDesign Wizard: Express Embroidery, Express Trace and Express Border.mySewnet™ Draw & Paint

Additionally, when started with New ![icon], the ExpressDesign Wizard can be used to load a picture for a new design, load an existing design or start a new design without a picture.

Express Embroidery

Create a new design by converting color areas in a picture to fill and satin areas, using running stitch or satin border outlines where necessary.

Express Embroidery works best when using pictures that have well defined, flat color areas and outlines.
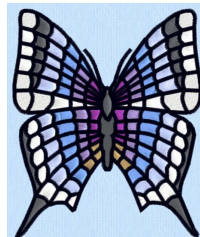
Express Trace

Create a new design by tracing outlines in the picture. Use light or heavy running stitch to create redwork or blackwork style designs, create quilt stencils and so on. Use satin border of constant width for designs that demand broader outlines.
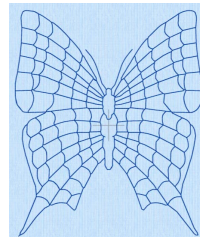
Express Border

Create a new design by creating borders around shapes in a picture. The border can be created as a satin border, an outline of running, double or triple stitch, or a border of motifs; all, optionally, with appliqué.
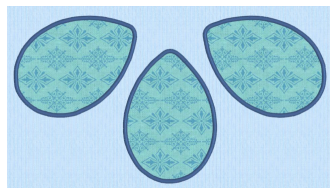
Load or Create a Picture

Create a new design by loading a picture, and optionally rotating and cropping the picture. Select a hoop or design size, then the wizard finishes. The picture is loaded as a background into the mySewnet™ Digitizing design window.

You can also create or edit a picture in mySewnet™ Draw & Paint.

Load Existing Design

Open an existing design to preview it in the wizard, then close the wizard and load the design in mySewnet™ Digitizing. The Design window of mySewnet™ Digitizing is shown.

Start a New Design with no Picture

Select a hoop, then close the ExpressDesign Wizard and start with an empty work area in mySewnet™ Digitizing.

New

Use New ![icon] to clear the mySewnet™ Digitizing screen and start a new design. You are prompted to save the current design if changes have been made. The ExpressDesign Wizard will start and the Choose Design Type page will appear.

Shortcuts

- File Menu: ![icon]
- Keys: Ctrl + N

New Window

Use File, New Window in the Design window to open an additional mySewnet™ Digitizing window so that you can start a new design with the ExpressDesign Wizard, insert an embroidery or design, or paste a block to start a new design.

To move between open mySewnet™ Digitizing windows, hover over the mySewnet™ Digitizing icon on the taskbar, and select the desired window.

Shortcuts

- File Menu: ![icon]
- Keys: Ctrl + Shift + N

Insert ExpressDesign

Use Insert ExpressDesign ![icon] to create a new design in the ExpressDesign Wizard. Insert ExpressDesign is used to add new design elements to an existing design, but can also be used to create the first part of a new design, or used repeatedly to compose a design from elements created in the ExpressDesign Wizard.

Use ExpressDesign into Rectangle to create a new design that is a best-fit to a rectangular area you draw, and use ExpressDesign into Hoop to create a new design that is a best-fit to the currently selected hoop and orientation.

ExpressDesign into Rectangle

Use the ExpressDesign into Rectangle ![icon] option to create a new design in the ExpressDesign Wizard that is a best-fit to a rectangular area you draw.

In the Insert ExpressDesign ![icon] drop-down, click ExpressDesign into Rectangle ![icon] and the mouse pointer will change to the draw rectangle pointer ![icon] . Click and drag on the work area to draw a rectangle of the desired size. When you release the mouse button, the Choose Design Type page of the ExpressDesign Wizard will appear.

If the rectangle is wrong and you wish to try again, click Cancel when the ExpressDesign Wizard appears. Then click ExpressDesign into Rectangle again.

Choose the desired design type, then choose a picture and step through the rest of the ExpressDesign Wizard. When you Finish, the new design will be placed where you drew the rectangle, and will fit the rectangle proportionally, depending on the picture shape. Use Save ![icon] to keep the new design. Use Export ![icon] to save in other formats, and optimize for stitching.

- Home Tab, ExpressDesign Wizard Drop-Down: ⊡
- Keys: Alt, H, IR, IR

Insert an ExpressDesign in the Work Area

1 In the Home tab, click Insert ExpressDesign ⊡ , and Into Rectangle ⊡ . The mouse pointer will change to the draw rectangle pointer ⬚ .

2 Click and drag on the work area to draw a rectangle of the desired size. When you release the mouse button, the Choose Design Type page of the ExpressDesign Wizard will appear.
If the rectangle is wrong and you wish to try again, click Cancel when the ExpressDesign Wizard appears, then select Insert ExpressDesign again.

3 Choose the desired design type and click Next.

4 Choose a picture then step through the rest of the ExpressDesign Wizard. The pages will appear according to the chosen design type.
The rectangle you drew is used to automatically set the size of the new design, according to the portion of the design area you selected with the rectangle and the current hoop. Hence, the Design Size page of the wizard will not appear.

5 At the end of the wizard click Finish. The new design will be placed where you drew the rectangle, and will be a best fit to the rectangle depending on the picture shape.

6 Move, resize, mirror, rotate, copy and cut the new design as desired. When the new design is positioned and sized as desired, right-click to deselect it.

ExpressDesign into Hoop

Use the ExpressDesign into Hoop ⊡ option to create a new design in the ExpressDesign Wizard that is a best-fit to the currently selected hoop and orientation.

If desired, click Change Hoop ▢ and choose a different hoop size before using ExpressDesign into Hoop.
In the Insert ExpressDesign ⊡ drop-down, click ExpressDesign into Hoop ⊡ and the Choose Design Type page of the ExpressDesign Wizard will appear. Choose the desired design type, then choose a picture and step through the rest of the ExpressDesign Wizard. When you Finish, the new design will be placed in the center of the hoop. Use Save ⊟ or Save As ▨ to keep the new design, together with any other designs in the work area. Use Export ⊟ to save in other formats, and optimize for stitching.

Shortcuts

- Home Tab, ExpressDesign Wizard Drop-Down: ⊡
- Keys: Alt, H, IR, IH

Choose Design Type

Create an embroidery automatically

Load or create a picture

Load a design

Start with an empty work area
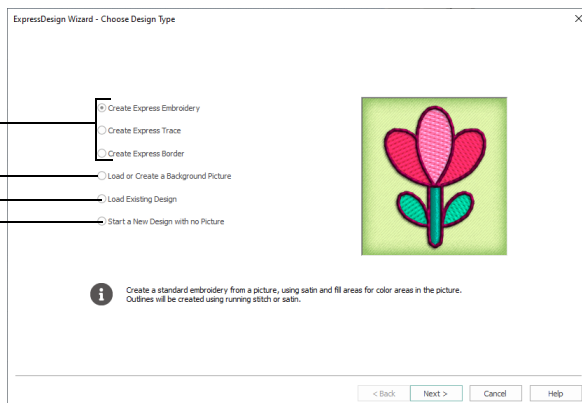
Express Embroidery

Create a new design by converting color areas in a picture to fill and satin areas, using running stitch or satin border outlines where necessary.
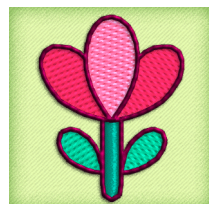
Express Trace

Create a new design by tracing outlines in the picture. Use light or heavy running stitch to create redwork or blackwork style embroidery, create quilt stencils and so on. Use satin border of constant width for larger designs or when a bolder outline is more pleasing.
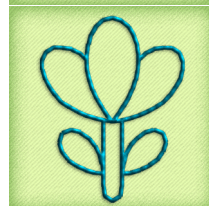
Express Border

Create a new design by simplifying a picture into solid color areas. Borders are created around these shapes as satin, appliqué, running stitch, double stitch, triple stitch or motifs.
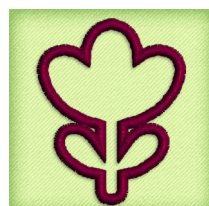
Load or Create a Background Picture

Create a new design by loading a picture, and optionally rotating and cropping the picture. Select a hoop or design size, then the wizard finishes. The picture is loaded as a background into mySewnet™ Digitizing design window.

You can also create or edit a picture in mySewnet™ Draw & Paint for a background.

This option is only available when starting the ExpressDesign Wizard with File, New ，or File, New Window ．

Load Existing Design

Open an existing design to preview it in the wizard, then close the wizard and load the design in the mySewnet™ Digitizing design window.

This option is only available when starting the ExpressDesign Wizard with File, New , or File, New Window .

Start a New Design with no Picture

Select a hoop, then close the ExpressDesign Wizard and start with a blank work area in mySewnet™ Digitizing.

This option is only available when starting the ExpressDesign Wizard with File, New , or File, New Window .

Use this option if you wish to create your own picture with stitches, or load a picture later.
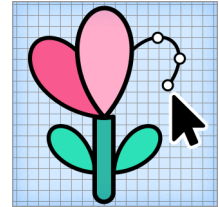
Choose Picture

Select a picture file on your computer

Paste a copied picture

Import a file from a scanner or camera

Create in Draw & Paint

Edit a picture in Draw & Paint

The picture is previewed
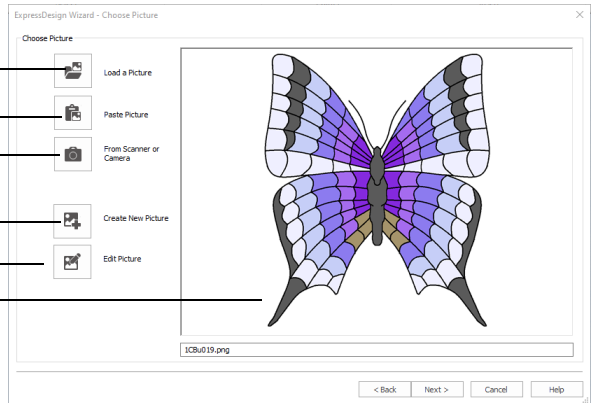
Use the Choose Picture page to select the picture you wish to convert to a design. Select a picture from clipart, or one you have previously scanned or created in an image editor. Alternatively, paste a captured picture.

Load a Picture

Click Load a Picture 📷 to open a picture from clipart, or one you have previously scanned or created in an image editor. After selecting a picture, the preview box will show the selected picture with its name underneath. Click Next to continue.
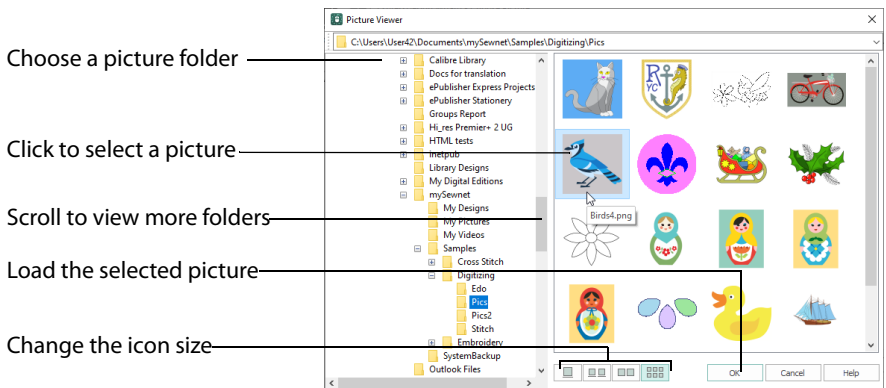
Choose a picture folder

Click to select a picture

Scroll to view more folders

Load the selected picture

Change the icon size

The following file formats may be loaded: Windows or OS2 Bitmap (.bmp), JPEG-JFIF Compliant (.jpg, .jif, .jpeg), PatternCAD (.4dq), Portable Network Graphics (.png), Tagged Image File Format uncompressed (.tiff, .tif), Windows Meta File (.wmf), Windows Enhanced Meta File (.emf) and Windows Icon (.ico).

Select a Picture file

1   Click Load a Picture 📷 and the Picture Viewer dialog box appears.

2   Double-click to expand the folders until the desired folder is highlighted.

3   Click on a picture to select it.

4	Click OK to open the picture in the Choose Picture page.
5	Click Cancel to exit without selecting a picture.

Paste Picture

Use Paste Picture 📋 to load the picture in the Clipboard Block. The picture is shown in the preview area.

Paste Picture is not available if the Clipboard Block is empty.

From Scanner or Camera

Use From Scanner or Camera 📷 to display the program that is used to acquire pictures from a scanner, a digital camera or another suitable device. Only devices that use Windows Image Acquisition (WIA) can be used to obtain pictures.

WIA (Windows Image Acquisition) is a standard method for transferring pictures from the device's scanning or downloading program to another program, in this case the mySewnet™ Digitizing module of the mySewnet™ Embroidery Software. If the manufacturer provides the appropriate software components needed for WIA compliance, these should have been installed when the device was installed.

Each scanner or digital camera has its own program that is used to scan or download pictures. Refer to the manual or online help provided with the program for instructions, if required. When the device and its software finish processing the Picture, it will be shown in the Choose Picture page.

Create New Picture and Edit Picture

Create a new picture 🖼️ or edit an existing picture 🖼️ in mySewnet™ Draw & Paint.

Preview and Name

Under the preview pane is a box for the name of the chosen file. If the picture is a scanned image then the box will contain the words Scanned Picture.

Back

Return to the Choose Design Type page.

Next

Go to the Rotate and Crop Picture page.
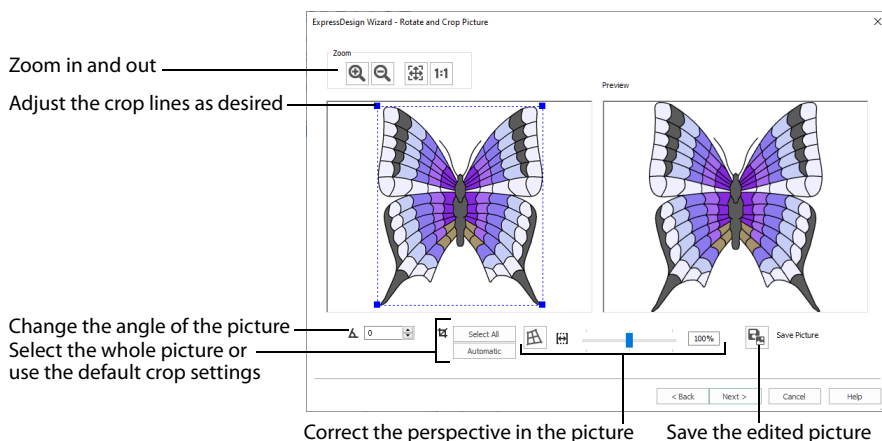
Rotate and Crop Picture

Zoom in and out

Adjust the crop lines as desired

Change the angle of the picture
Select the whole picture or
use the default crop settings

Correct the perspective in the picture   Save the edited picture

Use the Rotate and Crop Picture page to select the section of the picture that is to be used to create the design, and to rotate the picture to any angle from 0 to 359 degrees. The picture is automatically cropped to remove excess background color. If required, adjust the crop lines to select the desired part of the picture. Use Perspective Correction to adjust for perspective or skew.

Sometimes, the automatic crop area may not appear to remove as much background color as possible. This can happen when the background color appears to be a plain color, such as white, but actually has minor variations that are not immediately visible. For example, this often happens with the JPEG-JFIF Compliant (.jpg, .jif, .jpeg) picture format.*

Click and drag anywhere inside the crop box to move the crop box. Click and drag outside the crop box to draw a new crop box.

Rotate

Rotate the picture to any angle from 0 to 359 degrees. When the picture is rotated between the 90 degree steps, the picture is made larger and the detected background color is added. If there is no distinctive background color, white is used.

Select All

Click the Select All button to select the whole picture. Alternatively, double-click the picture to select the whole picture.

Reset

Click Reset to set the crop lines back to the default position for the current picture.

Perspective Correction

To remove the effects of perspective in a picture, or to correct skew, select Perspective Correction ⊞. When using Perspective Correction, the crop handles are red.

Move the red handles so that the crop lines frame the picture. Use the Zoom tools to view the outline of the picture more clearly. Drag the Stretch Picture ![icon] slider to make the picture in the Preview wider or narrower. Use Save Picture ![icon] to save your edited picture.

Zoom

Use the Zoom functions to change the view of the picture.

Use Zoom In ![icon] to magnify the view. Move the pointer over the picture and the pointer changes to the zoom in pointer ![icon] . Then either click a point you want to zoom in towards, or click and drag a rectangle around the area you want to zoom in to and release the mouse button to zoom. When zoomed in, use the scroll bars to move around.

Use Zoom Out ![icon] to shrink the view. Move the pointer over the picture and the pointer changes to the zoom out pointer ![icon] . Then click a point you want to zoom out from.

Click Zoom To Fit ![icon] to fit the picture to the preview area.

Click Real Size ![icon] to view the picture at its real size in pixels. This means that one pixel of the picture uses one pixel of the screen.

Back

Return to the Choose Picture page.

Next

Go to the:

- Design Size page for an Express Embroidery, and when loading or creating a background picture
- Outline Finder and Expander page for an Express Trace
- Monochrome Threshold page for an Express Border.

Outline Finder and Expander

Find the outline in the picture

Increase the thickness of the line

Preview your changes
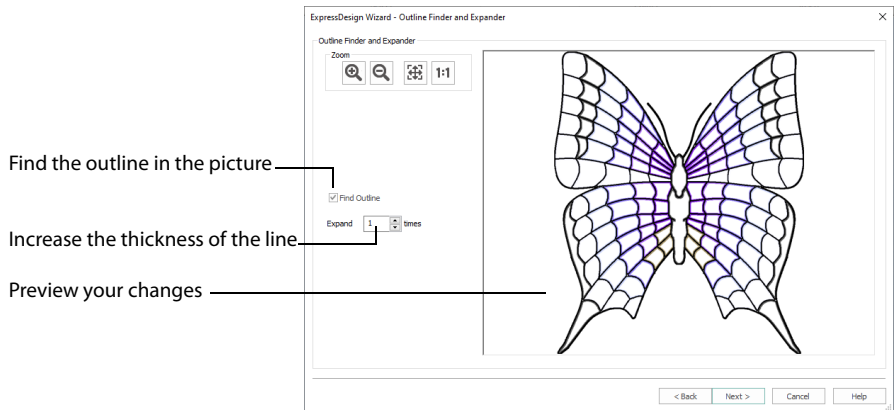
The Outline Finder and Expander page of the ExpressDesign Wizard only appears if you are creating an Express Trace design. If the picture consists of mainly solid color areas, use this page to create outlines appropriate for tracing.

Find Outlines

Select this option to find the outlines in your picture and show them in the preview area.

Find Outlines looks for distinctive boundaries between color areas in the picture. Pictures that have gradual color changes, such as photographs or previously scanned pictures saved in JPEG format, may not have strong color boundaries that can be detected by Find Outlines.

It is usually not necessary to Find Outlines in a picture that already has black outlining. However, if there are additional color boundaries that do not have outlining in the picture, you may still wish to use Find Outlines.

Expand

This is only available when Find Outlines is selected. Use this option to increase the thickness of outlines that have been found, by adding up to 5 pixels on each side of the lines. It is initially set to 1. Lines are traced down the center by Express Trace, so setting Expand to at least 1 will allow curves to be traced more smoothly and continuously.

If Expand is set to 0 (zero), the outlines found in the picture will be only one pixel wide. When a line changes direction, this may cause a break in the line where pixels only meet at the corner. This may cause a line to be traced in multiple sections, or not at all. Therefore, it is recommended to set Expand to at least 1.

If desired, use higher Expand values to merge outlines when parallel outlines are close together. Alternatively, you may be able to exclude unwanted lines by using Monochrome Threshold on the next page.

Zoom

Use the Zoom functions to change the view of the picture.

Use Zoom In 🔍 to magnify the view. Move the pointer over the picture and the pointer changes to the zoom in pointer 🔍 . Then either click a point you want to zoom in towards,

or click and drag a rectangle around the area you want to zoom in to and release the mouse button to zoom. When zoomed in, use the scroll bars to move around.

Use Zoom Out 🔍 to shrink the view. Move the pointer over the picture and the pointer changes to the zoom out pointer 🔍 . Then click a point you want to zoom out from.

Click Zoom To Fit ⊞ to fit the picture to the preview area.

Click Real Size 1:1 to view the picture at its real size in pixels. This means that one pixel of the picture uses one pixel of the screen.

Preview

The preview shows the picture. If Find Outlines is selected, the preview shows the outlines that have been found, and the effect of using Expand.

Back

Return to the Rotate and Crop Picture page.

Next

Go to the Monochrome Threshold page.

Monochrome Threshold

Preview monochrome version

Original picture

Adjust the color sensitivity
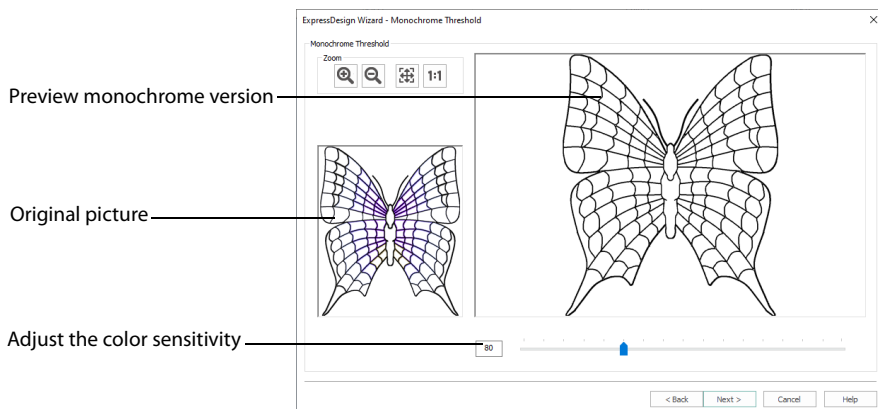
The Monochrome Threshold page of the ExpressDesign Wizard appears if you are creating an Express Trace or Express Border design.

The Monochrome Threshold turns all shades or colors in the picture into either black or white. It acts on the whole picture. The Monochrome Threshold creates defined areas that are suitable for creating the final designs.

Interior details, within enclosed shapes in the picture, will not be preserved when creating Express Border. Move the Monochrome Threshold slider bar to the desired setting, or enter a value directly in the box, then click Next.

Adjust the Monochrome Threshold between 0 and 255 by typing in a number, clicking on the left or right of the slider bar or by clicking and dragging the slider bar. To make more of the image black, move the slider to the right or type a higher number in the box. To make more of the image white, move the slider to the left or type a lower number in the box.

Original Picture
The thumbnail on the left shows the original picture. This allows you to see which colors in the picture have been turned black or white.

Preview
The preview picture shows the result of applying the Monochrome Threshold.

Zoom
Use the Zoom functions to change the view of the picture.

Use Zoom In ⊕ to magnify the view. Move the pointer over the picture and the pointer changes to the zoom in pointer ⊕ . Then either click a point you want to zoom in towards, or click and drag a rectangle around the area you want to zoom in to and release the mouse button to zoom. When zoomed in, use the scroll bars to move around.

Use Zoom Out ⊖ to shrink the view. Move the pointer over the picture and the pointer changes to the zoom out pointer ⊖ . Then click a point you want to zoom out from.

Click Zoom To Fit ⊞ to fit the picture to the preview area.

Click Real Size 1:1 to view the picture at its real size in pixels. This means that one pixel of the picture uses one pixel of the screen.

Back

Return to the Rotate and Crop Picture page for an Express Border design, or to the Outline Finder and Expander page for an Express Trace.

Next

Go to the Design Size page.

Design Size

Fit the design to the hoop

Enter a size for the design

Preview the hoop

Select a different hoop

Set the size of the design
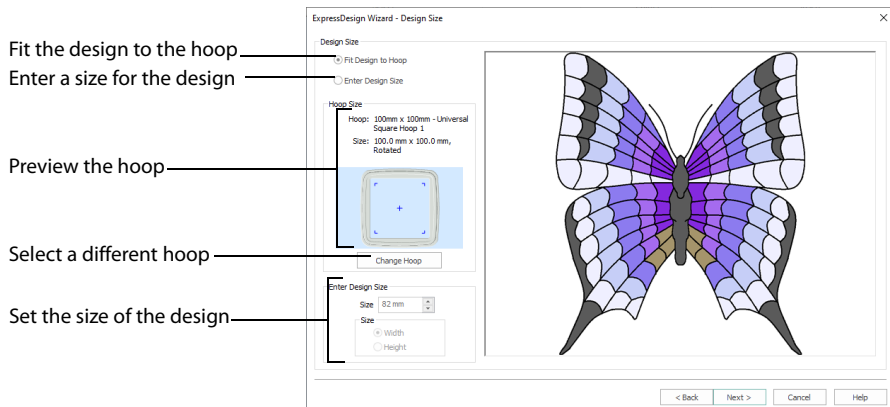
The Design Size page only appears when creating a new design, from New or New Window.

To specify the design size, either select Fit Design to Hoop to ensure the design fits the desired hoop, or choose Enter Design Size to specify the width or height of the design.

Fit Design to Hoop

The current hoop name and hoop size are shown, with a thumbnail of the hoop. The selected hoop is remembered, next time you use the ExpressDesign Wizard.

Click Change Hoop to choose a different hoop in the Hoop Selection dialog box. The new design will be a best fit to the selected hoop and orientation.

Select the hoop size — Choose a machine or hoop group

Add the hoop to My Hoops

Enter a size for a custom hoop — Select the hoop orientation
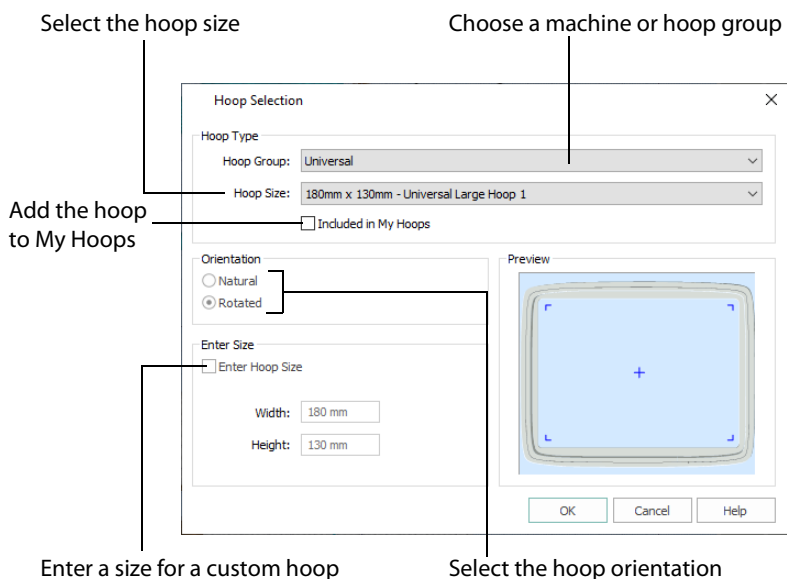
Hoop Group

The drop-down list of Hoop Groups shows all the machine Hoop Groups, and the My Hoops group, if used.

Hoop Size

The drop-down Hoop Size list shows the hoops in the chosen Hoop Group. Select the desired hoop size and a picture of the hoop will be shown in the Preview.

Included in My Hoops

Select (check) Included in My Hoops to add the selected hoop to the My Hoops list. Use the My Hoops list to create a list of your favorite hoops.

The selected hoops will be displayed in the My Hoops group in the order that they were selected.

Orientation

Select Natural or Rotated orientation according to the shape of the embroidery that is to fit in the hoop. Natural orientation is similar to the way the hoop would appear when you sit in front of your machine; note the position of the bracket.

It is recomended to use natural hoop orientation for designs with Twin Needle colors.

Enter Size

To enter a hoop size that is not listed in any of the Hoop Groups, click the Enter Hoop Size box so that it is selected (checked). The Width and Height boxes will become available. You can enter any size from 10mm to 4000mm. The preview shows the shape of the hoop you enter.

If you position the arrow pointer over the box without clicking, the alternative units and range will be shown.

Enter Design Size

Select the dimension you wish to set (the Width or Height of the design), usually the longest side, then enter the size of the design.

Enter Design Size is not available if one of the Start a New Design with no Picture options was selected in the Choose Design Type page.

Back

Return to the:

- Rotate and Crop Picture page for an Express Embroidery and when loading or creating a background picture
- Monochrome Threshold page for an Express Trace or Express Border
- Choose Design Type page when starting a new design with no picture.

Next

Go to the:

- Choose Thread Colors Page for an Express Embroidery
- Express Trace Options or Express Border Options for those design types

Finish

For Start a New Design with No Picture, and for Load or Create a Background Picture close the ExpressDesign Wizard and open the main screen.

Express Embroidery Options

There are two wizard pages used to set additional options for creating an Express Embroidery.

Choose Thread Colors

Zoom in and out

Return to the original color list

Set the number of colors

Select a Thread Range

Choose a thread

Remove the background color

Move colors up & down the list

Change a thread color

Delete a color

Delete all colors

Choose a color from the picture

Pick a background color from the picture

Enhance detail in the picture
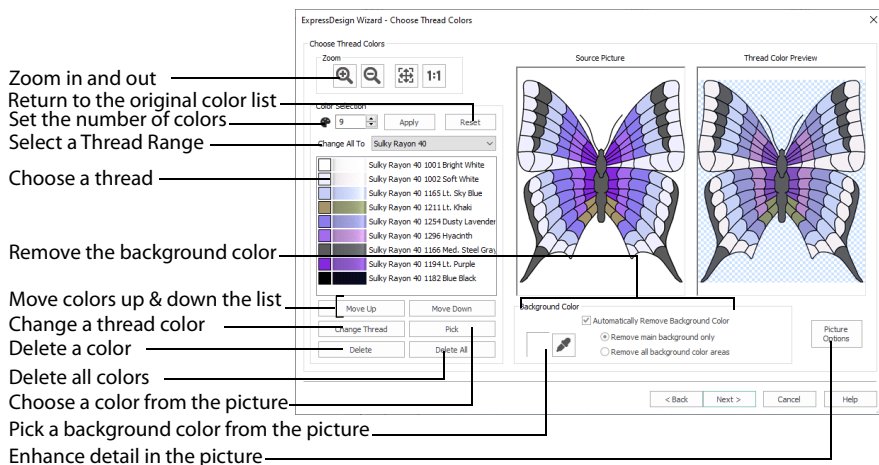
The Choose Thread Colors page of the ExpressDesign Wizard only appears when you are creating an Express Embroidery. Use the Choose Thread Colors page to match thread colors to colors in the picture, to set the number of colors, and to choose the color order. Select whether or not to keep the background and, if desired, pick a different background color. Optionally, choose whether or not to expand thin lines and set the sensitivity to small areas in the picture.

Color Selection

Number of Colors
The Number of Colors is initially set to the Recommended number of colors. The ExpressDesign Wizard determines the optimal number of colors for converting the picture into thread colors. When this number is changed, the list of colors and the preview are updated.

The maximum Number of Colors is 256. For pictures with less than 256 colors, the maximum is the total number of colors in the picture.

The total number of colors in photographs and other complex color pictures may be shown as 256+. This may mean that there are a lot of small color areas in the picture. This can also happen with clipart in JPEG-JFIF Compliant (.jpg, .jif, .jpeg) format, as this format introduces minor color variations that may not be visible.

Apply
Click Apply to recalculate the threads with the new number of colors.

Reset

Use Reset to return the color list to the initial set of colors. The colors are also re-ordered from light to dark. The colors in the picture will be matched to thread colors from the thread range shown in the Change All To box. Any custom thread matches that are required must be re-selected with Change Thread.

Change All To

Click the drop-down arrow to choose a different thread range. When a thread range is chosen, each picture color in the list will be assigned the nearest matching thread color from the chosen thread range.

When a new thread range is chosen, all custom thread matches set by Change Thread will be lost.

Picture and Thread Color List

The color list shows the colors that have been automatically selected. The colors are picked to give the closest representation of the original picture with the current Number of Colors. Each time the number of colors is changed, this list is updated.

Sometimes, when the Number of Colors is reduced to a low number, colors will be chosen that are averages of two or more prominent colors in the picture. This can give a posterized appearance to the Reduced Colors Preview. If this effect is not desired, increase the Number of Colors.

The list shows a sample of each color currently selected from the picture. Initially, the colors are shown from light to dark, with each picture color automatically matched to a thread color from the thread range shown in Change All To. The color order can be changed. This affects the order that colors are used in the final design.

The basic color order is set by this list. However, the order for stitch types is satin, then fill, then outlines (running stitch or satin border). Hence, if black is moved so that it is first in this list, it will still be last in the final design if it is only used for outlining.

The same thread color may be matched to two or more colors in the picture. Each thread color can be individually changed with Change Thread. When thread colors are changed in the list, the Thread Color Preview is updated.

When more than one color in the picture is matched to the same thread color, the number of color changes in the final embroidery is reduced.

Move Up and Move Down

Use Move Up and Move Down to change the order of colors in the list.

Change Thread

Click a color in the list, then click the Change Thread button. The Color Selection dialog box will appear so that a different thread color can be chosen. Alternatively, double-click a color in the list and the Color Selection dialog box will appear.

It is recommended only to use Change Thread after the main thread range has been selected.

Pick

Click Pick to add thread colors to the list by clicking the desired colors in the Source Picture.

When Pick is selected, the pointer changes to an eyedropper ✍ over the source picture. Click the picture to pick up the color under the tip of the eyedropper, and the nearest matching thread color from the selected Thread Range will be automatically selected and added to the thread color list. The Thread Color Preview will be updated to show any other areas that can use the selected thread color.

The thread color is picked for the clicked color according to the RGB (red, green, blue) value at the point clicked. If there is already a thread color assigned to that exact RGB value, it will be highlighted in the list instead of adding a thread color to the list.

Delete
Delete the picture color currently highlighted in the list. The deleted color is replaced with the nearest remaining picture color in the list. The Thread Color Preview is re-displayed, with the reduced set of thread colors.

Delete All
Click Delete All to remove all the thread colors from the list if you wish to use Pick to choose colors from the Source Picture.

Background Color
The background color is automatically determined. It is the color which is used the most along the edges of the picture. If desired, select a different background color.

Current Background Color
The large color square shows the current background color.

Pick Background Color
Click Pick Background Color ✍ to choose a different color from the Source Picture as the background color. When Pick Background Color is selected, the pointer changes to an eyedropper ✍ over the source picture. Click the picture to pick up the color under the tip of the eyedropper. The sample of the current background will change. Depending on the choice for Automatically Remove Background Color, the Thread Color Preview may show the effect of removing the selected color.

Automatically Remove Background Color
When this is selected, the Thread Color Preview will show any areas that will be removed as a checkerboard pattern.

When removing the background color, choose between:

- Remove main background only
  Any areas of the background color that are connected to the edges of the picture will not be used in the final design. Use this option when there are significant design elements in the background color within the design.
- Remove all background color areas
  Any areas of the background color will not be used in the final design. Use this option when the background shows through gaps in the composition. Also choose this if you wish to remove a background color that is not connected to the edges of the picture.

Removing Multiple Background Colors

Some pictures may have more than one background color, even after color reduction. To remove additional unwanted background colors, change the thread color so that all the background colors use the same thread color.

If the thread color used for the background color is the same as for a color area that you wish to keep, change the background thread color to a 'false color' that is not needed for this design.

Picture Options

Click the Picture Options button to see the Picture Options dialog box, which is used to set the Black Lines option and set the Area Sensitivity.

Black Lines

There are three options for handling black lines in your picture. Expand Pixel-Thin Lines is chosen by default.

Select No Change if you feel that outlines in the picture do not need to be expanded or reduced.

Select Expand Pixel-Thin Lines to make black lines thicker, to prevent broken lines where pixels join at corners. This option is on by default, to ensure that outlines in the picture are continuous.

Select Reduce Thick Lines if your picture has very heavy outlines, and you prefer to have markout stitching in your picture rather than satin outlines.

Area Sensitivity

Area Sensitivity is used to determine how significant small areas of color in the picture may be. Choose High, Medium or Low. Area Sensitivity is set to Medium each time the ExpressDesign Wizard is used.

Use High sensitivity to increase the detail extracted from the picture. This is useful, for example, when facial details are ignored at Medium sensitivity. Use Low sensitivity to decrease the detail extracted from the picture. This is useful, for example, when unwanted details are retained in the design at Medium.

Previews

Source Picture

This shows the original picture, after being rotated and cropped, in full color.

Thread Color Preview

This shows how the thread colors have been chosen to replace colors in the picture. This gives an approximate indication of where thread blocks will be in the final design.

If variegated threads have been selected, only the first color is shown in the preview.

Zoom

Use the Zoom functions to change the view of the picture. The same area of the picture is shown in both previews when the zoom level is changed.

Use Zoom In ⊕ to magnify the view. Move the pointer over the picture and the pointer changes to the zoom in pointer ⊕ . Then either click a point you want to zoom in towards, or click and drag a rectangle around the area you want to zoom in to and release the mouse button to zoom. When zoomed in, use the scroll bars to move around.

Use Zoom Out ⊖ to shrink the view. Move the pointer over the picture and the pointer changes to the zoom out pointer ⊖ . Then click a point you want to zoom out from.

Click Zoom To Fit ⊞ to fit the picture to the preview area.

Click Real Size 1:1 to view the picture at its real size in pixels. This means that one pixel of the picture uses one pixel of the screen.

Back
Return to the Design Size page.

Next
Go to the Fabric and Stitch Type Options page.

Fabric and Stitch Type Options

Preview the embroidery

Choose a fabric type

Add underlay to the design

Create more satin or more fill areas

View the design information
Place on the work area
Make further edits
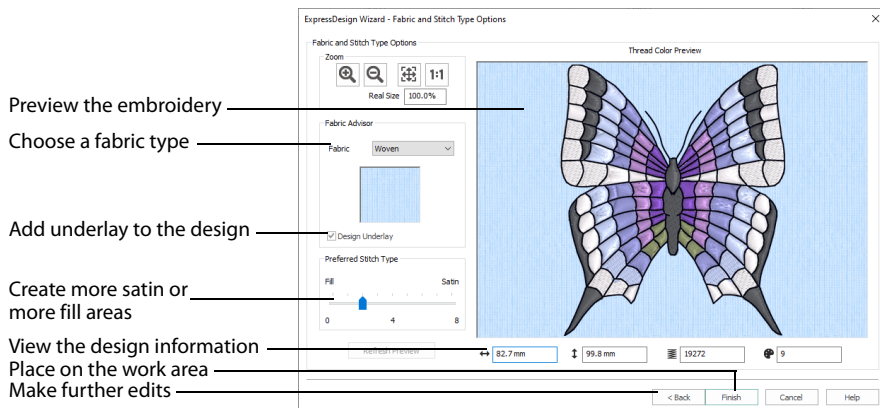
The Fabric and Stitch Type Options page of the ExpressDesign Wizard only appears when you are creating an Express Embroidery. Use the Fabric and Stitch Type page to choose the typical fabric that the design will be stitched onto, and the preference for fill areas or satin areas.

Fabric Advisor

Fabric
Choose the fabric on which the design will be stitched. Adjustments are made in the embroidery creation process to suit the chosen fabric, such as the type of underlay chosen for individual areas of satin or fill.

Design Underlay
Choose Design Underlay to provide stitching below the whole embroidery, in addition to automatic underlay in different areas.

When Design Underlay is turned off it is easier to convert pattern fill areas to lightly stitched specialty fills.

Preferred Stitch Type
This affects whether areas are likely to be created as satin or fill. If you prefer satin, move the slider to the right. If you prefer fill, move the slider to the left. The design size also influences whether areas are created as satin or fill, as this affects the size of individual areas.

To see the effect of different options, click Refresh Preview to regenerate the design.

Refresh Preview
Refresh the preview with your new settings.

If a change is made to the options, you must click Refresh Preview before you can click Finish.

Design Information

The design information boxes show the dimensions (Width ↔ and Height ↕), Stitch Count ▤ , and number of colors ● for the embroidery. The design information may change when the embroidery is exported, depending on the Optimize for Sewing Options.

Zoom

Use the Zoom functions to change the view of the picture.

Use Zoom In ⊕ to magnify the view. Move the pointer over the picture and the pointer changes to the zoom in pointer ⊕ . Then either click a point you want to zoom in towards, or click and drag a rectangle around the area you want to zoom in to and release the mouse button to zoom. When zoomed in, use the scroll bars to move around.

Use Zoom Out ⊖ to shrink the view. Move the pointer over the picture and the pointer changes to the zoom out pointer ⊖ . Then click a point you want to zoom out from.

Click Zoom To Fit ⊞ to fit the picture to the preview area.

Click Real Size 1:1 to view the picture at its real size in pixels. This means that one pixel of the picture uses one pixel of the screen.

Thread Color Preview

This shows how the thread colors have been chosen to replace colors in the picture. This allows you to view and check the final design before closing the ExpressDesign Wizard.

Back

If desired, use the Back button to go back through the ExpressDesign Wizard and modify settings before previewing the design again.

Finish

Accept the final design and close the ExpressDesign Wizard.

If a change is made to the options, you must click Refresh Preview before you can click Finish.

Express Trace Options

Preview the embroidery

Choose a stitch line type

Set the properties for the line

Select the thread color

Enhance detail in the picture

View the design information
Place on the work area
Make further edits
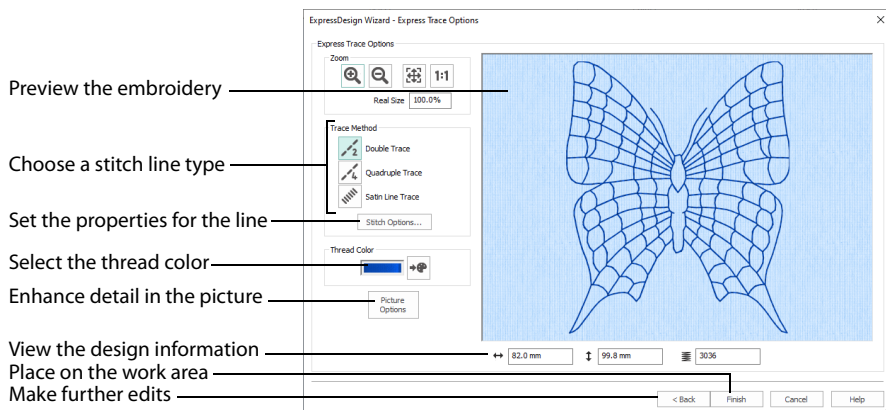
The Express Trace Options page of the ExpressDesign Wizard only appears if you are creating an Express Trace design. Select whether lines in the picture will be traced with light running stitch, heavy running stitch or constant width satin. Also select the thread color.

Trace Method

Double Trace
Trace the picture with Double Stitch where possible, with a layer of Running Stitch where necessary.

Quadruple Trace
Trace the picture with Triple Stitch where possible, with an additional layer of Running Stitch where necessary.

Satin Line Trace
Trace the picture with satin line, using the same width and density for the satin line throughout.

Stitch Options
Click the Stitch Options button to see the options for the selected QuickTrace Method.

- If Double Trace or Quadruple Trace are selected the Trace Options dialog box is displayed.
- If Satin Line Trace is selected the Satin Line dialog box is displayed. See "Satin Line" on page 323.

Trace Options
Use the Trace Options dialog box to set the Stitch Length of the running stitch to use for Double Trace and Quadruple Trace, from 1 to 12mm in steps of 0.1mm. The initial setting is 2mm.

Thread Color

Set the Thread Color for the stitches. Click the Color Change button ➡🎨 to choose a different color in the Color Selection dialog box. The thread sample is updated with the selected color.

Picture Options

Click the Picture Options button to see the Picture Options dialog, which is used to set the Area Sensitivity.

Area Sensitivity

Area Sensitivity is used to determine how significant small areas of color in the picture may be. Choose High, Medium or Low. Area Sensitivity is set to Medium each time the ExpressDesign Wizard is used.

Use High sensitivity to increase the detail extracted from the picture. This is useful, for example, when facial details are ignored at Medium sensitivity. Use Low sensitivity to decrease the detail extracted from the picture. This is useful, for example, when unwanted details are retained in the design at Medium sensitivity.

Design Information

The design information boxes show the dimensions (Width ↔ and Height ↕), Stitch Count ☰, and number of colors 🎨 for the embroidery. The design information may change when the embroidery is exported, depending on the Optimize for Sewing Options.

Zoom

Use the Zoom functions to change the view of the picture.

Use Zoom In 🔍 to magnify the view. Move the pointer over the picture and the pointer changes to the zoom in pointer 🔍 . Then either click a point you want to zoom in towards, or click and drag a rectangle around the area you want to zoom in to and release the mouse button to zoom. When zoomed in, use the scroll bars to move around.

Use Zoom Out 🔍 to shrink the view. Move the pointer over the picture and the pointer changes to the zoom out pointer 🔍 . Then click a point you want to zoom out from.

Click Zoom To Fit 🔳 to fit the picture to the preview area.

Click Real Size 1:1 to view the picture at its real size in pixels. This means that one pixel of the picture uses one pixel of the screen.

Preview

The preview shows the lines in the picture that will be traced. If desired, use the Zoom controls to change the view of the preview.

Back

If desired, use the Back button to go back through the ExpressDesign Wizard and modify settings before previewing the design again.

Finish

Accept the final design and close the ExpressDesign Wizard.

Express Border Options

Choose a stitch type for the border

Set the properties for the border

Add appliqué to the design

Select the thread color

Enhance detail in the picture

View the design information

Place on the work area

Make further edits
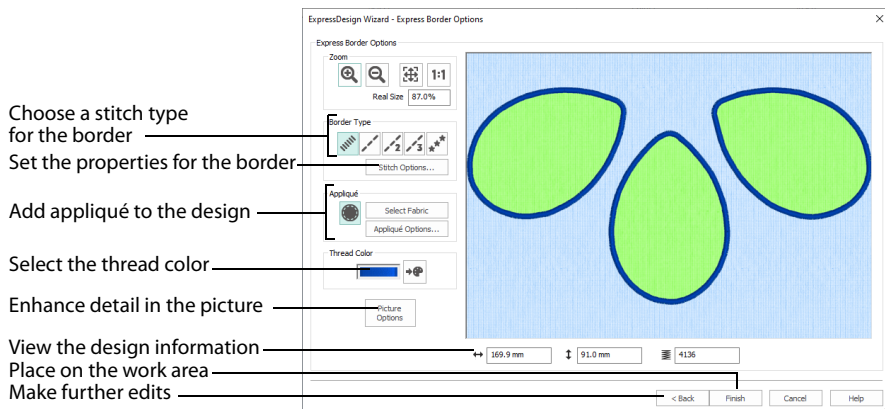
The Express Border Options page of the ExpressDesign Wizard only appears if you are creating an Express Border design. Use the Border Options to select the type of stitching used for the borders, appliqué settings, and to choose the thread color.

Border Type

Select the type of border to create around areas of the picture from one of the following:

- Satin Line ▥ : see "Satin Line" on page 323.
- Running Stitch ╱ : see "Running Stitch" on page 315.
- Double Stitch ╱₂ : see "Double Stitch" on page 317.
- Triple Stitch ╱₃ : see "Triple Stitch" on page 321.
- Motif Line ⁎ : see "Motif Line" on page 324.

When Appliqué is selected, the preview shows where the appliqué fabric should be placed.

Stitch Options

After selecting the type of border, click the Stitch Options button to show the properties for that border type. If desired, adjust the properties and click OK.

Appliqué

Select Appliqué ◉ to use appliqué within the borders of the design.

- Click Select Fabric to change the appliqué fabric. See "Appliqué Selection" on page 184.
- Click Appliqué Options to select the appliqué type. See "Appliqué Options" on page 124.

When Appliqué is selected, the preview shows where the appliqué fabric should be placed.

Thread Color

Set the Thread Color for the stitches. Click the Color Change button ➔◉ to choose a different color in the Color Selection dialog box. The thread sample is updated with the selected color.

Picture Options

Click the Picture Options button to see the Picture Options dialog, which is used to set the Area Sensitivity.

Area Sensitivity

Area Sensitivity is used to determine how significant small areas of color in the picture may be. Choose High, Medium or Low. Area Sensitivity is set to Medium each time the ExpressDesign Wizard is used.

Use High sensitivity to increase the detail extracted from the picture. This is useful, for example, when facial details are ignored at Medium sensitivity. Use Low sensitivity to decrease the detail extracted from the picture. This is useful, for example, when unwanted details are retained in the design at Medium sensitivity.

Design Information

The design information boxes show the dimensions (Width ↔ and Height ↕), Stitch Count ☰, and number of colors ✦ for the embroidery. The design information may change when the embroidery is exported, depending on the Optimize for Sewing Options.

Zoom

Use the Zoom functions to change the view of the picture.

Use Zoom In 🔍 to magnify the view. Move the pointer over the picture and the pointer changes to the zoom in pointer 🔍 . Then either click a point you want to zoom in towards, or click and drag a rectangle around the area you want to zoom in to and release the mouse button to zoom. When zoomed in, use the scroll bars to move around.

Use Zoom Out 🔍 to shrink the view. Move the pointer over the picture and the pointer changes to the zoom out pointer 🔍 . Then click a point you want to zoom out from.

Click Zoom To Fit ⊞ to fit the picture to the preview area.

Click Real Size 1:1 to view the picture at its real size in pixels. This means that one pixel of the picture uses one pixel of the screen.

Preview

The preview shows where the borders will be created. It allows you to view and check the final design before closing the ExpressDesign Wizard.

Back

If desired, use the Back button to go back through the ExpressDesign Wizard and modify settings before previewing the design again.

Finish

Accept the final design and close the ExpressDesign Wizard.

Appliqué Options

Select the appliqué method, and set the appliqué piece margin.
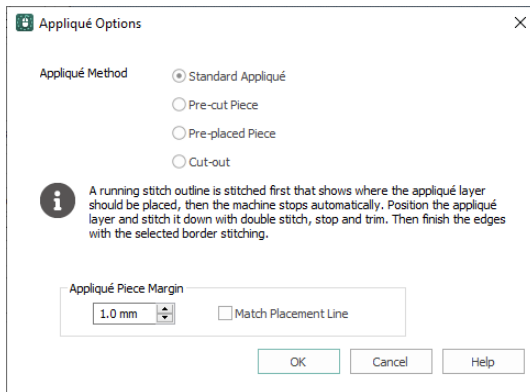
Appliqué Method

When appliqué is created, additional stitches are added at the beginning of the appliqué piece for placing the appliqué fabric. Use these options to determine how these stitches are added.

Select the appliqué method before or after creating an area or line. Choose from:

- None
- Standard Appliqué
- Pre-cut Piece
- Pre-placed Piece
- Cut-out

Standard Appliqué

Stitch a running line to show where appliqué fabric should be placed, then stop to position the fabric. Stitch down the appliqué fabric with double stitch, then stop so the fabric may be trimmed. Finish the edges with the selected border stitching.

Pre-cut Piece

Use a pre-cut appliqué piece; created, for example, using an automatic cutter or cutwork needles.

Stitch a running line to show where the pre-cut appliqué piece should be placed, then stop to position the appliqué piece. Stitch down the appliqué piece with double stitch, then finish the edges with the selected border stitching.

Pre-placed Piece

Place the appliqué fabric before stitching.

Place the appliqué layer in position, then stitch down the appliqué fabric with double stitch. Stop so the fabric may be trimmed. Finish the edges with the selected border stitching.

Cut-out

Use the appliqué placement line as a guide to where the fabric should be cut; for example for reverse appliqué.

Stitch a double stitch line. Stop so the fabric may be cut to form a hole defined by the stitched outline. Finish the edges with the selected border stitching.

Appliqué Piece Margin

Set the margin for appliqué placement relative to the drawn border shape from -10mm to 10mm. The initial value is 1.0mm.

Use a positive value when trimming the appliqué fabric before the border is stitched, for example with Standard Appliqué and Pre-placed Appliqué. A negative value is recommended for cut-out and reverse appliqué.
Placement stitches are set to 2.0mm initially. To alter the stitch length for individual lines, use the Break Apart function for the area.

Match Placement Line

Adjust the position of the first running stitch line for either Standard Appliqué or Pre-cut Piece so that it matches the outline of the appliqué piece after the Appliqué Piece Margin has been applied.

This may be useful for precise positioning of appliqué pieces that have been pre-cut with an automated cutter, to ensure the placement line is visible.

Open Existing Design

This page only appears if you choose the Load Existing Design option on the first page of the ExpressDesign Wizard.

Select a design file on your computer

The design is previewed
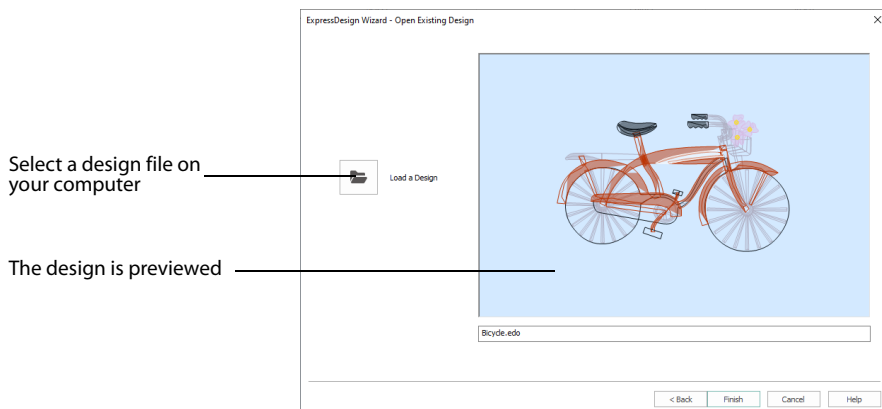
Load a Design

Click the Load a Design ⊡ icon. The Open dialog box will appear. After selecting a design, the preview box will show the selected design with its name underneath. Click Next to continue.

Browse to a different folder

Search for a design

Change the view or icon size

Click on a design to select it

Hover to view the selected design's details

Click Open to load the selected design
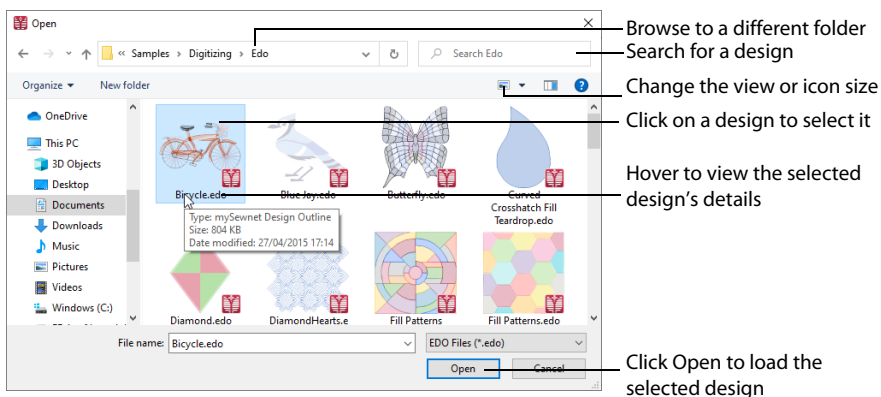
Preview

The preview area shows the objects in the selected design, with the name of the design underneath.

Back

Return to the Choose Design Type page.

Finish

Close the ExpressDesign Wizard and load the chosen design on the main screen.

Using the ExpressDesign Wizard

Create a Petal Design with the ExpressDesign Wizard

1   Click File, New ▮ , or File, New Window ▭ and the Choose Design Type page of the ExpressDesign Wizard will appear.
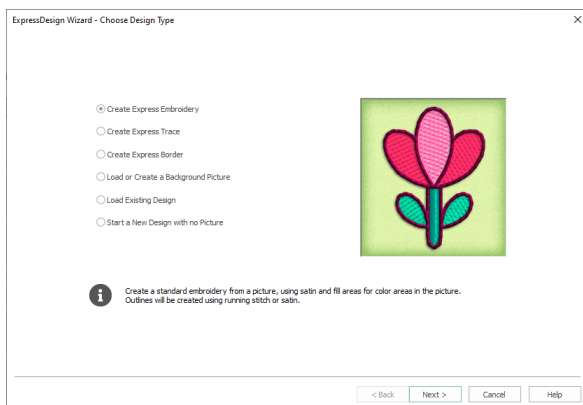
2   Leave Create Express Embroidery selected and click Next. The Choose Picture page will appear.

3   Click Load a Picture 🖼 and the viewer will appear.

4   In the Picture Viewer, browse to Documents\mySewnet\Samples\Digitizing\Pics. The pictures in the folder will be shown.
If you position the arrow pointer over a thumbnail without clicking, the name of the picture will be shown. The picture to be used is called 'Petals.svg'. Alternatively, select an icon display that shows the names.
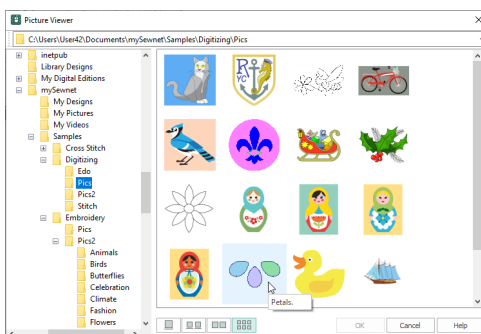
5   Click the 'Petals.svg' thumbnail, and then click OK. The picture is loaded onto the Choose Picture page, with its name shown below the preview area.

6   Click Next and the Rotate and Crop Picture page will appear.
Notice that the picture has no background color yet. This is because pictures in Scalable Vector Graphics (svg) format can have an empty background. However, after the picture is cropped, white is used by the ExpressDesign Wizard to replace empty areas.

When white thread is not desired in the background of an Express Embroidery, it may be removed on the Choose Thread Colors page. The white background is ignored by Express Trace and Express Border.

7   No adjustment of the crop area is required, so click Next and the Design Size page will appear.

8   In Design Size, select Fit Design To Hoop.

9   Click Change Hoop and the Hoop Selection dialog box appears.

10   Under Enter Size, ensure that Enter Hoop size is not selected (checked).

11   Select the Universal Hoop Group, then set Hoop Size to 240mm x 150mm - Universal Large Hoop 2. Ensure the Orientation is Rotated, and click OK. The chosen hoop is previewed.

12   Click Next and the Choose Thread Colors page will appear. Notice that all 5 of the 5 possible colors have been automatically picked.

13   If the thread range in the Change All To box is not set to Robison-Anton Rayon 40, click the drop-down arrow at the end and select Robison-Anton Rayon 40.

14   Under Background Color, the large white square shows that white is the detected background color. The white background is not required, so ensure Automatically Remove Background Color is selected. A check pattern in the Thread Color Preview shows where there will be no stitches.
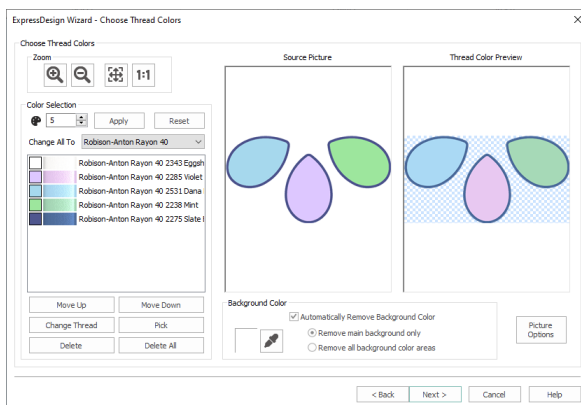
15   Click Next. Stitches will be created, then the Fabric and Stitch Type Options page will appear.

16   Ensure that the Fabric is set to Woven.
Notice that the design is previewed on the selected fabric. This may differ from the fabric selected in mySewnet™ Configure, but the background color chosen in mySewnet™ Configure is always used.

17   Ensure the Design Underlay option is turned off and leave the Preferred Stitch Type slider all the way to the left.
Some of the petals will be changed to lightly stitched fill patterns that would reveal the underlay if it is left on.

18   Click Finish and the final design and its picture are shown on the work area.
If you have changed any of the settings, you must click Refresh Preview before using Finish.

19   Click the Edit button ✐ next to the Notes box on the Design Panel.

20   In the Notes dialog box enter 'Floral'.

21   Use the quick keyword selector to add the keywords 'Flowers and Gardens'. Then click OK.
Notes entered for the design will also be saved in the embroidery when it is exported in .vp4 format. Notes are used to search for embroideries by key words in Windows® Explorer.

22   Click Save 💾 and browse to the folder Documents\mySewnet\My Designs.

23   Change the File name to 'PetalsBasicFill' and click Save.
This saves your project as a design file in .edo format.

Use this design to create a variety of filled petals. See:

- ■ Pattern Fill Petals: "Change a Fill Area to a Leaf Pattern" on page 235, "Create a Single Color Gradient Fill in a Petal" on page 239 and "Use a Bee for a My Fill Pattern" on page 283.
- ■ Density Effect Petals: "Fill a Petal with a Multicolor Gradient Density Fill" on page 241, "Use a Radial Fill in a Petal" on page 255 and "Fill a Petal with a Spiral Fill with Gradient Density" on page 259.
- ■ Shape Fill Petals: "Use Shape Fills in Three Petals" on page 253.
- ■ Motif Line and Fill Petals: "Use Motif Fills in Two Petals" on page 247 and "Create a Flower with Motif Lines" on page 327.

Create Appliqué Areas with Express Border

1 Click New or File, New Window. The Choose Design Type page of the ExpressDesign Wizard will appear.

2 Click Create Express Border .

3 Click Next and the Choose Picture page will appear.

4 Click Load a Picture . In Documents\mySewnet \Samples\Digitizing\Pics, click the 'Petals.svg' thumbnail, then click OK. The picture will be loaded onto the Choose Picture page.

5 Click Next and the Rotate and Crop Picture page will appear.

6 No rotation or adjustment of crop lines is required, so click Next and the Monochrome Threshold page will appear. *Only the thick outlines are dark enough to show at the default Monochrome Threshold. They make three fully enclosed shapes that will become solid shapes later in the ExpressDesign Wizard. Move the slider to view which parts of the picture are selected at different Monochrome Threshold levels, then return the slider to its original position.*

7 Click Next and the Design Size page will appear.

8 Select Fit Design To Hoop.

9 Click Change Hoop, and in the Hoop Selection dialog box, select 240mm x 150mm - Universal Large Hoop 2 with Rotated Orientation. Click OK.

10 Click Next. The picture will be processed and the Express Border Options page will appear.

11 In Border Type, ensure that Satin Line is selected.

12 Click Stitch Options.

13 In the Satin Line dialog box set Width to 4.0mm, and ensure that Underlay is selected (checked).

14 Click OK to close the Satin Line dialog box.
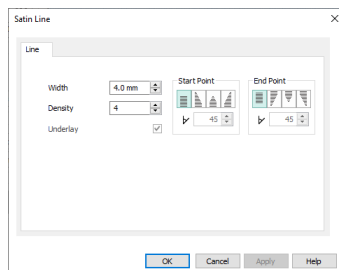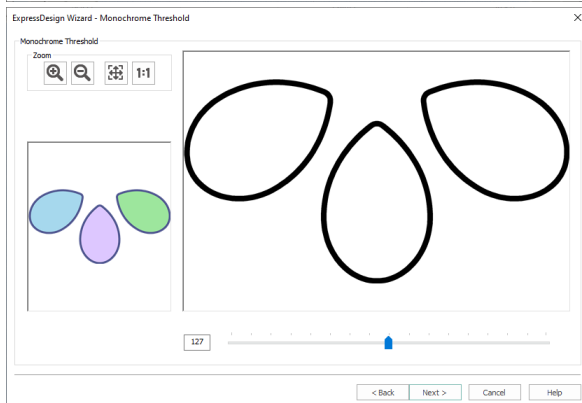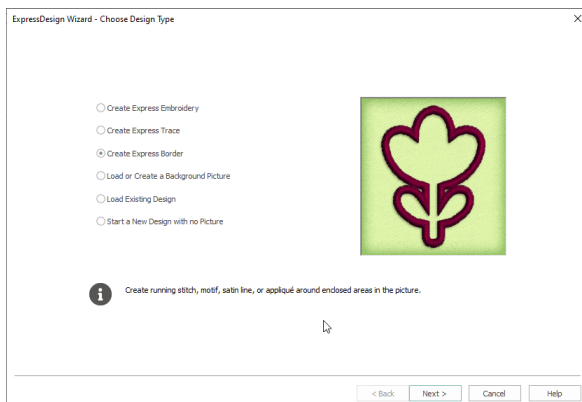
15 Ensure that Appliqué ⬤ is selected. The preview shows the areas where appliqué fabric will be stitched.

16 Click Appliqué Options and the Appliqué Options dialog box will appear.

17 Ensure that Standard Appliqué is selected.

18 Click OK.

19 Click the Thread Color icon ➡⬤ and the Color Selection dialog box will appear.

20 Ensure the Thread Range is set to Robison-Anton Rayon 40. Type 2275 in the Find Thread box to select 2275 (Slate Blue). *This matches the border color that was automatically selected for the Express Embroidery in "Create a Petal Design with the ExpressDesign Wizard" on page 127.*

21 Click OK. The border lines in the preview are updated to show the new thread color.

22 Click Finish. The new design is shown on the work area. *Notice that the petals in the background picture are solid areas of color, indicating it is an appliqué section.*

23 In the Design Panel, click the Edit button ✎ next to the Notes and Settings box.

24 In the Notes dialog box enter 'Floral'.

25 Use the quick keyword selector to add the keywords 'Flowers and Gardens'. Then click OK.

26 Click Save 💾 . Browse to the folder Documents\mySewnet\My Designs. Change the File name to 'PetalsBasicAppliqué' and click Save to save the design as an .edo file.

Use this design to create a variety of appliqué petals. See:

■ PetalsAppliqué1: "Change Satin Line to Motif Line in an Appliqué Petal" on page 330 and "Insert QuiltStipple Fill in a Petal" on page 262.

■ PetalsAppliqué2: "Change Satin Line to Picot Motif Line" on page 330, "Insert Motif Fill in an Appliqué Petal" on page 248 and "Create a Contour Fill Flower" on page 264.
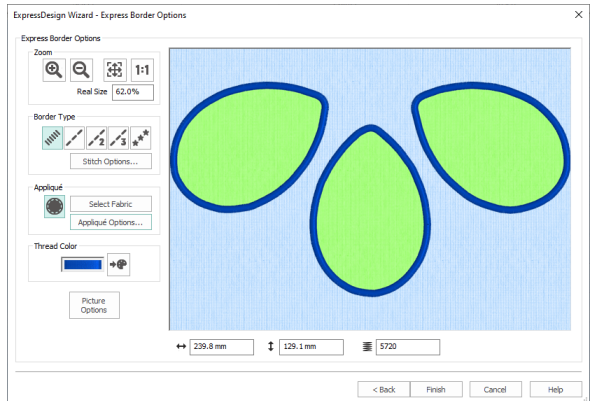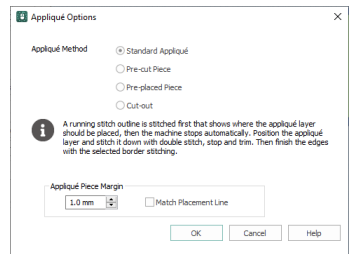
Load PetalsBasicApplique in the ExpressDesign Wizard

1   Click File, New 📄, or File, New Window 🖼 and the Choose Design Type page of the ExpressDesign Wizard will appear.

2   Select the Load Existing Design option.

3   Click Next and the Open Existing Design page will appear.

4   Click Load a Design 📂.

5   Browse to the folder Documents\mySewnet\Samples \Digitizing \Edo.
Alternatively, use the file you created in "Create Appliqué Areas with Express Border" on page 129.
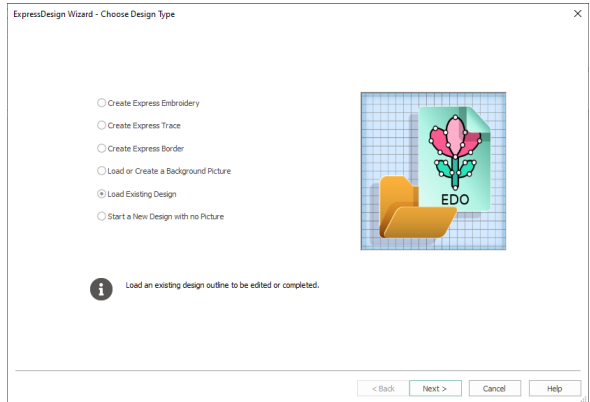
6   Click OK and the designs in the folder will be shown.
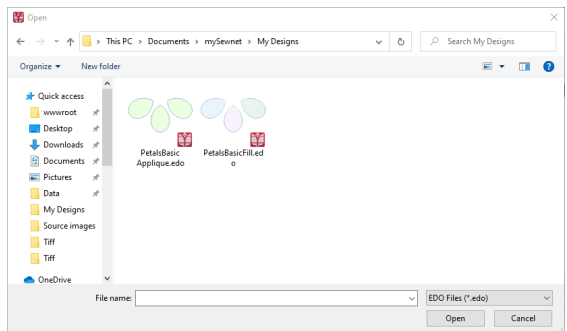
7   Click the 'PetalsBasicApplique' thumbnail. The viewer will close and the design will be loaded onto the preview area.
The full name of the design is shown below, it is called 'PetalsBasicApplique.edo'.

8   Click Finish and the design will be loaded onto the work area.
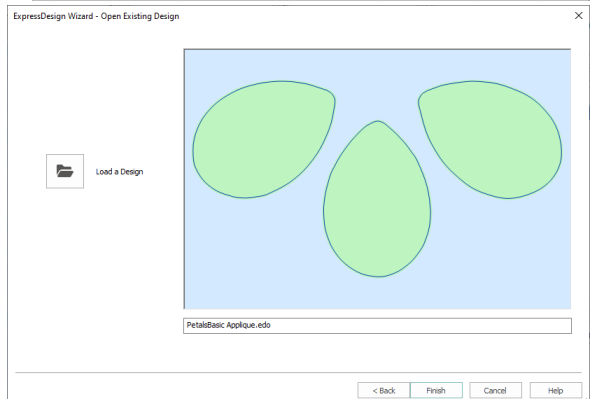
Load a Fleur de Lys as a Background Picture

1   In the Quick Access toolbar, click Change Hoop and the Hoop Selection dialog box appears.

2   Ensure that Enter Hoop Size is not selected.

3   Ensure the Hoop Group is set to Universal. Click the drop-down arrow for Hoop Size and select 100mm x 100mm - Universal Square Hoop 1. Click OK.

4   Click the View tab, and ensure that Grid size is set to 5mm.

5   Click File, Preferences , and ensure that Color Tolerance is selected (checked), and that Tie Off Before and After Trims is selected.

6   Click File, New , or File, New Window and the Choose Design Type page of the ExpressDesign Wizard will appear.

7   Click Load or Create a Background Picture, then click Next.

8   Click Load a Picture and the viewer will appear.

9   In the Picture Viewer dialog box, browse to Documents\mySewnet \Samples\Digitizing\Pics.

10   Click to select 'Fleur de lys.svg', then click OK. The picture will be loaded onto the Choose Picture page, with its name shown below the preview area.

11   Click Next and the Design Size page will appear.

12   Click Enter Design Size.

13   Change the Size to 90mm and click Width.

14   Click Finish. The picture will be shown on the work area.

Viewing Pictures and Designs | 7
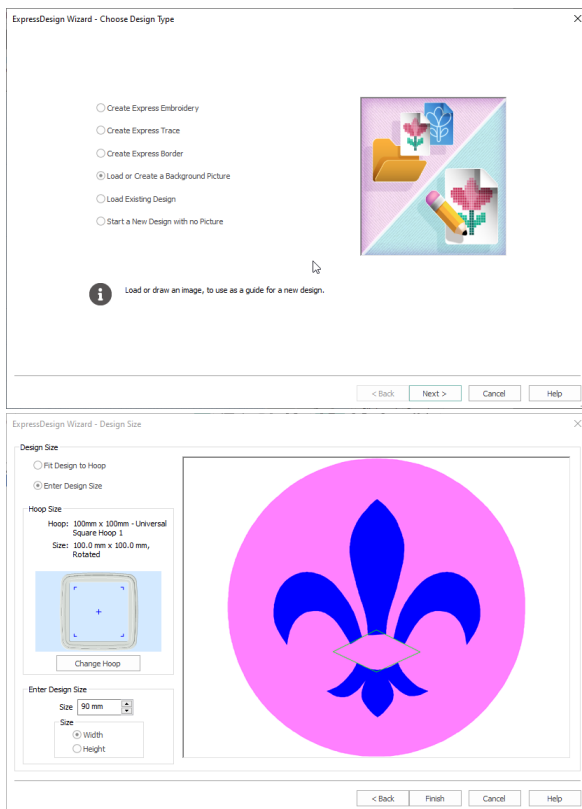
Use the View tab to set how you view the design, background picture, and hoop.

Measure an object or design   Change the view mode   View the Design Panel & FilmStrip

Show & resize grid   Create or edit a background picture   Choose a different hoop

Show & fade the background picture
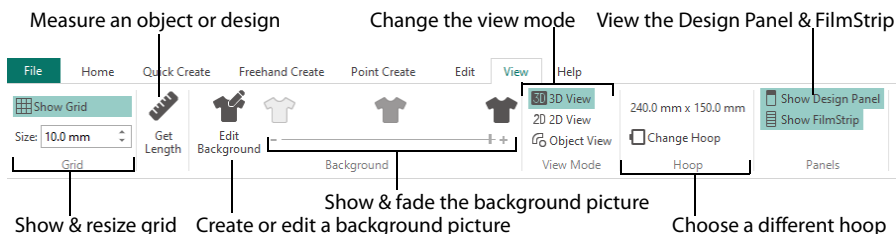
View Mode

Use View Mode to switch between 3D 3D , 2D 2D , and Object representation of stitches. 3D View 3D shows how the embroidery will be stitched out with three-dimensional shading. 2D View 2D shows the individual stitches with no shading. Stitches using multicolor threads are drawn using only the first color. Object View shows the outline of the objects in the design.
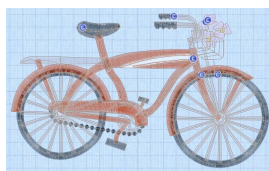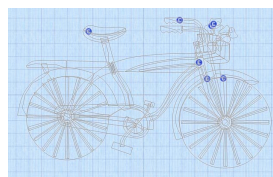
3D View 3D   2D View 2D   Object View

3D View

3D View 3D shows how the embroidery will be stitched out with three-dimensional shading.

Shortcuts

- View Tab, View Mode: 3D
- Keys: Ctrl + T; Alt, V, 3

2D View

2D View 2D shows individual stitches with no shading. Stitches using multicolor threads are drawn using only the first color.

Shortcuts

- View Tab, View Mode: 2D
- Keys: Alt, V, 2

Object View

Object View ⬚ shows the outline of the objects in the design.

Shortcuts

- View Tab, View Mode: ⬚
- Keys: Ctrl + R; Alt, V, O

Show Grid

Use Show Grid ⊞ to turn the background grid on and off. The grid may be used to help align stitch objects and control points.

The grid size is initially set to 10mm. Adjust its Size between 1 and 50mm, depending on what setting is most suitable for your screen resolution and designs. Type in a figure and press ENTER (or use the up and down arrows to change the number). Turn the background grid on or off using Show Grid.

The grid size is measured in pixels of the background picture, so the apparent grid size will vary according to the dimensions of the picture stored in a design.

Shortcuts

- View Tab: ⊞
- Keys: Alt, V, G

Background

Use the Background slider bar to show, fade or hide the background picture in the Design window. Change the view of the background picture to make it easier to see the stitch objects for the design.
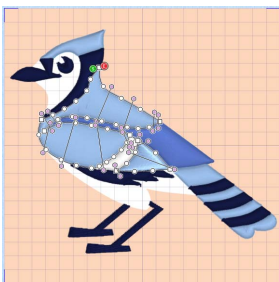
| Use Background On 👕 to show the picture in the background. | Use Fade 👕 to show the picture in the background with the colors faded by 50%. | Use Background Off 👕 to hide the picture. |
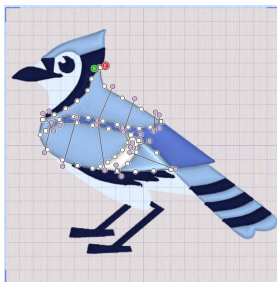
Edit Background

Use Edit Background 🖼 to load, create or edit a background picture in mySewnet™ Draw & Paint. For more information see the mySewnet™ Draw & Paint Reference Guide and Help.

Shortcuts

- View Tab, Background:
- Keys: Alt, V, E

Design Panel

Use the Design Panel to view the design information, to view and change colors, to view and change the Notes and Settings, and to view the Clipboard and Overview window.

 — Check the design information

View and change the threads and effects for the design

Puffy foam effect

Secondary thread colors for fills with borders, or color gradients

Dual thread effect

Change a thread color

Show and hide secondary thread colors

Select the Notes or Settings information

Edit the Notes or Settings information

View the current window position in the work area

View the contents of the Clipboard

Color Change and Pick Color

Use Color Change and Pick Color on the Create tabs, or Insert Color Change in the FilmStrip to select a new thread color for the stitch objects you are about to add to the design. The first Color Change is initially set to medium blue. A Color Change command is shown by a small blue circle with a C .

To change an existing color, double-click the desired color in the color worksheet on the Design Panel, or select the color in the worksheet and click Change Color . Alternatively, right-click the color in the FilmStrip and select Properties. The Color Selection dialog box opens.

To delete a color change, select the Color Change in the FilmStrip or on the work area, then click the Delete icon , use the Delete key, or right-click in the FilmStrip and select Delete. The first Color Change in a design may not be deleted.

To insert a color, select the object after which the color change is desired, and click Color Change on one of the Create tabs, or right-click in the FilmStrip and select Insert Color Change from the context menu. Alternatively, select Pick Color and choose a color from the background picture.

Select a color from the Color Selection box that appears. You may choose any thread shade from the available thread manufacturers' palettes (for instance, Sulky Rayon 40 or Robison-Anton Cotton 50) or a thread you have added to MyThreads. Select colors by visual selection or by typing in a shade number. Alternatively you can choose a 'Quick Color' Theme and then select one of the 32 Quick Colors. See "Quick Color Themes" on page 199. Optionally, add a thread or needle effect to the selected thread. Once the desired color is selected, click OK.

Extra design property colors for some objects can be set in the properties dialog for that object, for example multigradient fills and the border for a fill area. They then appear as secondary colors in the color worksheet, and can be adjusted from there. See "Secondary Colors" on page 143.

Color Selection

The Color Selection dialog box appears when you click Add Color Change ![icon], right-click a color change marker ![C icon], or right-click an object in the FilmStrip and select Insert Color Change. Alternatively, on the Design Panel select a color in the worksheet and click Color Change ![icon], or double-click a color in the color worksheet.

You may choose any thread shade from the available thread manufacturers' palettes (for instance, Robison-Anton Rayon 40 or Sulky Cotton 30) or a thread you have added to MyThreads. Select colors by visual selection or by typing in a shade number. Alternatively, click one of the Quick Colors to select the nearest matching thread color. Once the desired color is selected, click OK.

When you select a new thread color, the color worksheet will show the change and the work area will show the block of stitches in the new color.

To keep the full color information including thread shade numbers, export your embroideries as file type .vp4.

Using the Color Selection Dialog

1 On the Design Panel, select a thread color and click Color Change ![icon]. Alternatively, on one of the Create tabs, click Color Change ![icon] or pick a Quick Color. Alternatively, click Pick Color ![icon], and the pointer changes to an eyedropper ![icon]. Click the desired color area in the picture, and the Color Selection dialog box opens with the selected color displayed.
The Color Selection dialog box also appears when you double-click a color in the color worksheet, when you right-click with a color change marker ![C icon] selected, or when you right-click a color in the FilmStrip and select Properties.

2 If required, change the thread range. Select the desired thread range from all thread ranges or only MyThreadRanges. The available shades for the thread range will be shown in the list.
The Abbreviation shows the reference used for the thread range when threads from that range are added to MyThreads.
You can use the Manage button to add new threads and Thread Ranges in mySewnet™ Thread Cache. The Color Selection dialog box will close. See the mySewnet™ Thread Cache Reference Guide for more information.

3 Click a color in the list to select a thread shade visually. Use the scroll bar to browse through the list of threads.

4	If you know the shade number, click in the Find Thread box then type the required shade number.
5	Alternatively, choose a Quick Color Theme then click the desired Quick Color. The nearest shade that is available from the current thread range will be selected. This is also a quick way to jump to threads of that color (for example, click light yellow in the Standard Theme to jump to light yellow thread shades).
6	If desired, add a thread or needle effect. Then click OK to confirm the color selection. The dialog box closes, and your changes are displayed in the work area.

Effects

Use the Effects area of the Color Selection dialog box to show the results of using thread effects or special needles.

PF	Puffy Foam	Show the effect of stitching over embroidery foam
	Dual Thread	Show the effect of using two threads in one needle
	Twin Needle	Show the effect of using a twin needle
	Wing Needle	Show the effect of using a wing needle for hemstitch or heirloom designs
	Felting Needle	Show the effect of using a felting needle with a roving fiber
	Cutwork Needle	Select a cutwork needle in one of four angles

Only one thread effect can be used on any thread.

Choose an effect. If you choose Puffy Foam, set the foam height. If you choose Twin Needle, set the Twin Needle size. Click the color icon for the Second Color if you wish to use a different thread color. For Dual Thread, it is recommended to change the Second Color. For Twin Needle, this choice depends on the desired result. For Felting Needle select a color for the roving fiber for felting. For Cutwork Needle, choose the angle for your needles.

Puffy Foam

Use Puffy Foam to show the three-dimensional effect of stitching over embroidery foam.

Click the drop-down arrow and select the height of the puffy foam, between 2.0mm and 6.0mm. The height is initially set to 3.0mm.

Dual Thread

Use Dual Thread to show the effects of stitching out two threads through the same needle. This is particularly suited to blending threads for special effects, such as mixing a rayon thread with a metallic thread, as in the center of the star.

Twin Needle

Use Twin Needle to show the effect of stitching out the color block with a twin needle. This creates a horizontal offset between the original thread color in the left-hand needle, and a second thread color in the right-hand needle.

There are several ways that the Twin Needle effect can be used, including:

- Use with running stitch to create a ribbon effect, typically using the same thread color in both needles
- Use with a low density fill area to blend two different thread colors and also have a lightly shadowed effect
- Use with a dense fill area to create a shadow effect

It is recommended to use natural hoop orientation for designs with Twin Needle colors.

Twin Needle Size

This is only available if the Twin Needle effect is selected for the current color block. Click the drop-down arrow and select the size of the gap between the twin needles. This is initially set to 3.0mm.

Preview the effect of changing the twin needle size to help decide which needles to buy. Ensure that the desired size is recommended for embroidery on your machine.

Second Color

The second color is initially set to the same color as the original color block. Click the color change button ➡🎨 to choose a different thread for the second color. The Color Selection dialog box appears. Select the desired thread and click OK. The thread sample will change, and the thread range and thread number are shown.

Wing Needle

Use Wing Needle 🖊 to show the effect of stitching out the color block with a wing needle and the chosen thread.

The wing needle creates holes in the fabric, for hemstitch and other heirloom techniques.

To see the holes more than the stitch, use a fine thread such as Poly 60 weight. To see the actual stitching, Rayon 40 weight is ideal.
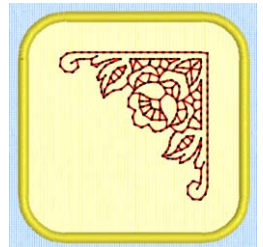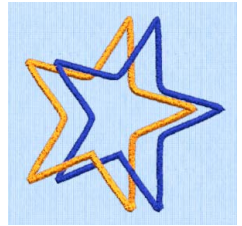
Felting Needle

Use Felting Needle ✒ to show the effect of embellishing the selected color block using a felting needle and a contrasting roving fiber.

Choose a color for the roving fiber for the felting in the Color Selection dialog box. In projects without a roving fiber, choose a felting needle color similar to the back of the fabric.
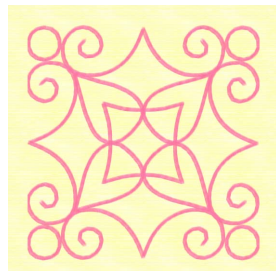
If a system font or SuperDesign with Felting Needles is inserted, or if you select Felting Needle in mySewnet™ Digitizing, the stitching will be adjusted using the settings in Preferences. By default, stitching using the Felting Needle color effect is broken up into very short stitches of 0.4mm. In other modules the effect is purely visual; for example, to see how felting will look in a pre-made design.

When Exporting an embroidery with a Felting Needle effect, the option "Flip design for felting or reverse embroidery" is initially selected in the Export dialog box. See "Export" on page 167.

Cutwork Needle

Use Cutwork Needle ✒ to show the line that would be used by cutwork needles to automatically cut holes in your fabric areas, or create appliqué areas. Use cutwork needle lines for reverse appliqué embroideries and free-standing lace, or simply to cut out a shape or design.

Choose the cutting angle for the cutwork needle.

(When creating cutwork needle lines in mySewnet™ Digitizing or mySewnet™ Stitch Editor, or converting running lines to cutwork needle lines in any mySewnet™ module, you may use two needles, or for more precise work use four needles.)

Colors Dialog

The Colors dialog box is used to choose or change a color for a thread or fabric, or modify any color in a Quick Colors Custom theme.

When the Colors dialog box appears, it shows the Standard color selection. If desired, click one of the Standard colors. A highlight shows the selected color. The New/Current box shows the difference between the newly chosen color and the color currently used.

Click the Custom tab to be able to select any of the 16 million RGB colors.

Click in the blended color palette to choose a basic color, then use the slider at the side to choose the desired brightness level. The HSL and RGB values are updated as you change the color and the color is previewed in the New/Current box.

You can also directly enter Hue, Sat(uration), Lum(inance) (HSL) and/or Red, Green, Blue (RGB) values. Alternatively, use the up/down buttons on each of the HSL and RGB value boxes to make fine adjustments to the color.

Color Models

Hue, Saturation, Luminance (HSL) Color Model
Hue is the color (red, yellow, green, or blue) for the selected color, expressed as a value between 0 and 239. Saturation (Sat) is the strength or purity of color in a specified hue. This is related to the amount of gray in it and is measured from 0 (completely gray) up to a maximum of 240 (no gray). The higher the saturation, the purer or more vivid the color. Luminosity (Lum) is the intensity of lightness or darkness in a color, specified by a value between 0 (black) and 240 (white). If Saturation is 0, the Luminosity setting specifies a shade of gray.

Red, Green, Blue (RGB) Color Model
The RGB model, one of the Additive Color models, is used on computer monitors. It has three primary colors — red, green, and blue — that it creates by emitting light. These three colors are combined in various proportions to produce all the colors displayed on your screen. They are referred to as additive because they combine to produce white. Primary colors are measured as a value from 0-255. The colors produced by combining the three primaries are a result of the amount of each of those shades present. For example, pure red has a red value of 255, a green value of 0, and a blue value of 0. Yellow has a red value of 255, a green value of 255, and a blue value of 0. If Red, Green and Blue are set to zero, the color is black; if all three are 255, they produce white.

Show and Hide Objects

Use the color worksheet in the Design Panel, and the Hide Object Types filter buttons in the Edit tab to show and hide the desired blocks of colors and object types in the design. You can also use the Draw Range slider bars on the Edit tab and the FilmStrip to change the view of the design.

Use any combination of color block display, object filters, draw range and FilmStrip options to hide objects. Hiding objects leaves the visible objects available for other functions without affecting the hidden objects. Use this to help when you need to select a particular set of objects that might be difficult to isolate directly with the Select functions. For example, you may wish to change the pattern in all fill areas of one type using Global Properties, or select a number of objects to copy them.

Color Worksheet

The thread colors are shown in the color worksheet on the Design Panel, in the order in which they are used.

The objects using a particular thread color are called a color block. The color worksheet can be used to change thread colors and to hide and show the objects in any of the color

Use the color worksheet to display or hide a color

Click a color block to select it

Thread effect symbol

Pause over a thread color to see its name

Secondary thread color

Show or hide secondary colors

Change the selected color

blocks. Displaying the objects according to their color is an easy method of showing sections of a design. The functions for viewing objects by color are on the Edit tab.

When you pause the arrow pointer over a thread color in the worksheet, the corresponding objects in the embroidery are highlighted. Also, a popup description of the thread color appears.
If you have set a Draw Range, then only the objects in the color blocks that are visible within the range will be displayed. Similarly, any objects hidden by object filters are hidden even if the color is visible.

The first color in the design is at the top of the list, followed by all the thread color blocks. The check boxes show which color blocks are hidden. The numbers show the order in which the colors are used, and the samples show solid blocks of each thread color in 3D.

Click a thread sample to access the Color Selection dialog box for selecting a different thread color, or adding a thread effect. Click a check box to show or hide a color block, together with any secondary colors, for example the other colors in a multigradient
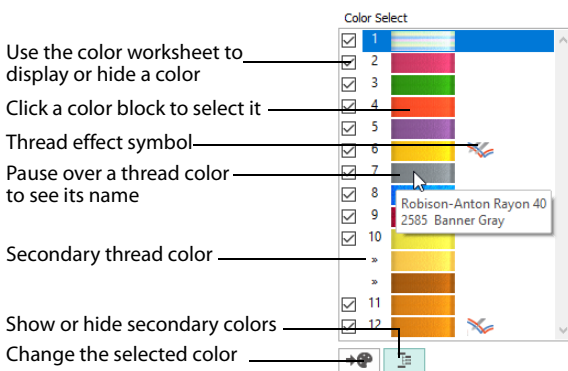
object. When a color is hidden, its check box in the Color Worksheet is not selected, as shown here:

Hidden   Visible

The number of color blocks shown in the color worksheet varies with the size of the window. If there are many colors, use the scroll bar to see the desired section of the list.

Secondary Colors

Extra design property colors for some objects are set in the properties dialog for that object, for example multigradient fills and the border for a fill area. They then appear as secondary colors in the color worksheet, and can be adjusted from there.
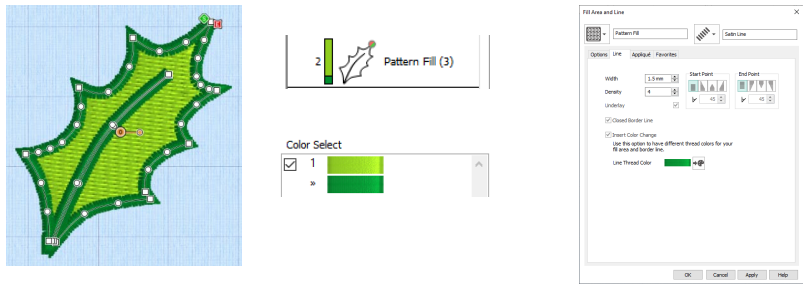
Pattern Fill with a border   The FilmStrip and   Set a separate border color in the
                                   worksheet show both   Line tab of the Properties dialog
                                        colors

A multicolor gradient fill or satin column will show a hatched pattern in the FilmStrip. To view these colors in the worksheet, ensure that Design Property Colors 📇 below the color worksheet in the Design Panel on the right of the Design window is selected.
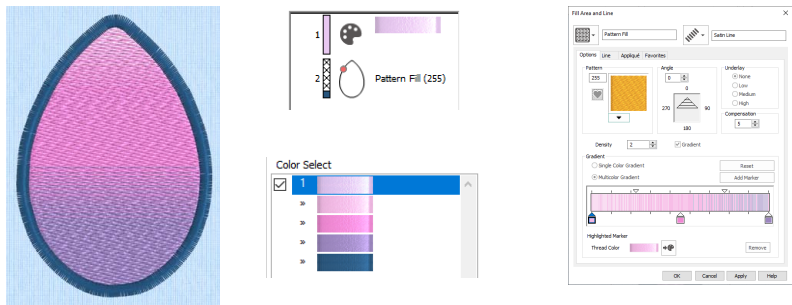
Multigradient Pattern Fill   The FilmStrip and   Set the colors for the multigradient
    with a border   worksheet show all   fill in the Properties dialog
                                        colors

Display Range

The Display Range functions on the Edit tab are used to hide and show the objects in the design by color block sequence.

The Display Range functions are: Draw Previous Color Block ◀🎨 , Draw Next Color Block 🎨▶ , Display All Objects 🎨 , the Draw Range, Only Selected ▤ , Only from Start ▤ and Only To End ▤ .

Draw Previous Color Block

Use Draw Previous Color Block ◀🎨 to step through the color blocks in reverse order.

Shortcuts

- Edit Tab: ◀🎨
- Keys: Alt, E, P

Draw Next Color Block

Use Draw Next Color Block 🎨▶ to step through the color blocks one at a time.

Shortcuts

- Edit Tab: 🎨▶
- Keys: Alt, E, N

Display All Objects

Use Display All Objects 🎨 to display all objects and commands in the design.

Shortcuts

- Edit Tab: 🎨
- Keys: Alt, E, A; Right-click FilmStrip, A

Draw Range

The Draw Range is set with the Start and End slider bars, which determine the range of visible objects. Each step when you click a + or - button is one distinct object or command, similar to stepping through objects with the arrow keys.

Use the Draw Range to isolate objects that you want to select with Select All Visible. Also, for complex designs, use the Draw Range to make objects easier to select when changing their properties. For instance, you could isolate a fill area so that it is easier to click, and then right-click to change its pattern in the Fill Properties.

Changes in the Draw Range are matched by the range of visible objects in the FilmStrip. Similarly, using Display Only Selected, Display Only From Start and Display Only To End on the FilmStrip context menu will automatically change the slider bar positions. The Draw Range sliders also help to show which part of the design is visible when the FilmStrip is used to hide objects.

Display All Objects on the FilmStrip context menu and Display All Objects 🎨 both reset the Draw Range to show all objects.

Also, turn off colors and object types with the color worksheet and object filters to hide or show almost any set of objects in combination with the Draw Range. For instance, you can hide any alignment stitches that you place, so that you never adjust part of the design by accident.

The upper slider bar sets the first object at the Start of the visible objects. The lower slider bar sets the End object. Use the Draw Range to set the Start or End object in any of the following ways:

1   Click and drag the slider box along the slider bar.

2   Click the plus or minus at the ends of the slider bar to progress by one object at a time. Click and hold to progress more rapidly.

3   Click in the space on the slider bar on either side of the slider box to move in that direction and jump through the objects rapidly. You can also click and hold, but the slider box will stop when it reaches the arrow pointer.
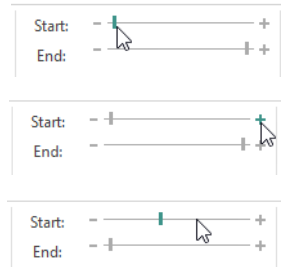
In all cases, the work area will show the range of objects as the Start or End object changes.

When you set a Draw Range, only the objects in the color blocks that are visible within the range will be displayed.

Only Selected

Use Only Selected ▤ to show only the currently selected object. Use this if you wish to isolate a single object. For example, once the object is isolated, you can easily select it with Select All Visible 🔲 to move, resize, flip and rotate the object.

Shortcuts

■ Edit Tab: ▤
■ Keys: Alt, E, Y; Right-click FilmStrip, S

Only From Start

Use Only from Start ▤ to show only the currently visible objects from the start to the selected object. That is, hide all objects after the selected object.

Shortcuts

■ Edit Tab: ▤
■ Keys: Alt, E, S; Right-click FilmStrip, F

Only To End

Use Only To End ▤ to show only the currently visible objects from the selected object to the end of the design. That is, hide all objects before the selected object.

Shortcuts

■ Edit Tab: ▤
■ Keys: Alt, E, E; Right-click FilmStrip, E

Hide Object Types

The Hide Object Types (filter) buttons are used to hide and show the objects in the design according to the type of object and/or by color block sequence. When a filter is used to hide objects, the objects are hidden in the work area and the FilmStrip.
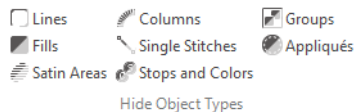
The filters are: Lines ☐, Fills ◣, Satin Areas ≡, Columns ⚡, Single Stitches ✎, Stops and Colors ◉, Groups ▣ and Appliqués ◉.

If there are no objects of the relevant type in the design, or they are all already hidden by other means, the filter button cannot be clicked down.

Lines

Use the Lines filter ☐ to hide and show Running, Double and Triple Stitches, Motif Lines and Tapered Motifs.

Shortcuts

- Edit Tab, Hide Object Types: ☐
- Keys: Alt, E, HL

Fills

Use the Fills filter ◣ to hide and show all Fill Area types, including any border lines around fill areas.

Shortcuts

- Edit Tab, Hide Object Types: ◣
- Keys: Alt, E, HF

Satin Areas

Use the Satin Areas filter ≡ to hide and show Satin Areas.

Shortcuts

- Edit Tab, Hide Object Types: ≡
- Keys: Alt, E, HA

Columns

Use the Columns filter ⚡ to hide and show Satin Column, Richelieu Bars, Feather Satin and Satin Lines.

The Columns filter will hide any fill areas with a satin border.

Shortcuts

- Edit Tab, Hide Object Types: ⚡
- Keys: Alt, E, HC

Single Stitches

Use the Single Stitches filter ✎ to hide and show Single and Alignment Stitches in the design. Single Stitches are generally used for traveling stitches within the design, and for underlay. They often do not affect the appearance of a design, so you may find it useful to hide them.

Shortcuts

- Edit Tab, Hide Object Types: ✎
- Keys: Alt, E, HS

Stops and Colors

Use the Stops and Colors filter ⬤ to hide and show Color Changes and Stops.

Shortcuts

- Edit Tab, Hide Object Types: ⬤
- Keys: Alt, E, HP

Groups

Use the Groups filter ⬛ to hide and show Groups.

Shortcuts

- Edit Tab, Hide Object Types: ⬛
- Keys: Alt, E, HG

Appliqués

Use the Appliqués filter ⬤ to hide and show Appliqué areas.

Shortcuts

- Edit Tab, Hide Object Types: ⬤
- Keys: Alt, E, HQ

FilmStrip

Use the FilmStrip to view the numbered sequence of objects, select an object, change the sequence of objects, select objects to display, delete objects, insert Color Changes and Stops, view the properties of the selected object and change the properties of objects globally or in a selection.

The first object is a color or group

Line between chains of linked objects

View the object color in the Thread Color Bar

Both fill and border colors are shown

Multicolor gradient fill area

No line between linked objects

Scroll up and down the FilmStrip

Objects are shown by their shape or a marker

View the name of the object type

Display the contents of Groups

Use the Layout Order buttons to move objects in the FilmStrip

Select the last visible object

When you pause the arrow pointer over an object or group in the FilmStrip, the corresponding object outline(s) are highlighted in the work area.

FilmStrip Items

Starting at the top, the FilmStrip shows the numbered sequence of objects in the design. When all objects are visible, the first object at the top of the list is a Color, or a Group starting with a Color, then any other objects that make up the design.

The last object in the design is at the bottom of the list, together with the Layout Order and display functions. The currently selected object is also highlighted in the FilmStrip, and objects can be selected directly in the FilmStrip.

When objects are hidden, using the color worksheet, object filters, slider bars or FilmStrip options, they are also hidden in the FilmStrip.

Each item in the FilmStrip shows four pieces of information: the number, color, object and object type.

For Pattern Fill, the fill number is also shown.

Thread Color Bar

The color bar shows the color of each object, together with an icon representing any thread effect, even when the Color Changes are hidden.

A fill area with a differently colored border will show two colors. A multicolor gradient fill or satin column will show a hatched pattern. To view these colors in the worksheet, ensure that Design Property Colors 📇 *below the color worksheet in the Design Panel on the right of the Design window is selected.*

Object

Each object is represented graphically. Markers are shown for Colors and Stops. A Color Change also shows a thread sample. Alignment stitches show the type of stitch. All other object types show the shape of the objects as black outlines.

Object Type

The name of the object type is shown.

Scroll Bar

Use the scroll bar to move rapidly up and down the FilmStrip.

Showing Groups in the FilmStrip

Groups are shown in the FilmStrip with an orange header. The Group header is a solid orange block when selected, and an orange outline when not selected. The objects within the group have a pale gray background in the FilmStrip, as opposed to the white background for objects that are not part of a group. When the header for a group is selected, all other items in the group are also selected, and are highlighted.

Use Reveal Groups 🔳 *to view the objects within groups in the Filmstrip.*
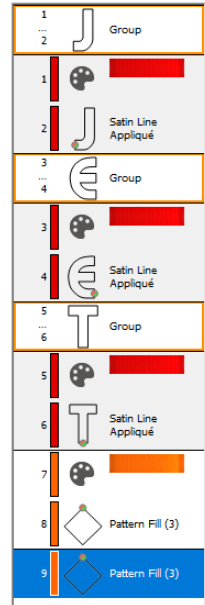
Select Objects in the FilmStrip

Until an object is deliberately selected, the last visible object is selected automatically in the work area. To select the desired object, click it in the FilmStrip. It is also selected on the work area. If necessary, use the scroll bar on the side of the FilmStrip so that you can see the desired object in the FilmStrip. Also, when you click an object on the work area, the object is highlighted in the FilmStrip.

If you have zoomed in, the selected object may not be shown on the visible part of the design. To see the object, either Zoom To Fit 🔲 *or use the scroll bars on the edges of the work area.*

Only visible objects may be selected. If the view is changed so that the selected object is no longer visible, the last visible object is selected automatically.

To select a sequence of objects, click the first object and hold the Shift key. Then select the last object in the sequence.

To make a custom selection of objects, click the first object, then hold the Ctrl key and click each of the other desired objects in turn. You can also add objects to a sequence in this way.

Change the Sequence of Objects

Single objects or a selection of objects may be moved up and down the FilmStrip with click and drag. This changes the order of the objects, and hence changes the order in which the stitches are created for the final embroidery.

To move an object, click and drag the desired object up or down the FilmStrip. A bar moves up and down the list to show the new list position. Release to drop the object at the desired point. Movement stitches are automatically inserted or removed as needed.

To move a selection of objects up or down the FilmStrip, hold the Ctrl key and click one of your selected objects. A bar will show where the objects can be inserted in the FilmStrip. Move the bar up or down the FilmStrip to the desired insertion point. To insert the objects, release the mouse button.

If objects are dragged or inserted between two items in a group they will become part of that group, except if they are inserted immediately after the group header. To insert at the beginning of the group, drag into the middle, then move up.

If desired, use the color worksheet and Hide Object Types buttons to hide other objects. This can make it quicker to move the desired object.

Hidden objects will not be moved.

To move to a part of the list that is not visible, move the pointer above the top or below the bottom of the list and the list will scroll automatically. To scroll faster, move the pointer further above or below the list. Move the pointer back into the list to stop scrolling.

Moving the pointer onto the scroll bar has no effect when dragging an object up or down the FilmStrip.
Moving an object up and down the FilmStrip does not change the position of the object on the work area. However, it may change the appearance of the design according to whether or not it changes the overlap with adjacent objects.

The first visible object may not be moved in the FilmStrip. Also, objects may not be moved above the first visible object in the FilmStrip. This ensures that, when it is visible, the initial color change in the design cannot be moved and nothing can be moved before it.

Layout Order

The Layout Order buttons are used to move objects within the FilmStrip.

You can also select multiple objects in the work area with Select Last Visible. See "Select Last Visible" on page 349.

Move Forwards
Move Forwards ▼ brings the object one step down the FilmStrip.

Shortcuts
- FilmStrip: ▼
- Keys: Ctrl + [; Right-click FilmStrip, L, F

Move Backwards
Move Backwards ▲ brings the object one step up the FilmStrip.

- FilmStrip: ▲
- Keys: Ctrl +]; Right-click FilmStrip, L, B

Move to Front

Move to Front ▼ places the object at the bottom of the FilmStrip or Group.

Shortcuts

- FilmStrip: ▼
- Keys: Ctrl + Shift + [; Right-click FilmStrip, L, N

Move to Back

Move to Back ▲ places the object at the top of the FilmStrip or Group.

Shortcuts

- FilmStrip: ▲
- Keys: Ctrl +Shift +]; Right-click FilmStrip, L, C

FilmStrip Options

Right-click on an individual item in the FilmStrip to see a menu of options relating to the currently selected object.

Alternatively, use the Edit tab.

Display Only Selected

Use Display Only Selected ☰ to show only the currently selected object or group of objects. (It will show all objects between any that are selected.) Use this if you wish to isolate a single object. For example, once the object is isolated, you can easily select it with Select All Visible ⊡ to move, resize, flip and rotate the object.

Display Only From Start

Use Display Only from Start ☰ to show only the currently visible objects from the start to the selected object. That is, hide all objects after the selected object.

Display Only To End

Use Only To End ☰ to show only the currently visible objects from the selected object to the end of the design. That is, hide all objects before the selected object.

Display All Objects

Display all objects and commands in the design.

Use Reveal Groups ⬚ to switch between viewing the objects within Groups in the FilmStrip, and seeing only the Group heading rows in the FilmStrip. *See "Reveal Groups" on page 338.*

Cut

Cut the selected object(s) and place on the clipboard.

Copy

Copy the selected object(s) to the clipboard.

Paste

Paste the object(s) on the clipboard back into the design.

Duplicate

Make a copy of the selected object(s) which is automatically pasted into the work area.

Delete

Delete the selected object(s) from the design.

Insert Color Change

Insert a Color Change after the currently selected object. The Color Selection dialog box appears so you can choose the new color.

mySewnet™ Digitizing remembers the last thread color added to the design. This thread color will be initially selected in the Color Selection dialog box.

Insert Stop

Insert a Stop command after the currently selected object.

Group

Group the selected objects together.

Ungroup

Split the currently selected group into the objects which make it up.

Select Similar from Visible

Select all visible objects with similar properties.

Select Similar from Group

Select all objects with similar properties that are in the same Group.

Properties

Show the properties dialog box for the selected object. This is the same as using right-click on the work area.

Global Properties

Show the properties dialog box for the selected object. When the settings in the dialog box are confirmed with the OK button, all visible objects of the same type will also have their properties changed to match the settings.

Layout Order

Use Move Forwards and Move Backwards to move an object one step up or down the FilmStrip, and use Move to Front and Move To Back to move an object to the bottom or top of the FilmStrip or Group.

FilmStrip Options for Multiple Selected Objects

Select several objects of the same type in the Filmstrip and right-click on one of them to see a menu of options relating to multiple selected objects. The options displayed are: Display Only Selected, Display Only From Start, Display Only To End, Display All Objects, Cut, Copy, Paste, Duplicate, Delete, Group, Ungroup, Properties and Layout Order.

Display Functions

Use the Display functions to display the objects selected in the FilmStrip. You can then further refine your selection.

Use Reveal Groups *to switch between viewing the objects within Groups in the FilmStrip, and seeing only the Group heading rows in the FilmStrip. See "Reveal Groups" on page 338.*

Properties

Show the properties dialog box for the selected object type. From here you can change all objects of the currently selected type in your selection. To select an object type, click the FilmStrip and check your selection in the Status bar.

All objects of the selected type will be modified, including any previously customized.

Layout Order

Use Move Forwards and Move Backwards to move the selected objects one step up or down the FilmStrip, and use Move to Front and Move To Back to move the selected objects to the bottom or top of the FilmStrip or Group.

Get Length

Use Get Length to measure the distance between any two points on the work area. Click the Get Length icon and the mouse pointer changes to the Measure pointer . Then click and drag a line across the design. The length of the line is displayed.

For example, use this to obtain the width of a picture or design, or the distance between two sections.

The length is shown in millimeters or inches, according to the setting for Show Measurements in mySewnet™ Configure. The alternative units are shown in parentheses.

Shortcuts

- View Tab:
- Keys: Alt, V, L

Measure a Distance with Get Length

1   In the View tab, click the Get Length ![icon] icon. The pointer changes to the measure pointer ![pointer] .

2   Click and drag across the part of the design you want to measure. A line will show the length you are measuring, and a tooltip displays the distance.
If desired, make a note of the number.

3   Repeat the click and drag to measure any other distances, as required.

4   Right-click to deselect the function.

Design Player

Use Design Player ▶ to play through the stitches in the design as if they were being stitched from an exported embroidery. All parts of the embroidery that are within the hoop area are shown, whether or not they are selected.

The current Optimize for Sewing settings from mySewnet™ Configure are used.

Control play with the slider

Start or pause play

Design Information

Jump to first stitch

Rewind

Jump to last stitch

Play at double the current speed

Share the animation online
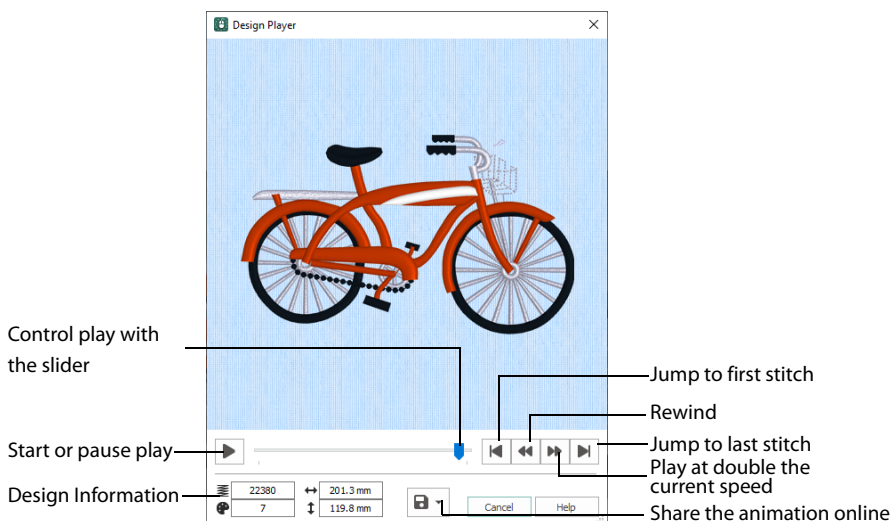
The Design Player will not open if part of the design is outside the hoop.

Share

Use Share ▣ to save a still picture or video of your design. See "Share Picture" on page 158 and "Share Video" on page 159.

Shortcuts

- Quick Access Toolbar or Home Tab: ▶
- Keys: Ctrl + J; Alt, 0; Alt, H, J

Using the Design Player

1. Click File, New ▣ , or File, New Window ▢ and the Choose Design Type page of the ExpressDesign Wizard will appear.
2. Select the Load Existing Design option, then click Next and the Open Existing Design page will appear.
3. Click Load a Design ▣ , and in the Open dialog box browse to the folder Documents\mySewnet\Samples\Digitizing\Edo, select the design 'Bicycle.edo', and click Open.
4. Click Finish to load the design onto the work area.
5. Click Design Player ▶ .
   The Design Player dialog opens.
6. Use the Play button ▶ at the bottom left to start playing through the stitches in the design.
7. Use the controls to play forwards or backwards through the embroidery at different speeds, jump to the start or end of the stitches, and stop at any time.
   Press Ctrl and use the mouse wheel to zoom in and out.

Life View

Use Life View to show how an embroidery exported from the project will look. Use Life View at any time when you want to see the design with no objects selected in 3D with real-world perspective, and when you want to see the effects of glow in the dark and solar reactive threads. Zoom in to see detail, and move and rotate the embroidery in a three-dimensional view.

Change the 3D viewing angle
Move around the window
Zoom in and out
Light and dark effects
Reset
Animate the preview
Share your animation online
Design Information
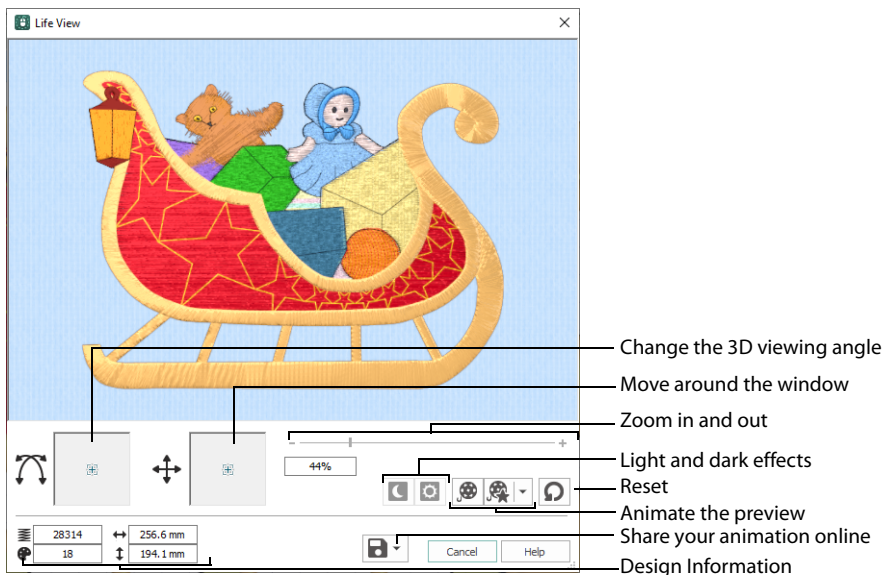
Life View will not open if part of the embroidery is outside the hoop.

Shortcuts

- Quick Access Toolbar or Home Tab:
- Keys: Ctrl + L; Alt 9; Alt, H, L

Position

Use the position slider to move to another part of the Life View window.

Click and drag the cross marker in the center of the box to view the desired part of the embroidery, using the zoom slider to control the magnification.

Rotation

Use the rotation slider to view the stitching in the embroidery in 3D.

Click and drag the cross marker in the center of the box to change the angle at which the embroidery is viewed, and allow you to visualize the project in varying real-world views.

Alternatively, click and drag directly in the embroidery preview area to change the angle of view. Use the zoom and position sliders to select the part of the embroidery to view.

Zoom

Use the zoom slider to change the magnification of the embroidery.

Drag the slider bar to the right to magnify the view of the embroidery, and to the left to shrink the view of the embroidery. The box below the zoom bar displays the current magnification.

Click the marker in the center of the zoom bar (100%) to view the embroidery at a magnification as close as possible to the Real Size setting you chose in mySewnet™ Configure.

When zoomed in, use the position slider to move around the embroidery.

Design Information

Life View shows the dimensions (Width ↔ and Height ↕), the number of stitches ≣ and the number of colors ✿ in the embroidery.

Glow in the Dark

Use Glow in the Dark ◖ to view the effect of using glow in the dark threads. The preview will darken to simulate the lights dimming, and the glow in the dark threads will be shown in their luminescent colors.

Glow in the Dark ◖ is only available if glow in the dark thread colors are used in the design.

Solar Reactive

Use Solar Reactive ◉ to view the effect of using photochromic threads. The preview simulates the sun shining on the design, and the photochromic threads change shade to show the colors they become in sunlight.

Photochromic threads change color in sunlight.

Solar Reactive ◉ is only available if photochromic thread colors are used in the design.

Play Demo

Use Play Demo ⚙ to animate the preview and show the embroidery at different angles automatically. Click to start and stop the animation.

Play My Demo

Use Play My Demo ![icon] to animate the preview using your own demo. Use the menu options to add the current position as a point in the demo, or reset to create a new demo.
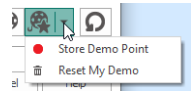
The My Demo animation will be used for Life View in all modules. It is stored in the AnimationPath.txt file in the folder:

\User\AppData\Local\mySewnet\Embroidery1\LifeView

Copy this file to another location as a backup before creating additional My Demo animation paths for Life View.

Reset

Use Reset ![icon] to set Rotation, Position and Zoom back to the default settings.

Share

Use Share ![icon] to save a still picture or video of your design. See "Share Picture" on page 158 and "Share Video" on page 159.

Share Picture

Save a picture of your design. Select a size for the picture, then save the picture to your computer.
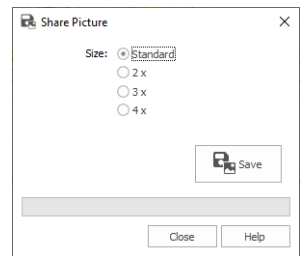
Size

Select a size for your picture. Choose from Standard, 2x, 3x, and 4x. Standard size is the size of the picture in Design Player or Life View.

Save

Click Save ![icon] to save the picture to your computer. The Save As dialog appears for you to save the picture, with the default file name being the same as the design. Change the name as desired.
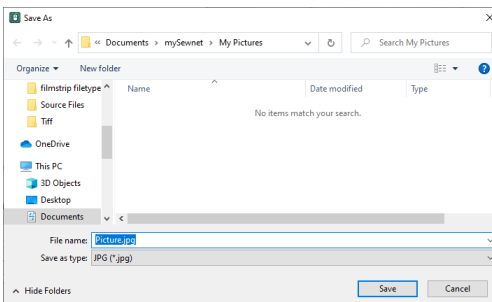
The following file formats may be saved: JPEG Low Quality (.jpg), JPEG High Quality (.jpg), Tagged Image File Format uncompressed (.tif) and Portable Network Graphics (.png).

Share Video

Save a video of your design.

Name the video and select its size, quality and speed. Then save it to your computer. A progress bar is displayed while the video is created.

The higher the image quality, the slower the speed of upload and download.

Video Title and Created By
The video title and the name of the creator are used on the opening frames of the video. Enter the name of the video, and the name of the creator.

Size
The size of the moving image in pixels. The higher numbers create a higher quality video. Choose from 1080p (HD), 720p (HD), 480p and 360p. The initial setting is 480p.

Quality
The bit rate, or speed of data transfer. Choose between Low, Medium and High. The initial setting is Medium.

Speed
Set the speed of the Design Player for the video. Choose from Standard, 2x, 4x, 8x, 16x, 32x, 64x, and 128x. The initial speed is 16x.

This option is only available for videos created from Design Player.

Video Information
The Total Duration of the video in minutes and seconds, and the estimated file size in MB are displayed. The duration and size vary according to the Size, Quality and Speed of the video.

File Name

Select a folder and name for the video file. Click Select to browse to a different folder on your computer.

Start and Cancel

Click Start to create your video, using the settings that you chose above. A progress bar shows during the creation of the video, with an estimate of the creation time. Click Cancel to stop the video creation.

All other functions in the dialog box are unavailable (grayed out) during video creation.

Zoom Commands

A number of functions are available to make it easier to navigate around designs. These include the Zoom functions and the Overview Window. By default, each design is shown at a size so that the hoop fills the window, the same as if you click Zoom To Fit ⊞ after zooming in or out.

Click and drag to zoom in on an area   Click to zoom out instantly
                                                                         Click to zoom in instantly
Zoom to Fit   75%   100% zoom
Select or input percentage zoom   Drag to zoom in and out
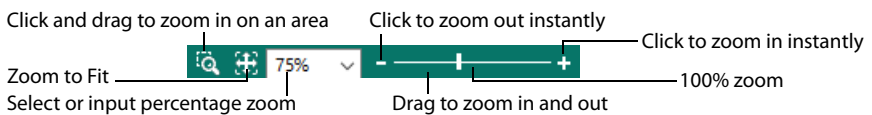
Shortcuts

Zoom Out	Keys: Ctrl + -
Zoom To Rectangle	Keys: Ctrl + 0
Zoom In	Keys: Ctrl + =
Zoom To Fit	Keys: Ctrl + 9

You can also navigate around a design by selecting the colors to see and changing the range of stitches that are displayed.

Zoom To Rectangle

Use Zoom To Rectangle 🔍 to enlarge the view of an area of the design.

Click the Zoom To Rectangle icon 🔍 to the right of the status bar, and the mouse pointer changes to the zoom in pointer 🔍. Then either click a point on the design you want to zoom in towards, or click and drag a rectangle around the area you want to enlarge and release the mouse button to zoom.

Zoom To Rectangle is automatically deselected after you have used it.

Shortcuts

■ Status Bar: 🔍
■ Keys: Ctrl + 0

If you have a wheel mouse, hold the Ctrl key and move the wheel to zoom.

Pan Mode

Use the Pan feature to move around the screen easily. The Pan feature works when you are Zoomed In on part of the screen, making the scroll bars visible at the right and bottom of the work area.

Hold the Space key down until the pan cursor appears, then click and drag.

The pan occurs in real time, that is you see the work area move as you drag across the screen.

Alternatively, use the Overview Window to move around the screen when Zoomed In.

Pan Around the Work Area

1   Click Zoom To Rectangle and the arrow pointer changes to the zoom in pointer .
2   Click and drag to draw a box, then release to zoom in. Scroll bars appear to allow you to move around the screen at this higher zoom level.
3   Hold the Space key down, then start to click and drag. The pan cursor appears.
4   Click and drag until the pointer is in the desired part of the screen. (If you have a wheel mouse, you can click the wheel to pan around the screen.)
5   Lift the pen or release the mouse button.

Zoom To Fit

Use Zoom To Fit to view the whole work area. Click the Zoom To Fit icon and the view will zoom in or out to show the work area in the window.

Shortcuts

- Status Bar:
- Keys: Ctrl + 9

Zoom by Percentage

Use the drop-down list in the Status Bar to set percentage levels to zoom in from 10% up to 800%. Alternatively, enter a number in the percentage text box.

Select 100% to display the design at a magnification as close as possible to the Real Size setting you chose in mySewnet™ Configure.

Zoom Bar

Use the Zoom Bar to zoom in or out from the center of the picture or design.

The Zoom Bar is on the right side of the Status Bar.

Use the slider to zoom in or out of the picture or design, or click on the Zoom Out or Zoom In icons.

Creating & Managing Designs   8

A new design can be started with File, New ⬛ , or File, New Window ⬛ . This will start the ExpressDesign Wizard. Use the ExpressDesign Wizard to create a new design automatically, load a picture for a new design, load an existing design or start a new design with no picture.

In the Design window, you can use the File menu to Open ⬛ a design or Open Recent, or Load a Design with Drag and Drop.

Use the Insert functions to insert new ⬛ or existing designs ⬛ , embroideries ⬛ , SuperDesigns ⬛ or text **A** into an existing design.

To open an embroidery as a new design, use File, New ⬛ , or File, New Window ⬛ , to start a design with no picture, and then use Insert Embroidery ⬛ to convert an embroidery to a design.

When starting from a blank design, you may choose a hoop, and start creating your design with the Freehand, Point, Shape, Command and Column features. However, it is more common to follow a picture when creating a design. Open an existing drawing or picture in the ExpressDesign Wizard, or use Edit Background ⬛ to edit and load a background picture with mySewnet™ Draw & Paint.

After creating or editing your picture as desired, it is recommended to save it. Then either send the picture to the ExpressDesign Wizard, or start creating your design with QuickStitch™, Freehand and Point Create features.

Save finished designs with Save ⬛ or Save As ⬛ , then export the final embroidery with Export ⬛ .

Open Designs

Open

Use Open 📂 to load an existing design outline file (extension .edo). mySewnet™ Digitizing displays the Open dialog box so you can choose a design to open.

- Browse to a different folder
- Search for a design
- Change the view or icon size
- Click on a design to select it
- Hover to view the selected design's details
- Previewed design
- Click Open to load the selected design
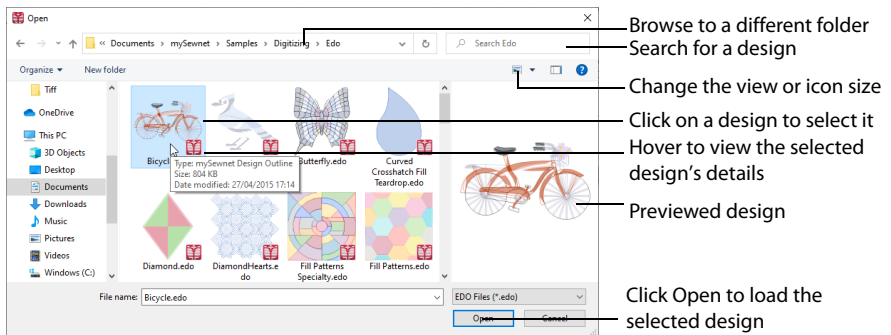
Open Recent with File, Recent or Load a Design with Drag and Drop from Windows® Explorer.
The following options allow you to specify which file to open:

File Name
Type or select the filename you want to open. This box lists files with the .edo extension.

Files of Type
This is set to EDO Files (*.edo) and may not be changed, so that only design outline files can be opened.

Look In
Select the drive or folder containing the file that you want to open.

More Options
Switch from list ⊞ or details ⊟ view to icons with thumbnail images of the design outline files. For example, Extra Large icons 🖼 .

Preview Pane
Preview the design outline file before opening 🔲 .

Shortcuts
- File Menu: 📂
- Keys: Ctrl + O

Insert

Use Insert 📑 to insert existing outline designs (.edo or .can files) into the current design. The Open dialog is displayed so that you can choose a design to insert.

The design is inserted after the selected object or the last visible object in the design on the work area. The inserted design is automatically selected so that it can be moved,

resized, mirrored, rotated, copied or cut. Designs are inserted at the size they were created, or automatically made small enough to fit the current hoop.

Use Insert to load a .can design outline file (from 5D™ or 4D™ Design Creator). Thumbnail image previews are not available for .can files. If the .can file contains a picture, the picture will not be loaded.

Browse to a different folder
Search for a design
Change the view or icon size
Click on a design to preview it
Previewed design

Hover to view the selected design's details   Click Open to load the selected design
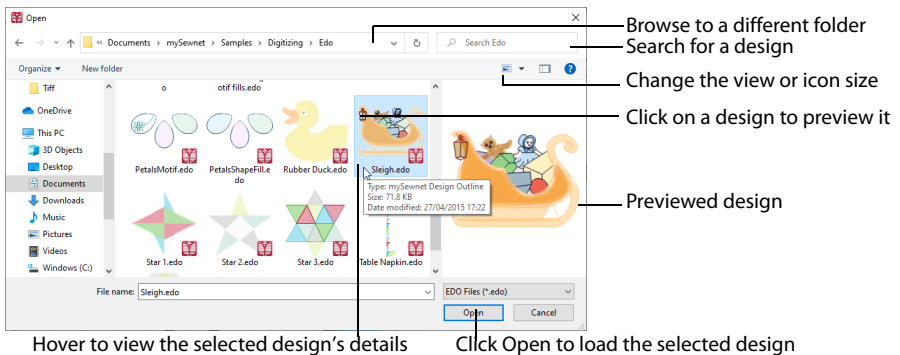
Shortcuts

■ Quick Access Toolbar; File Menu; Home Tab, Insert:
■ Keys: Ctrl + I; Alt, 1; Alt, H, IN

Load a Design

1 In the File menu, click New .
2 In the Quick Access toolbar, click Insert .
Alternatively, click Insert in the Home tab.
3 In the Open dialog box, browse to the folder Documents\mySewnet\Samples\Digitizing \Edo.
If desired, click Change Your View to view icons of the designs.
4 Scroll down to show the thumbnail of the sleigh.
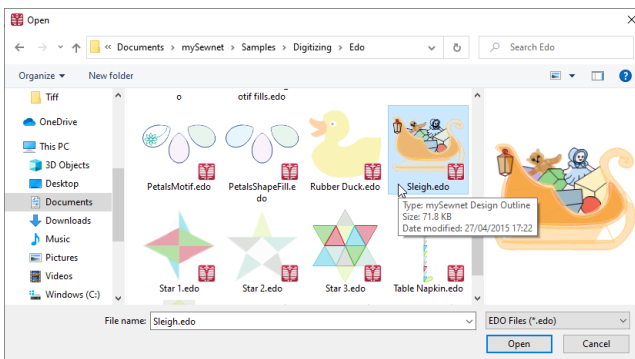
5 Click the picture of the sleigh and the design will be selected.
6 Click Open to load the design onto the screen.
You can use Insert to transfer design elements between design files. Simply delete all the objects from a design except the desired design element (for instance, in a floral design delete everything except one flower that you want to use somewhere else). Save the isolated design element as a new outline design file (.edo).

Open the design where you want to insert the isolated design element, then browse and insert it with Insert. If you do this several times then you will gradually build up your own library of design elements.

Load a Design with Drag and Drop

To drag and drop a design outline (.edo) file onto the screen, use Windows® Explorer.

Drag a Design to the Work Area

1   In Windows®, open an Explorer window. If required, resize the Explorer window so you can see both Explorer and mySewnet™ Digitizing.
    In Windows® 10 & 11 click File Explorer on the Status Bar.
2   Browse through the drives and folders of your computer to find the Documents\mySewnet\Samples\Digitizing\Edo folder.
3   Click on the desired design name or icon to highlight it.
4   Use the mouse to drag and drop the design onto the mySewnet™ Digitizing screen. The design will be displayed on the screen.
5   Close Explorer.

Recent

Open previously used design outline (.edo) files via the file names in the Recent section of the File menu. Select the name of the desired design file.

Recently used designs may only be chosen from the File menu in the Design window. There is no recent files list for pictures.

Shortcut
File Menu: Recent

Copy Embroidery

Use Copy Embroidery 🗐 to make a copy of the design as an embroidery and place it on the clipboard, where it can be pasted into another mySewnet™ Embroidery Software module. The whole design is copied as an embroidery, regardless of whether only part or all of it is selected.

Use Copy to copy the selected objects. See "Copy" on page 359.
Copying to the clipboard replaces the contents previously stored there.

Shortcuts
- Home Tab, Copy: 🗐
- Keys: Ctrl + Shift + C; Alt, H, CO, CE

Save Designs

Save

Use Save ![save icon] to save the design file under its current name and folder. When you save a design for the first time, mySewnet™ Digitizing displays the Save As dialog box so you can name the design file. To change the name and folder of an existing design file, use Save As.

Shortcuts

- Quick Access Toolbar; File Menu: ![save icon]
- Keys: Ctrl + S; Alt, 2

Save As

Use Save As ![save as icon] to save and name the design file. mySewnet™ Digitizing displays the Save As dialog box so you can name your design. To save a design with its existing file name and folder, use the Save command.

Shortcuts

- Quick Access Toolbar; File Menu: ![save as icon]
- Keys: Ctrl + Shift + S; Alt, 3

Export

Use Export to save the design outline file in the current window as a flattened .vp4 file, or in an alternative embroidery format. The embroidery must fit in the currently selected hoop. Use the Design Player to see how the embroidery will be exported according to the current Optimize for Sewing options.
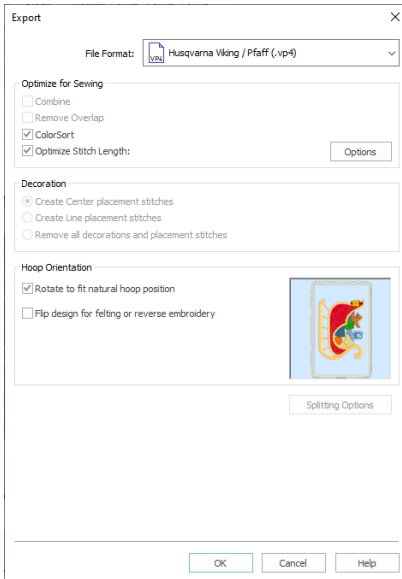
The preferred file format for exporting embroideries is Husqvarna Viking / Pfaff .vp4, as this will preserve background and appliqué information, thread color information and notes.

You can also export embroideries as Brother/Baby Lock/Bernina PEC (.pec), Brother/Baby Lock/Bernina PES (.pes), Compucon/Singer PSW (.xxx), Husqvarna (.hus ,.shv), Husqvarna Viking /Pfaff (vp4, .vp3 and .vip), Janome (.jef and .sew), Melco Expanded (.exp), Pfaff (.pcs), Tajima (.dst) or Toyota (.10o).

The initial name will be the current file name with "Exported" added. The text "Exported" may be changed in mySewnet™ Configure.

Shortcuts

- Quick Access Toolbar; File Menu:
- Keys: Ctrl + E; Alt, 4

Optimize for Sewing Options

All of these options are initially selected when saving as a .vp4 file, or in any other format.

You can customize the initial Optimize for Sewing Options in mySewnet™ Configure.
Combine: Merge the embroideries into a single embroidery during Export.

Combine is not enabled if there is only one design, and for embroidery formats that are automatically combined.

Remove Overlap: Prevent areas of stitches building up where embroideries overlap.

Remove Overlap is not available when Combine is not enabled.
Only deselect this option if, for example, your embroideries are low density and you wish to have a blend effect where they overlap.

ColorSort: Reduce the number of thread colors during Export.

Optimize Stitch Length: Automatically remove small and insignificant stitches. See "Stitch Length Optimizer Options" on page 171.

Cutwork Needle lines in the Inspira Cutwork Needle "thread range" and Felting Needle colors in the Inspira Felting Needle "thread range" are unaffected by Optimize Stitch Length.

Decoration

Create Center or Line placement stitches for Decorations added in mySewnet™ Embroidery, or remove all decorations and their associated placement stitches.

Center or Line placement stitches are created automatically for decorations according to the options set in mySewnet™ Configure, which may be altered when you export the embroidery. Alternatively, create templates for cutters.

Center placement stitches are recommended when most decorations are individual and symmetrical. Line placement stitches are recommended when most decorations are individual and asymmetrical (such as bugle beads) or lines of closely spaced beads or sequins.

Create Center placement stitches: Create a small cross shape in stitches to show where the decoration is to be placed.

Create Line placement stitches: Create a single stitch that runs along the length of the decoration.

Remove all decorations and placement stitches: Remove all decorations and placement stitches from the exported version. This may be desired to create an embroidery with a complementary crystal transfer template (made using the Export Decoration Template dialog box in mySewnet™ Embroidery).

Hoop Orientation

Set the hoop orientation.

Rotate to fit natural hoop position: Rotate the embroidery if needed to fit with the default hoop orientation for the machine. This option is only available if the hoop on the main screen is in the rotated orientation. It is useful if you prefer to create a "landscape" shaped project in the rotated orientation.

Flip design for felting or reverse embroidery: Flip the embroidery for being stitched in reverse. If an embroidery contains a Felting Needle color effect this option is selected initially. See "Felting Needle" on page 140.

Splitting options

Click the button to open the splitting options dialog box. See "Splitting for Multipart Hoops" on page 169.

Splitting for Multipart Hoops is available if .vp4, .vp3, .pes or .jef is chosen.

Additional Sections

Additional dialog sections are available, depending on the chosen file format.

- If .pes is chosen, you can select your machine type, file version, hoop size and rotation.
- If .jef is chosen, you can select your machine type, hoop size and rotation.

OK

View the Save, or Saving As dialog, depending on the selected file format.

Export an Embroidery

1 Create an embroidery design.
2 Save the design. See "Save As" on page 166.
3 Click Export . The Export dialog box appears.
4 Select an embroidery format from the drop-down list.
5 Select your optimization options.
6 If you are using a multipart hoop, set Intelligent or Straight Line split.
7 Click OK.
8 The Save As dialog will appear. Save the embroidery as desired.
When exporting an embroidery, the message 'Design is too large or will not fit in hoop.' may appear. This means that some part of your embroidery is not entirely within the hoop. Move the design so that it fits inside the hoop. If desired, use the arrow keys to nudge the embroidery in small steps.

Splitting for Multipart Hoops

This dialog is available if .vp4, .vp3, .pes or .jef is selected as the file format.
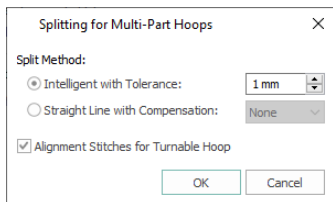
Embroideries for Multipart hoops are split automatically, according to your Export settings. Use an Intelligent or Straight Line Split.

Note: There is no need to ensure embroideries are in one stitch area of the hoop; just place your embroideries in the most pleasing arrangement.

Split Method

You can use one of two split methods:

- **Intelligent Split** automatically calculates a split line that is routed through gaps or across movement stitches, cuts the minimum number of stitches, and minimizes cuts through solid sections of embroidery. Where possible, use Intelligent Split.
- **Straight Line Split** cuts the embroidery straight across the center line of the overlap zone.

Intelligent with Tolerance

Intelligent Split calculates a split line that cuts the minimum number of stitches, and minimizes cuts through solid sections of embroidery. For example, a large embroidery is split at a narrow section, and an embroidery that fits in one stitch area of the hoop is left in one piece even if it is part of a larger design.

Tolerance ensures that the Intelligent Split line stays a short distance from the edges of the overlap. This allows for play in the hoop when going from one hoop area to another, such as when aligning a hoop that has been turned to stitch out the other side of an embroidery.

You can set Tolerance from 0 to 3mm, in steps of 1mm. The initial setting is 1mm.

To use Intelligent Split with Tolerance, select the "Intelligent with Tolerance" checkbox, then enter a number in the Tolerance number box, or use the arrows to increase or decrease the Tolerance.

Straight with Compensation

Straight Line Split cuts straight across the center of the overlap zone. Straight Line Split will only split an individual embroidery if, before it is combined with everything else, it does not fit entirely into one stitch area of the hoop.

Lettering is split straight down the middle, as with any other type of embroidery. This may cut through characters rather than gaps and spaces. In such cases, it is recommended to use Intelligent Split instead.

Compensation adds overlapping stitches along the edges where the embroidery is split. This compensates for pull on the fabric.

None	Use None if you can split an embroidery without cutting through any of the design elements. Compensation is initially set to None.
Low	Use Low when cutting through a lightly stitched embroidery or when the split lines go through only a few stitch areas.
High	Use High when the embroidery is dense, when the split lines make long splits through stitch areas, or when stitching onto materials such as knitted or stretchy fabric.

Alignment Stitch for Turnable Hoops

Select this option to add an alignment cross at the end of each embroidery section when using the HUSQVARNA VIKING® Designer Majestic™, PFAFF® creative Grand Dream™, Universal Multipart hoop, or Brother Jumbo Frame. A hoop movement to the alignment cross is added at the beginning of the next section. The next embroidery section can then be correctly aligned, or alignment can be confirmed.

Stitch Length Optimizer Options

Use the Stitch Length Optimizer Options dialog box to automatically remove small and insignificant stitches. You can adjust the stitch removal sensitivity, or the minimum significant stitch length.
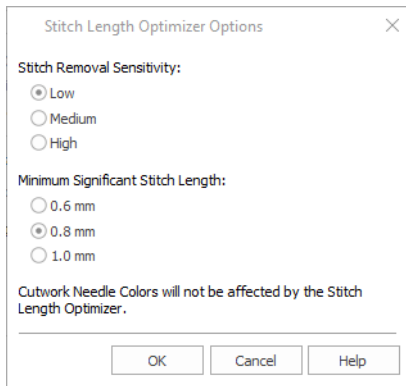
Stitch Length Sensitivity

Adjust the sensitivity of the optimization. Low is set as the default.

■ Choose from Low, Medium or High.

Minimum Significant Stitch Length

Select the shortest stitch length that you consider to be significant. Stitches below this length are removed during the optimization process. The default stitch length is 0.8 mm.

Cutwork Needle lines are unaffected by the Minimum Significant Stitch Length.

■ Choose from 0.6 mm, 0.8 mm or 1.0 mm.

Export Appliqué Pieces

Use Export Appliqué Pieces ⬚➔ to save or print appliqué outlines ready for cutting.

Export an SVG, DXF or FCM file for use in a fabric cutter

Use 2 or 4 cutwork needles

Add secure points for fabric stability

Export a .vp3 or .vp4 stitch file

Print as an outline template for cutting out

Print onto printable fabric or an iron-on transfer

Save as a PNGfile for use with a graphics package
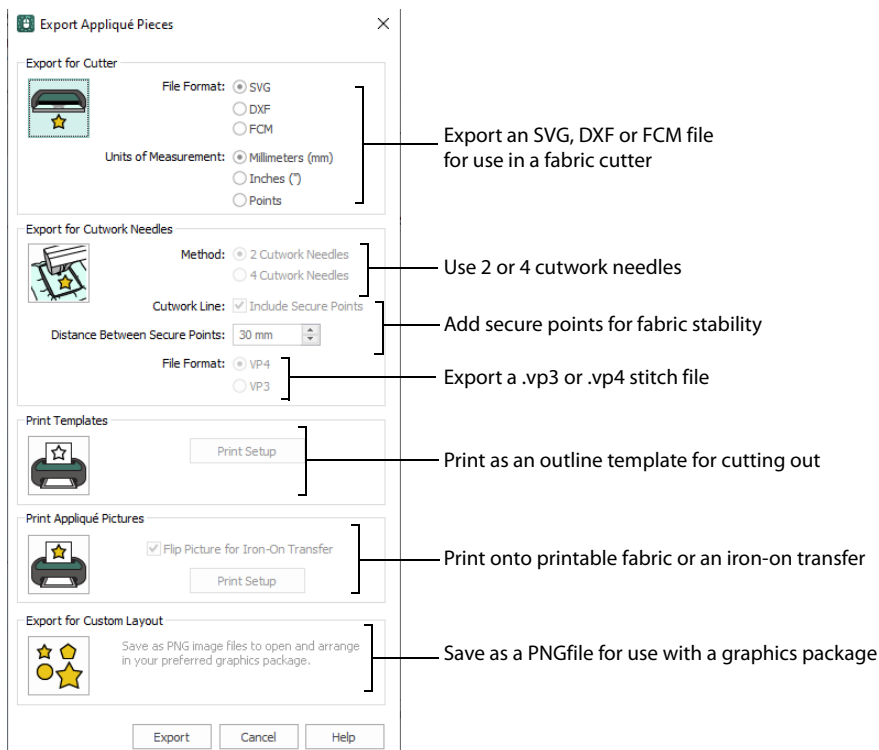
There are five appliqué piece export methods:

- **Export for Cutter:** Save as SVG, DXF or FCM files for use in fabric cutters
- **Export for Cutwork Needles:** Save as VP4 or VP3 stitch files that can be used with INSPIRA™ Cutwork Needles
- **Print Templates:** Print as an outline template to stick or pin to fabric and then cut out
- **Print Appliqué Pictures:** Print directly onto printable fabric or an iron-on transfer; this also prints the image of the appliqué piece
- **Export for Custom Layout:** Save as PNG files with the fabric image placed as the fill for each shape. This is designed for use with fully customized layouts.

Export for Cutter

Export the appliqué piece as an SVG, DXF or FCM image file for use in a fabric cutter.

Set the units of measurement (millimeters or inches), and select a file type. Click Export to save the file.

The maximum size for the Brother ScanNCut FCM format is 12" x 12" (305mm x 305mm).

Recommended file formats for cutters:

Cutter	Software	Export Format
Cricut Explore®	Cricut Design Space 3.1512	SVG (points)
KNK Zing Air®	Make the Cut! 4.6.1 (Zing Plugin 2.1.0)	SVG (points)
Silhouette Cameo®	Silhouette Studio 3.6.57 ss (Use "As Is" import settings)	DXF (millimeters)
Brother ScanNCut® (2)	Direct to USB stick or machine	FCM
Sizzix Eclips2	eCal2 2.203	SVG (points)

Export for Cutwork Needles

Export the appliqué piece for cutting with INSPIRA™ Cutwork Needles. Select 2 or 4 needles, choose whether to use secure points for fabric stability and their length, and use a .vp3 or .vp4 stitch file.

Print Templates

Print the appliqué piece as an outline template to stick or pin to fabric and then cut out.

Select a printer and paper size in the Print Setup dialog box. See "Print Setup" on page 376.

Print Appliqué Pictures

Print directly onto printable fabric or an iron-on transfer; this also prints the image of the appliqué piece.

Flip the picture for an iron-on transfer, and select a printer and paper size in the Print Setup dialog box. See "Print Setup" on page 376.

Export for Custom Layout

Save as PNG files with the fabric image placed as the fill for each appliqué piece shape. This is designed for use with fully customized layouts, for example if you wish to arrange or adjust the appliqué shapes in a graphics package.

Shortcuts

- File Menu:
- Keys: Ctrl + Shift + E

Sending Embroideries

Send designs to your mySewnet™ enabled embroidery machine via mySewnet™ from within the mySewnet™ Embroidery Software, or directly from your mySewnet™ account.

Use mySewnet™ Connect to change your mySewnet™ settings, and to send embroideries directly to some HUSQVARNA VIKING® or PFAFF® machines using Direct USB Connection.

Send

Use the Send dialog to send the selected embroidery to the mySewnet™ Cloud, or to your machine.

Send the design to the mySewnet™ Cloud

Send directly to a mySewnet™ device

Select the machine or computer for sending to

Send to a machine using a Direct USB cable

Start the mySewnet™ Connect utility

Change the design name before sending
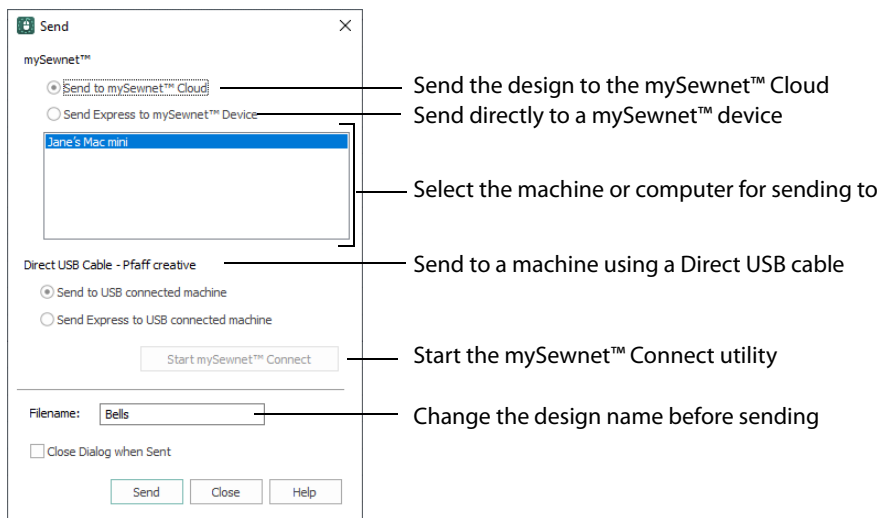
Send to mySewnet™ Cloud
Send the selected embroidery design to the mySewnet™ Cloud.

Send Express to mySewnet™ Device
Send the selected embroidery design direct to the mySewnet™ enabled machine or computer.

Select the computer or machine from the list below.

Direct USB Cable
Send or Send Express to a machine with a direct USB connection.

Filename
You can change the name of the design before sending it.

Sending via mySewnet™

Sending from a Machine to mySewnet™ Embroidery
You can send an embroidery from a mySewnet™ enabled embroidery machine to mySewnet™ Embroidery on your computer. Adjust the embroidery, then return it to your machine for stitching.

To be able to send from your machine to mySewnet™ Embroidery, and to send to your machine with Send Express to mySewnet™ Device:

■ mySewnet™ Connect must be running on the computer

- You must use a mySewnet™ enabled embroidery machine with the most recent updates installed
- The computer and embroidery machine must be signed in to the same mySewnet™ account.

An embroidery moved from a machine to mySewnet™ Embroidery will include no special features from the embroidery machine, for example changing the words for lettering. This is also true of designs sent in the other direction.

Send from an Embroidery Machine

1   Go to the embroidery machine.
2   Tap the Cloud button at the top and ensure that you are signed in to mySewnet™.
3   Select embroidery mode, and then load an embroidery.
4   In the machine screen, choose the send to software option.
5   Select the computer to send to, then send the embroidery.
The embroidery will open in a new mySewnet™ Embroidery window.
6   When you have adjusted the embroidery, save the changes to your computer.
You can name your computer in the mySewnet tab of mySewnet™ Configure.
You can then use Send Express to mySewnet™ Device to return the edited embroidery to your machine for stitching out.

When you send from your embroidery machine to mySewnet™ Embroidery, the embroidery may be sent to a window beneath the active maximized window. The mySewnet™ button in the taskbar flashes to indicate that a design has been sent.

Using Send Express to mySewnet™ Device

1   In the File menu, select Send.
2   In the Send dialog box, select your machine name from the list.
A message tells you that the design was sent.
3   On the machine, tap to accept the design from your computer.
4   Stitch out the design.
You can use Send to mySewnet™ in the Explorer Plugin to send embroideries to mySewnet™. See the mySewnet™ Configure Reference Guide and Help.

Sending to a Machine via Direct USB Connection

Use mySewnet™ Connect to send embroideries directly to your embroidery machine screen, or to the embroideries folder on your embroidery machine with Direct USB Connection.

- mySewnet™ Connect must be open to transfer files directly to and from the embroidery machine when it is connected to your computer.
- Use the file manager on your embroidery machine to browse your computer and copy embroideries to any folder on your machine.

When Direct USB Connection is established, the machine name will be shown in the Machine menu.

Using mySewnet™ Connect with Direct USB Connection

Before using Direct USB Connection, ensure that your drivers are up to date at mysewnet.com

1   First, check your Direct USB connection.
Switch off your embroidery machine.

2   Open mySewnet™ Configure ![icon], and if the mySewnet™ Connect icon cannot be seen in the system tray, click Start mySewnet™ Connect ![icon] on the Utilities tab.
The mySewnet™ Connect icon can be seen in the system tray, however it is flagged as inactive ![icon].

3   Switch on your embroidery machine, and wait for it to initialize. The mySewnet™ Connect icon is now flagged as active ![icon].
You can now send embroideries to your embroidery machine's screen or designs folder.
Communication will also be shown as established if a connection exists with mySewnet™.

4   Open mySewnet™ Embroidery, then use Insert ![icon] to load an embroidery design.

5   In the File menu click Send.

6   In the Send dialog box, select Send Express to USB connected machine, then click Send. The embroidery appears on the embroidery machine screen.
You can now stitch it on your embroidery machine.

7   In the Send dialog box, select Send to USB connected machine. Then click Send to send the embroidery to the MyFiles or Personal Files folder on your embroidery machine.
You can also send embroideries to your directly connected machine via the mySewnet™ Embroidery Software Explorer Plugin. See the mySewnet™ Configure Reference Guide and Help.

8   Right-click the mySewnet™ Connect system tray icon. A context menu appears.

9   Ensure that Start Automatically is selected, to start mySewnet™ Connect whenever your computer is started.

10 Click About mySewnet™ Connect to view the version number.
You will need this version number if you contact technical support at any time.

mySewnet™ Connect

Use the mySewnet™ Connect module in the mySewnet™ Embroidery Software to access your mySewnet™ settings in mySewnet™ Configure, and to send embroideries directly to some HUSQVARNA VIKING® or PFAFF® machines using Direct USB Connection.

To change your mySewnet™ settings, see the mySewnet™ Configure Reference Guide and Help.
Use the mySewnet™ Connect menu to check the status of your mySewnet™ or Direct USB Connection.

The System Tray Icon

When mySewnet™ Connect is running, it appears as an icon in the system tray ![icon] at the bottom right of your computer screen. The icon will show whether or not communication is established with your machine as follows:

![icon]	![icon]
Communication established	No communication

■   Click or right-click the icon to see the mySewnet™ Connect Menu.

Communication is shown as established when a connection exists with either mySewnet™ or with your embroidery machine via Direct USB Connection.

Starting mySewnet™ Connect

mySewnet™ Connect is set to start automatically when you restart your computer. If it is not open, use the following steps.

1   Open mySewnet™ Configure ![icon].

2   On the Utilities tab, click Start mySewnet™ Connect ![icon]. The mySewnet™ Connect icon ![icon] can now be seen in the system tray.

3   To close mySewnet™ Connect, click the icon in the system tray and in the mySewnet™ Connect menu click Exit.

mySewnet™ Connect Menu

Click the mySewnet™ Connect icon in the system tray to see a menu of options.
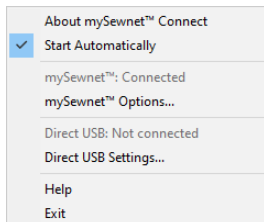
The menu tells you whether you are signed in to mySewnet™, and if Direct USB connection is active.

For mySewnet™ the current status in mySewnet™ Configure is listed, for Direct USB your machine name or Not Connected are present. If you have more than one machine, the first found is used.

- Select About mySewnet™ Connect to see the version number and copyright.
- Select Start Automatically to select or deselect the automatic start when Windows® starts.
- Select mySewnet™ Options to view the mySewnet tab in mySewnet™ Configure.
- Select Direct USB Settings to view the shared drives list.
- Select Help to display help pages about mySewnet™ Connect.
- Select Exit to close mySewnet™ Connect and remove it from the system tray.

Shared Drive Selection

Click the icon in the system tray, and select Direct USB Settings in the popup menu that appears.
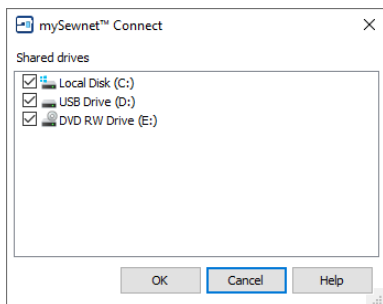
The Shared drives list shows all the drives on the computer. Drives that are selected with check marks can be browsed from your embroidery machine. All available drives are selected when mySewnet™ Connect is installed. If you add new drives after installing mySewnet™ Connect, such as a USB stick, you will need to click the drive so it is checked. Click the check boxes to uncheck drives that you do not want to browse from your embroidery machine.

The mySewnet™ Cloud Sync Tool

Use the mySewnet™ Cloud Sync Tool to manage the content of your mySewnet™ compatible embroidery machine from your PC.

The mySewnet™ Cloud Sync Tool is available from: www.mysewnet.com

Select your machine brand, Register or Sign In, and in the Home page select mySewnet™ Cloud to download and install the Sync Tool.

The System Tray Icon

When the mySewnet™ Cloud Sync Tool is running, there is an icon on the bottom right of your computer screen. The icon will show whether or not the Sync Tool is running:

Sync Tool Active   Sync Tool Inactive

- Left-click the icon to view your mySewnet™ folder and the mySewnet™ website.
- Right-click the icon to see the mySewnet™ Cloud Sync Tool menu.

For more information, click Getting Started in the mySewnet™ Cloud Sync Tool menu.

Using Commands

9

Commands are instructions such as the Color Change 　 (marker 　) that changes the thread at the start of a new color block. The Stop 　 (marker 　) tells an embroidery machine to stop without a color change. Use Alignment Stitches (marker 　) to add stitches at the beginning of an embroidery to align the embroidery, for example to a background picture.

Color Change and Pick Color

Use Color Change 　 , Add Color Change 　 , Pick Color 　 , or the Quick Colors palette to select a new thread color for the stitch objects you are about to add to the design. The first Color Change is initially set to medium blue. A Color Change command is shown by a small blue circle with a C 　 .

To change an existing color, double-click the desired color in the color worksheet on the Design Panel, or select the color in the worksheet and click Color change 　 . Alternatively, right-click the color in the FilmStrip and select Properties. The Color Selection dialog box opens.

To delete a color change, select the Color Change in the FilmStrip or on the work area, then click the Delete icon 　 , use the Delete key, or right-click in the FilmStrip and select Delete. The first Color Change in a design may not be deleted.

To insert a color, select the object after which the color change is desired, and click Add Color Change 　 , click in the Quick Colors, or right-click in the FilmStrip and select Insert Color Change from the context menu. Alternatively, click one of the Quick Colors to select a new color.

Select a color from the Color Selection box that appears. You may choose any thread shade from the available thread manufacturers' palettes (for instance, Sulky Rayon 40 or Robison-Anton Cotton 50) or a thread you have added to MyThreads. Select colors by visual selection or by typing in a shade number. Alternatively you can choose a 'Quick Color' Theme and then select one of the 32 Quick Colors. See "Quick Color Themes" on page 199. Optionally, add a thread or needle effect to the selected thread. Once the desired color is selected, click OK.

Shortcuts

■	Quick Create Tab; Freehand Create Tab; Point Create Tab, Command: 　 & 　 ; Edit Tab: 　

■	Keys: Alt, Q, C, C; Alt, Q, C, P; Alt, R, C, C; Alt, R, C, P; Alt, P, C, C; Alt, P, C, P; Right-click FilmStrip, H

Color Selection

The Color Selection dialog box appears when you click Add Color Change 　 , right-click a color change marker 　 , or right-click an object in the FilmStrip and select Insert Color

Change. Alternatively, on the Design Panel select a color in the worksheet and click Color Change ⇥🖌 , or double-click a color in the color worksheet.
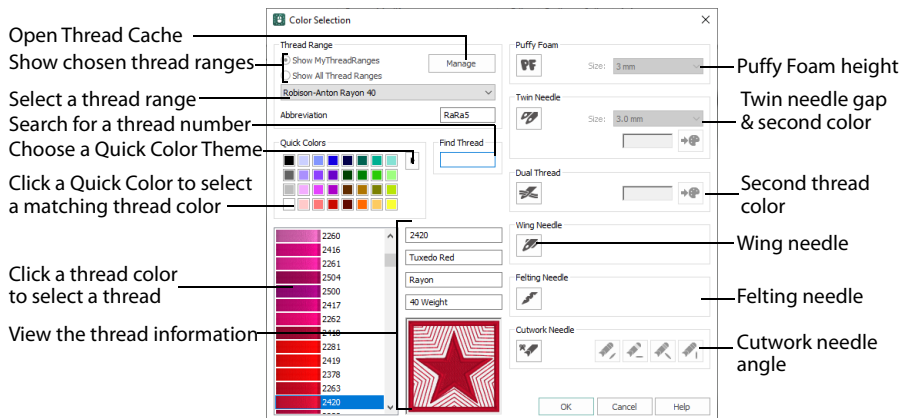
You may choose any thread shade from the available thread manufacturers' palettes (for instance, Robison-Anton Rayon 40 or Sulky Cotton 30) or a thread you have added to MyThreads. Select colors by visual selection or by typing in a shade number. Alternatively, click one of the Quick Colors to select the nearest matching thread color. Once the desired color is selected, click OK. See "Color Selection" on page 137.

When you select a new thread color, the color worksheet will show the change and the work area will show the block of stitches in the new color.

To keep the full color information including thread shade numbers, export your embroideries as file type .vp4.

Use the Manage button to open mySewnet™ Thread Cache to manage your threads.

Design Property Colors

Use Design Property Colors ▦ to show or hide thread colors in the Color Select area that are part of an object's property, for example an alternative border color or color gradients.

Color Change Properties

The Color Change command is shown by a small blue circle with a C 🔵.

To delete an existing color, select it in the FilmStrip, or click a nearby object and use the left and right arrow keys to move to the Color Change, then click Delete. To change a color, click the color block in the color worksheet on the Design Panel, or right-click the color change in the FilmStrip and select Properties.

For full details, see "Color Change and Pick Color" on page 179.

Stop

Use Stop ⬛ to create a Stop command that is used to tell the embroidery machine to stop without a color change, and use the Stop properties dialog box to add a message to the Stop command. The Stop command is shown by a small red circle with an S ⑤.

A common use for the Stop command is to pause the machine while a piece of appliqué fabric is placed in the hoop, then again after it is tacked down with running or double stitch so the excess material can be trimmed before satin borders are used to cover the edge of the fabric.

To delete a Stop, select the Stop command, then click the Delete icon 🗑 , use the Delete key or right-click in the FilmStrip and select Delete.

To select a Stop, click near it and use the left and right arrow keys to select it, or select it directly in the FilmStrip. It will be highlighted in the FilmStrip.
To view Stop commands with their messages, use the Design Player, or view them in the printed worksheet.
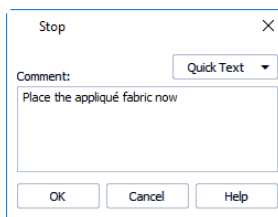
Shortcuts

- Freehand Create Tab; Point Create Tab, Command: ⬛
- Keys: Alt, R, P; Alt, P, P; Right-click FilmStrip, O

Insert a Stop Command

1   Open a design, then click the Freehand Create or Point Create tab.
2   Move to the position in the FilmStrip where you want to place the Stop command.
3   Click Stop ⬛ . A Stop command is inserted at the selected position. It is shown by a small red circle with an S ⑤.
4   Right-click on the Stop command in the work area, and the Stop properties dialog box opens.
        Alternatively, right-click the Stop command in the FilmStrip and select Properties.
5   Use the Quick Text drop-down menu to insert a stitchout hint, or enter a message. See "Stop Properties" on page 181.
6   Click OK to save the text.

Stop Properties

Add a stitchout hint to a Stop Command in the Stop properties dialog box.

Select a Quick Text comment from the drop-down menu, or enter text in the Comment text field. Click OK to save the text. Up to 200 characters may be entered.

To view Stop commands with their messages, use the Design Player, or view them in the printed worksheet.

Quick Text

Select one of the following texts:

- Place the appliqué fabric now
- Cut around the appliqué
- Place the appliqué shape onto the placement line
- Cut the hole in your fabric
- Place the puffy foam on the fabric now

- Remove any excess puffy foam
- Check alignment now.

Single Stitch

Use Single Stitch ✏ to create a Single Stitch or series of Single Stitches, according to the length set in Preferences or the properties box. The length may vary. A Single Stitch may be broken up into stitches from 1mm to 12mm in 1mm steps.

Typically it would be set to a relatively long length of around 10mm in order to produce an effect from a long stitch.

Single stitches are represented by a line in the currently selected color. Depending on the default Stitch Length set in Preferences 📋, more than one stitch may be generated between two points when a stitch is placed.

Single Stitches are useful as short traveling stitches, and to achieve various hand stitching effects.

Shortcuts

- Freehand Create Tab; Point Create Tab, Command: ✏
- Keys: Alt, R, N; Alt, P, N

Single Stitch Properties

Set the Length of single stitches from 1 to 12mm in steps of 1mm. The initial setting is shown in Creating Stitches Preferences 📋 .

Break up into smaller stitches
Break up stitches longer than the selected length into stitches of this length.
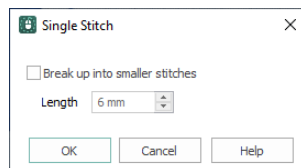
Alignment Stitches

Use Alignment Stitches to add stitches at the beginning of an embroidery that you can use to align the embroidery, for example with a background picture on fabric.

An Alignment Stitch is shown by a small purple circle. In Object View, an A 🅐 can be seen.

Five types of alignment stitch are available: Cross, Top Left Corner, Top Right Corner, Bottom Left Corner and Bottom Right Corner. When first placed, a Cross is used.

Alignment Stitch

Use Alignment Stitch ✛ to insert a cross-shaped alignment stitch.

Click to place alignment stitches, which are shown as crosses in the current color. Each cross is 10mm wide. Two or three alignment crosses should be sufficient in most circumstances.
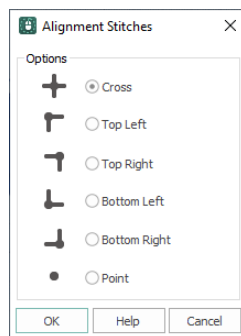
Use the Alignment Stitches dialog to select a corner alignment stitch. These alignment stitches are corner shaped, so they can be used even if your design goes up to the edge of the chosen hoop. Choose from: Top Left Corner ⌐, Top Right Corner ¬, Bottom Left Corner ∟, Bottom Right Corner ⌐ or Point • .

Shortcuts

■   Freehand Create Tab; Point Create Tab, Command: ✦
■   Keys: Alt, R, G; Alt, P, G

Place an Alignment Stitch

1   In the Freehand Create, or Point Create, tab select Alignment Stitch ✦ .
2   Click the point on the picture where you want to add an alignment stitch.

A cross-shaped stitch and a pink marker, or an Alignment Stitch marker ⬤ *in Object View, are added at the point where you click.*

3   Click Undo ↺ to remove any unwanted alignment stitches.
4   To open the Alignment Stitches dialog, select an alignment stitch in the FilmStrip, right-click it and select Properties, or select and right-click an alignment stitch in the work area. Here you can select another alignment stitch type.
5   Click OK to close the dialog.

Appliqué and Colors

10

Appliqué

Add appliqué when creating an area or line, with the ability to choose your preferred fabric or picture and an appliqué placement method.

Select Appliqué ⊕ when creating an area or line, choose an appliqué fabric or picture in the Appliqué Selection dialog box, and choose a placement method in the Appliqué tab of the Fill Area and Line options. See "Appliqué" on page 84.

Click Select Appliqué Fabric in the Appliqué drop-down menu to choose an appliqué fabric in the Appliqué Selection dialog box. See "Appliqué Selection" on page 184.

Shortcuts

- Quick Create Tab, Fill Area and Line; Freehand Create Tab, Fill Area and Line; Point Create Tab, Fill Area and Line: ⊕
- Keys: Alt, Q, A; Alt, R, A; Alt, P, A

Appliqué Selection

Use the Appliqué Selection dialog box to select a fabric or picture to use for appliqué. Click OK to use the selected appliqué fabric.

Preview the appliqué fabric

Select a Quick Color & texture

Choose an appliqué type

Choose a system fabric or add a new one

Print a sheet of appliqué fabric

Load an individual picture for printed appliqué

Reuse a recent fabric
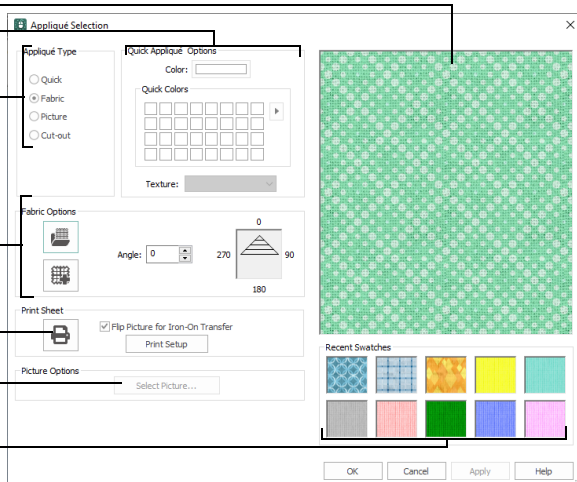
Appliqué Type

Choose an appliqué type (or simply select one of the recently used swatches). Select from:

- Quick
  Select a color and texture for your fabric. See "Quick Appliqué Options" on page 185.

- **Fabric**
  Select a background fabric, or add a new background fabric from a picture. Set the angle for the fabric. See "Fabric Options" on page 185.
- **Picture**
  Create in individual non-tiling appliqué from a picture. For instance, use a photo for a printed appliqué memory piece. See "Picture Options" on page 186.
- **Cut-out**
  Create an appliqué placement line as a guide to where the fabric should be cut to form a hole; for example, for reverse appliqué.

Quick Appliqué Options

The Quick Appliqué Options are available when Quick is selected in Appliqué Type.

Select a color and texture for your fabric.
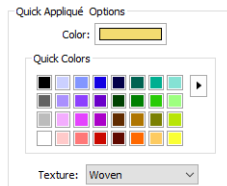
Color

Click the color sample to change the color in the Colors dialog box. See "Colors Dialog Box" on page 201.

Quick Colors

Click one of the Quick Colors to select a color for the fabric. Use the drop-down menu to choose a different Quick Colors theme, or to create your own theme. See "Quick Color Themes" on page 199.

Texture

Select the texture to use for the fabric. Click on the down arrow and choose the desired fabric type.

Fabric Options

The Fabric Options are available when Fabric is selected in Appliqué Type.

Load Previously Saved Fabric

Use Load Previously Saved Fabric to load a sample fabric, or a fabric from My Fabrics, in the Picture Viewer. See "Background Picture Viewer" on page 186.

Add New Background Fabric

Use Add New Background Fabric to create a new fabric background in the Background Wizard. See "Background Wizard" on page 187.

Angle

Use Angle to change the angle at which the pattern will be displayed.

You may also change the angle and position of the fabric pattern directly by selecting the appliqué piece in the work area.

Enter an Angle from 0 to 359 degrees. The initial setting is 0. Alter the Angle by entering a number in the box, or use the up and down arrows to change the number. Changes in Angle are visible in the preview pane.

Print Sheet

Print a sheet of appliqué fabric from the selected Quick Appliqué or Fabric pattern. Flip the picture for an iron-on transfer, and select a printer and paper size in the Print Setup dialog box. See "Print Setup" on page 376.

Picture Options

The Picture Options are available when Picture is selected in Appliqué Type.
Click Select Picture to create a picture background in the Load Picture Wizard. See "Load Picture Wizard" on page 193.

Fabric Preview

The chosen fabric is previewed on the right.

Recent Swatches

Select a recently used fabric to use again.

■ Keys: Alt, Q, A, F; Alt, R, A, F; Alt, P, A, F

Background Picture Viewer

Use the Picture Viewer to select a fabric from the system fabrics, or from the My Fabrics folder with fabric backgrounds you have added.

Choose a fabric folder

Scroll to view more folders

Click to select a fabric

Scroll to view more fabrics

Load the selected fabric

Change the icon size
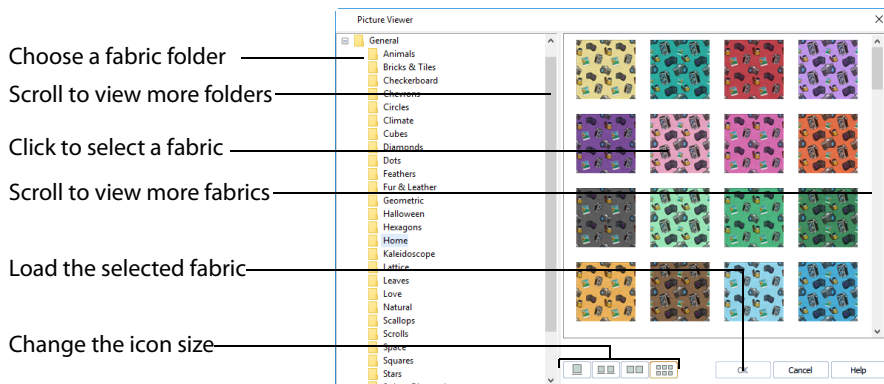
To open the Picture Viewer, in the Appliqué Selection dialog box select Fabric, then click Load Previously Saved Fabric ▦ *.*
Open a folder, and scroll down and click a fabric to select it. Click OK to load the fabric in the Appliqué Selection dialog box.

To create a new fabric in the Background Wizard, in the Appliqué Selection dialog box select Fabric, then click Add New Background Fabric ▦ *. See "Background Wizard" on page 187.*

Background Wizard

Use the Background Wizard to create a new appliqué fabric from a picture.

Choose Picture

Use the Choose Picture page of the Background Wizard to select a picture for the new appliqué fabric.

Select a picture file on your computer

Paste a copied picture

Import a file from a scanner or camera

Create or edit a picture in mySewnet Draw & Paint

The picture is previewed
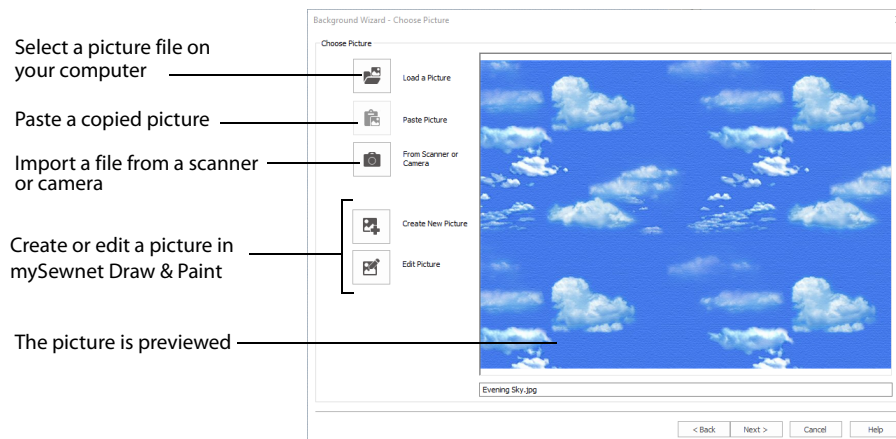
From Scanner or Camera will not be available if you do not have a WIA compliant scanner or digital camera attached to your computer.

Load a Picture

Click Load a Picture to open a picture from clipart, or one you have previously saved, scanned or created in an image editor. Click to select a picture, then click OK to continue.

Hover the pointer over a picture to see a tooltip showing its name. The name may also be displayed below the picture, depending on the chosen icon size.

Choose a picture folder

Click to select a picture

Scroll to view more pictures

Scroll to view more folders

Load the selected picture

Change the icon size
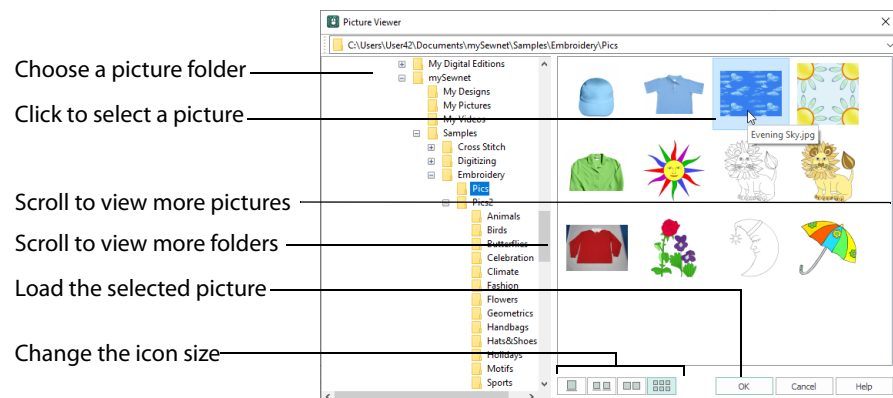
The following file formats may be loaded: Windows or OS2 Bitmap (.bmp), JPEG-JFIF Compliant (.jpg, .jif, .jpeg), Portable Network Graphics (.png), Tagged Image File Format

uncompressed (.tiff, .tif), Windows Meta File (.wmf), Windows Enhanced Meta File (.emf) and Windows Icon (.ico).

Load a Picture for a Background

1 Click Load a Picture ⬚ and the Picture Viewer dialog box appears.
2 Double-click to expand the folders until the desired folder is highlighted.
3 If desired, change the icon size to see more or fewer pictures.
4 Click on a picture to select it.
5 Click OK to open the picture in the Choose Picture page, with its name underneath.
6 Click Cancel to exit without selecting a picture.

Paste Picture

Use Paste Picture ⬚ to load the picture in the Clipboard Block.

Paste Picture is not available if the Clipboard block is empty.

From Scanner or Camera

Use From Scanner or Camera ⬚ to display the program that is used to acquire pictures from a scanner, a digital camera or another suitable device. Only devices that use Windows Image Acquisition (WIA) can be used to obtain pictures.

WIA (Windows Image Acquisition) is a standard method for transferring pictures from the device's scanning or downloading program to another program, in this case the mySewnet™ Digitizing module of the mySewnet™ Embroidery Software. If the manufacturer provides the appropriate software components needed for WIA compliance, these should have been installed when the device was installed.

Each scanner or digital camera has its own program that is used to scan or download pictures. Refer to the manual or online help provided with the program for instructions, if required. When the device and its software finish processing the Picture, it will be shown in the Choose Picture page.

Preview and Name

Under the preview pane is a box for the name of the chosen file. If the picture is a scanned image then the box will contain the words Scanned Picture.

Rotate and Crop Picture

Use the Rotate and Crop Picture page to select the section of the picture that is to be used to create the background, and rotate the picture. If required, adjust the crop lines to select the desired part of the picture.

■ To adjust the crop area, position the mouse over the crop boundary until a double-headed arrow ⬌ appears, then click and drag to move the boundary line.

■ To move the crop area, position the mouse inside the crop boundary until a four-headed arrow ✥ appears, then click and drag to move the whole rectangle.

■ To redraw the crop area, click and drag outside the crop boundary to draw a new rectangle, which can then be adjusted as required.

Initially, about half the area of the picture is selected from the middle of the picture, as shown by the dashed box in the picture on the left. The preview on the right shows four copies of the selected fabric area tiled together.

Show divider lines for tiled area
Zoom in and out

Drag crop lines to select area

Drag inside area to move it

Click outside area to redraw it

Select the whole picture
Change the angle of the picture
Use the default crop settings

Correct the perspective in the picture   Save the picture
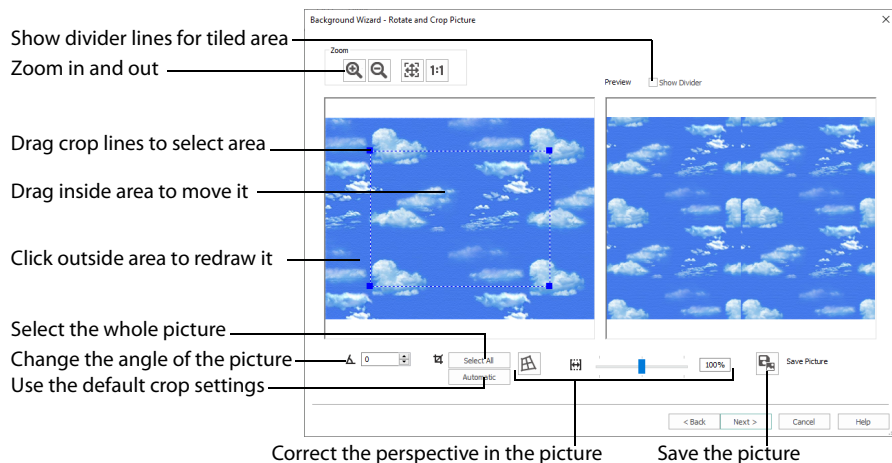
The tiled preview will change dynamically as you change the crop area.

To see where the four sections of the background are joined, select the Show Divider option. Dashed lines show where the tiled sections will be joined. This is useful for patterned fabric, to ensure the pattern repeats as desired.

When the desired area is selected, click Next.

Rotate

Rotate ◣ the picture from 0 to 359 degrees. Adjust the picture angle as desired. This is often necessary with scanned pictures.

Enter the desired Rotation angle ◣ or use the up/down arrows to change the angle. The preview will show the effect.

When the picture is rotated between the 90 degree steps, the picture is made larger and white background is added.

Select All and Automatic

Use Select All to select the whole of the picture. Use Automatic to set the crop lines back to the default position for the current picture.

Perspective Correction

To remove the effects of perspective in a picture, or to correct skew, select Perspective Correction ⬚. When using Perspective Correction, the crop handles are red.

Drag the red handles to select an area

Enable perspective correction

Adjust the proportions of the picture   Save the edited picture
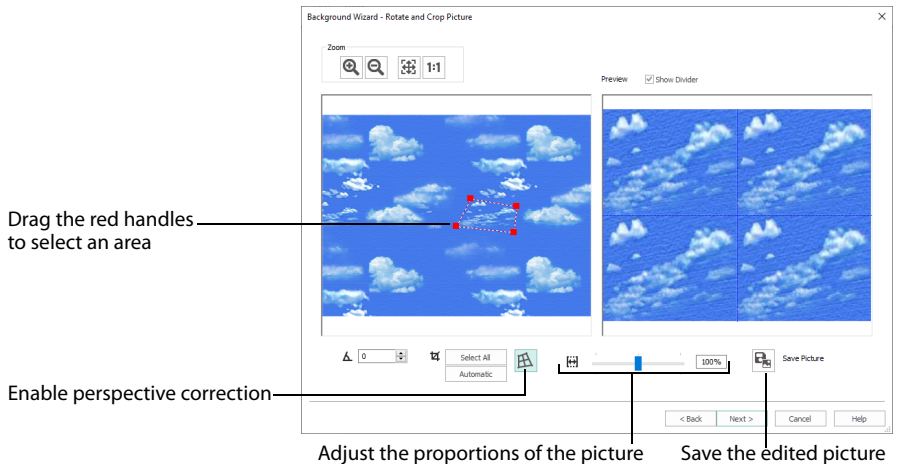
Move the red handles so that the crop lines frame the picture. Use the Zoom tools to view the outline of the picture more clearly. Drag the Stretch Picture ⬌ slider to make the picture in the Preview wider or narrower. Use Save Picture 🖼 to save your edited picture.

Zoom

Use the Zoom functions to change the view of the picture.

The fabric preview on the right is not affected by zoom.

Use Zoom In 🔍 to magnify the view. Move the pointer over the picture and the pointer changes to the zoom in pointer 🔍 . Then either click a point you want to zoom in towards, or click and drag a rectangle around the area you want to zoom in to and release the mouse button to zoom. When zoomed in, use the scroll bars to move around.

Use Zoom Out 🔍 to shrink the view. Move the pointer over the picture and the pointer changes to the zoom out pointer 🔍 . Then click a point you want to zoom out from.

Click Zoom To Fit ⊞ to fit the picture to the preview area.

Click Real Size 1:1 to view the picture at its real size in pixels. This means that one pixel of the picture uses one pixel of the screen.

Set Size

Use Set Size to enter a real measurement of the fabric so that it will be displayed at real size when it is used as the appliqué fabric.

Input the length of the line

Drag the arrows to place the line
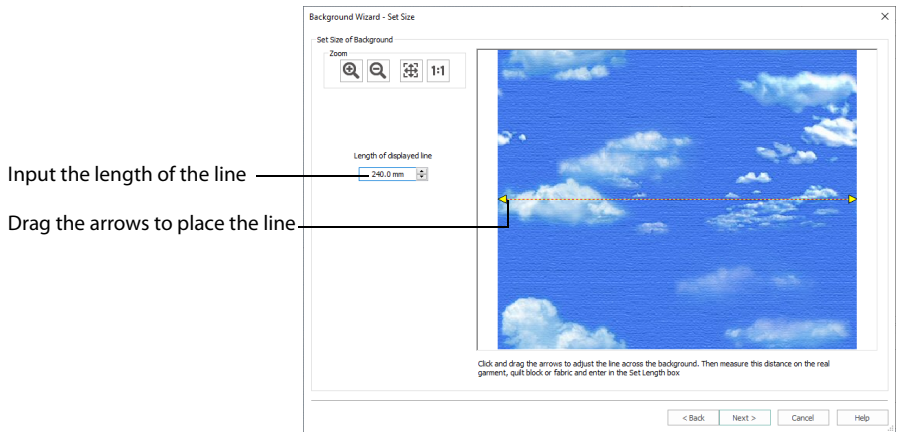
The cropped section of fabric is shown in the preview. Click and drag the arrows at either end of the yellow line to place a line across the picture. This should match a measurement you have made across the same area of the real fabric.

Then enter the length of the line in the 'Length of displayed line' text box, or use the up/down arrows.

The length can be from 1mm to 300mm. However, the fabric tile must not be larger than 300mm x 300mm, so if the line does not span the whole picture it must be shorter than 300mm.

If the length would make the fabric tile larger than 300mm in either dimension, a message will appear. Repeat the process so that the tile is smaller.

Click OK and the measurement you entered will be shown next to the picture. Check that the line and the length matches the measurement you made of the real fabric. If desired, click and drag the arrows to place a new line and re-enter the line length.

When the line is measured correctly, click Next.

Set Background Name

Use Set Background Name to save the finished appliqué fabric in a category and give it a name. The categories are the folder names you will see when browsing for existing backgrounds.

Enter a background name

Select an existing category

Create a new category
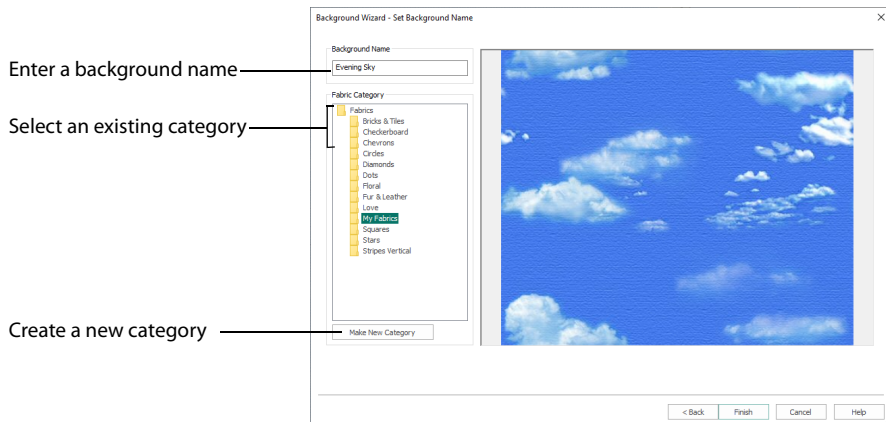
Background Name

If you started with an existing picture, the picture name will be shown by default as the name for the new background. If you scanned a new picture, it will not have a name so you will need to enter a name.

Fabric Category

The default category is My Fabrics. To choose a different category, browse among the folders in Fabrics.

Select from existing categories, or click Make New Category to provide the name of a new category.

Make New Category

To make a new category, click Make New Category, and enter a new folder name. Click OK to create the category.

The new category will be created as a subfolder for the currently selected type.
When make a new category, it will be available as a Fabric Category next time you use the Background Wizard.

Finish

Click Finish to save the new background with the specified name in the specified Fabric Category and close the Background Wizard. The selected or new background will be displayed in the work area.

Load Picture Wizard

Use the Load Picture Wizard to use a picture as an individual non-tiled appliqué background, for example for a printed appliqué memory piece.

Choose Picture
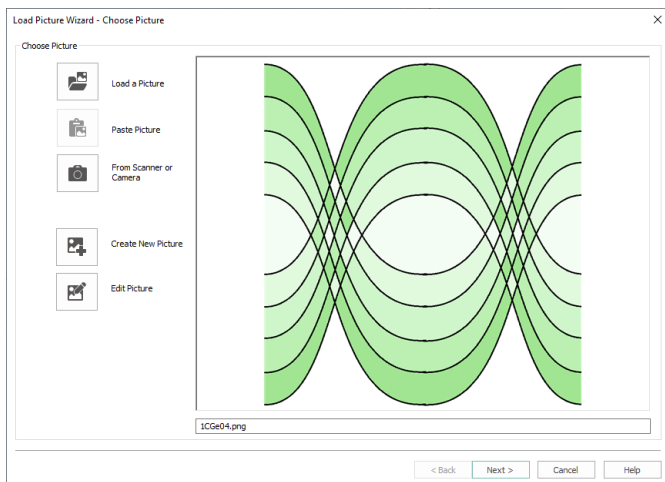
Use the Choose Picture page to select the picture you wish to use as a background.

Load a Picture

Click Load a Picture ![icon] to open a picture from your My Pictures folder. Alternatively, browse to a folder elsewhere on your computer.

Hover the pointer over a picture to see a tooltip showing its name. The name may also be displayed below the picture, depending on the chosen icon size.
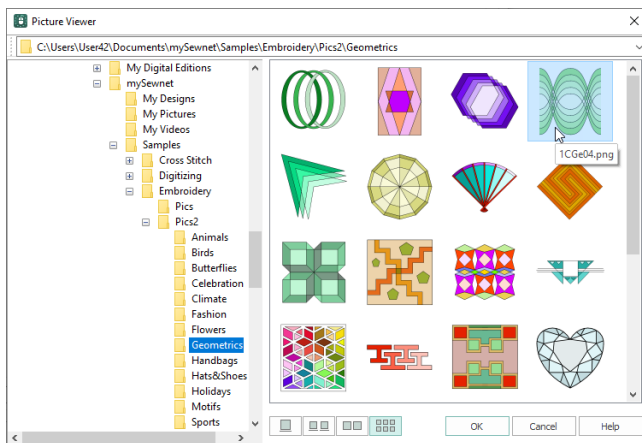
The following file formats may be loaded: Windows or OS2 Bitmap (.bmp), JPEG-JFIF Compliant (.jpg, .jif, .jpeg), PatternCAD (.4dq), Portable Network Graphics (.png), Tagged Image File Format uncompressed (.tiff., tif), Windows Meta File (.wmf), Windows Enhanced Meta File (.emf) and Windows Icon (.ico).

Load a Picture with the Viewer

1   Click Load a Picture and the Picture Viewer dialog box appears.
2   Double-click to expand the folders until the desired folder is highlighted.
3   If desired, change the icon size to see more or fewer pictures.
4   Click on a picture to select it.
5   Click OK to open the picture with its name underneath.
6   Click Cancel to exit without selecting a picture.

Paste Picture

Click Paste Picture to load the picture in the Clipboard Block. The picture is shown in the preview area.

Paste Picture is not available if the Clipboard Block is empty.

From Scanner or Camera

Use From Scanner or Camera to display the program that is used to acquire pictures from a scanner, a digital camera or another suitable device. Only devices that use Windows Image Acquisition (WIA) can be used to obtain pictures.

WIA is a standard method for transferring pictures from the device's scanning or downloading program to another program. If the manufacturer provides the appropriate software components needed for WIA compliance, these should have been installed when the device was installed.

Each scanner or digital camera has its own program that is used to scan or download pictures. Refer to the manual or online help provided with the program for instructions, if required. When the device and its software finish processing the picture, it will be shown in the Choose Picture page.

Create New Picture and Edit Picture

Create a new picture or edit an existing picture in mySewnet™ Draw & Paint.

Preview and Name

Under the preview pane is a box for the name of the chosen file. If the picture is a scanned image then the box will contain the words Scanned Picture.

Next

Go to the Rotate and Crop Picture page.
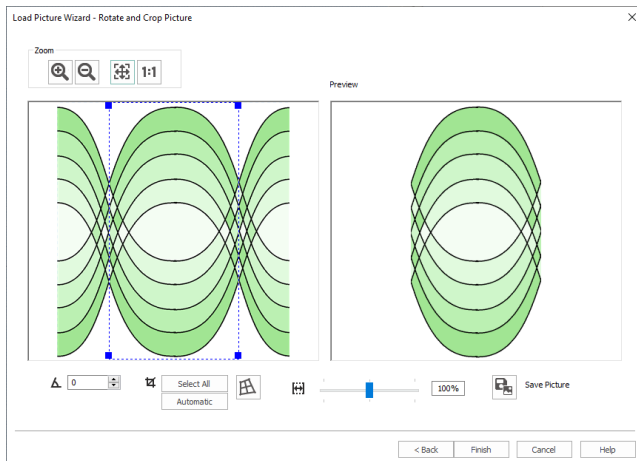
Rotate and Crop Picture

Use the Rotate and Crop Picture page to select the section of the picture that is to be used to create the appliqué background. If required, rotate the picture, and click and drag the boundary line of the crop area to select the desired part of the picture.

Click and drag anywhere inside the crop box to move the crop box.

If you need to expand a crop box again, make sure it is not touching the edge of the frame, as this will stop it expanding.
When the desired area is selected, click Finish.

Rotate
Rotate ◭ the picture from 0 to 359 degrees. Adjust the picture angle as desired. This is often necessary with scanned pictures.

Enter the desired Rotation angle ◭ or use the up/down arrows to change the angle. The preview will show the effect.

When the picture is rotated between the 90 degree steps, the picture is made larger and white background is added.

Crop
Select the section of the picture that is to be used to create the appliqué background. If required, rotate the picture, and click and drag the handles on the boundary line of the crop area to select the desired part of the picture.

Click and drag anywhere inside the crop box to move the crop box.

If you need to expand a crop box again, make sure it is not touching the edge of the frame, as this will stop it expanding.
When the desired area is selected, click Finish.

Select All and Automatic

Use Select All to select the whole of the picture. Use Automatic to set the crop lines back to the default position for the current picture.

Perspective Correction

To remove the effects of perspective in a picture, or to correct skew, select Perspective Correction 🏛. When using Perspective Correction, the crop handles are red.

Move the red handles so that the crop lines frame the picture. Use the Zoom tools to view the outline of the picture more clearly. Drag the Stretch Picture ⟷ slider to make the picture in the Preview wider or narrower. Use Save Picture 🖫 to save your edited picture.

Zoom

Use the Zoom functions to change the view of the picture.

Use Zoom In 🔍 to magnify the view. Move the pointer over the picture and the pointer changes to the zoom in pointer 🔍 . Then either click a point you want to zoom in towards, or click and drag a rectangle around the area you want to zoom in to and release the mouse button to zoom. When zoomed in, use the scroll bars to move around.

Use Zoom Out 🔍 to shrink the view. Move the pointer over the picture and the pointer changes to the zoom out pointer 🔍 . Then click a point you want to zoom out from.

Click Zoom To Fit ⊞ to fit the picture to the preview area.

Click Real Size 1:1 to view the picture at its real size in pixels. This means that one pixel of the picture uses one pixel of the screen.

Back

Return to the Choose Picture page.

Finish

Use the selected image for the appliqué.

Appliqué Method

Use the Appliqué tab of the Fill Area and Line properties dialog box to select an Appliqué Method for appliqué placement, and set the Appliqué Piece Margin. See "Fill Area and Line Properties" on page 83.

Appliqué Placement

When appliqué is created, additional stitches are added at the beginning of the appliqué piece for placing the appliqué fabric. Use these options to determine how these stitches are added. The border used to finish the appliqué is the chosen line type in the Line tab of the Fill Area and Line properties dialog box.

Appliqué Method:

- ○ None
- ◉ Standard Appliqué
- ○ Pre-cut Piece
- ○ Pre-placed Piece
- ○ Cut-out

Select Fabric

ℹ️ A running stitch outline is stitched first that shows where the appliqué layer should be placed, then the machine stops automatically. Position the appliqué layer and stitch it down with double stitch, stop and trim. Then finish the edges with the selected border stitching.

Appliqué Piece Margin

1.0 mm   ☐ Match Placement Line

Appliqué Method

Select the appliqué method before or after creating an area or line. Choose from:

- None
- Standard Appliqué
- Pre-cut Piece
- Pre-placed Piece
- Cut-out

Standard Appliqué

Stitch a running line to show where appliqué fabric should be placed, then stop to position the fabric. Stitch down the appliqué fabric with double stitch, then stop so the fabric may be trimmed. Finish the edges with the selected border stitching.

Pre-cut Piece

Use a pre-cut appliqué piece; created, for example, using an automatic cutter or cutwork needles.

Stitch a running line to show where the pre-cut appliqué piece should be placed, then stop to position the appliqué piece. Stitch down the appliqué piece with double stitch, then finish the edges with the selected border stitching.

Pre-placed Piece

Place the appliqué fabric before stitching.

Place the appliqué layer in position, then stitch down the appliqué fabric with double stitch. Stop so the fabric may be trimmed. Finish the edges with the selected border stitching.

Cut-out

Use the appliqué placement line as a guide to where the fabric should be cut; for example for reverse appliqué.

Stitch a double stitch line. Stop so the fabric may be cut to form a hole defined by the stitched outline. Finish the edges with the selected border stitching.

Select Fabric

Use Select Fabric to choose a fabric for your appliqué in the Appliqué Selection dialog box.

Click Select Fabric and the Appliqué Selection dialog box appears. See "Appliqué Selection" on page 184.

Appliqué Piece Margin

Set the margin for appliqué placement relative to the drawn border shape from -10mm to 10mm. The initial value is 1.0mm.

Use a positive value when trimming the appliqué fabric before the border is stitched, for example with Standard Appliqué and Pre-placed Appliqué. A negative value is recommended for cut-out and reverse appliqué.
Placement stitches are set to 2.0mm initially. To alter the stitch length for individual lines, use the Break Apart function for the area.

Match Placement Line

Adjust the position of the first running stitch line for either Standard Appliqué or Pre-cut Piece so that it matches the outline of the appliqué piece after the Appliqué Piece Margin has been applied.

This may be useful for precise positioning of appliqué pieces that have been pre-cut with an automated cutter, to ensure the placement line is visible.

Export Appliqué

Use Export Appliqué Pieces 🖳 in the File menu to save or print appliqué outlines ready for cutting.

There are five export methods: save as SVG, DXF or FCM files for use in fabric cutters, save as VP4 or VP3 stitch files for use with Inspira Cutting Needles, print as an outline template to cut around, print directly onto printable fabric or an iron-on transfer (this prints the image of the appliqué piece), or save as SVG files with the fabric image placed as the fill for each shape (for use with fully customized layouts).

See "Export Appliqué Pieces" on page 172 for more information.

Quick Color Themes

Use Quick Color Themes for quick selection of thread colors using a related set of colors. Create your own Quick Color Themes, which are available for selecting thread colors in mySewnet™ Digitizing, and in the Color Selection dialog box in other modules. Also use Quick Color Themes to set fabric colors in the Appliqué Selection dialog box.

Create a new custom Theme

Give your Theme a name

Choose a color block to edit

Copy a color to the sample box

Paste the sample box color

Replace all colors with the sample box color

Select a Theme

Delete a custom Theme

Edit the selected color

Apply your changes

Color sample box
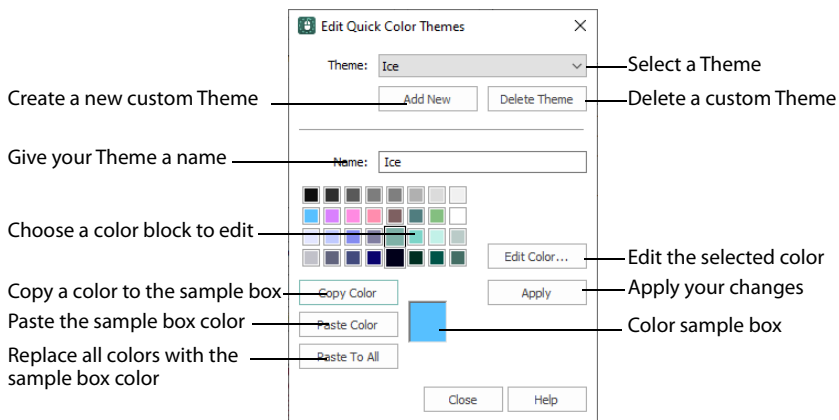
Select a Quick Color

1 Open a dialog box with the Quick Colors area.
2 Click the drop-down menu below, or to the right of the Quick Colors to choose a Quick Color Theme.
In this menu you can also select Edit Themes to create a new theme, or edit a Custom theme.
3 Click the desired Quick Color. The nearest shade that is available from the current thread range will be selected.
This is also a quick way to jump to threads of that color (for example, click light yellow in the Standard Theme to jump to light yellow thread shades).

Add a Quick Color Theme

You can add or customize your own Quick Colors themes in the Color Selection or Appliqué Selection dialog box in most mySewnet™ Embroidery Software modules.

1 Open a dialog box with the Quick Colors area such as the Color Selection dialog box.
2 Click the drop-down menu to the right of the Quick Colors and select Edit Themes. The Edit Quick Color Themes dialog box opens.
Note that if one of the system Themes is selected, the editing options will be unavailable (grayed out).
3 Select a Theme from the drop-down menu at the top.
Your new Theme will be based on the colors in this theme.

4	Click the Add New button. A new theme 'Untitled' appears.
5	Give your new theme a name, then click Apply. You can now select your new theme from the drop-down list at the top.
6	Select a color in the palette.
7	Click the Edit Color button. The Colors dialog box appears. See "Colors Dialog Box" on page 201.
8	Choose a new color from the Standard or Custom tab, then click OK. Your chosen color will replace the original color.
9	To copy a color, select a color in the palette, then click Copy Color. Your selected color will appear in the Color Box.
10	To paste the color in the Color Box, select a color in the palette, then click Paste Color. The color in the palette will be replaced.
11	To replace all colors in the palette, click Paste To All.
12	Click Apply to save the changes to your new Quick Color Theme.
13	Click Close to finish editing your new Theme.

To make further edits to your theme, select Edit Themes in the Quick Colors Theme menu.
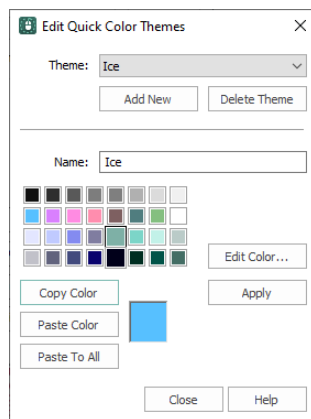
Edit Quick Color Themes

Theme
Select a Theme from the drop-down list.

Any new Theme will be based on the colors in this theme.

Add New
Click Add New to create a new theme.

Delete Theme
Click Delete Theme to remove a custom Theme.

You cannot delete system Themes.

Name
Enter the desired theme name.

Theme Colors
Click a color in the grid and a box will appear around the selected color.

Edit Color
Click Edit Color to change the currently selected color in the Colors Dialog Box. Alternatively, double-click a color to change it in the Colors Dialog Box.

Apply
Click Apply to save the changes you have made.

Copy Color
Click Copy Color to place the color in the color sample box, to the right of the button.

Use the color sample box to copy a color from one theme to another.

Paste Color

Click Paste Color to replace the color in the currently selected grid position with the color in the sample box.

Paste To All

Click Paste To All to place the color in the sample box in all the grid positions. This is useful when starting a new Theme if you wish to vary the Theme around a single initial color.

Close

Click Close to finish editing the new theme. The new them is added to the end of the Theme list.

You will be asked if you want to save any changes you have made, if you have not clicked Apply.

Change a Quick Color Theme

Select an existing Quick Color Theme you wish to change from the Theme drop-down list, then click Edit Theme.

The predefined Quick Color Themes may not be edited. However, you may use any predefined theme as the basis for a new theme.

The options are the same as when you Add a Quick Color Theme. See "Edit Quick Color Themes" on page 200.

Delete a Quick Color Theme

1   In the Edit Quick Color Themes dialog box, use the Theme drop-down list to select the Theme you wish to remove.
2   Click Delete Theme. A message will appear to remind you that this action may not be reversed.
3   Click Yes and the theme will be deleted.
    The predefined Quick Color Themes may not be deleted.

Colors Dialog Box

The Colors dialog box is used to choose or change a color for a thread, or modify any color in a Quick Colors Custom theme.

When the Colors dialog box appears, it shows the Standard color selection. If desired, click one of the Standard colors. A highlight shows the selected color. The New/Current box shows the difference between the newly chosen color and the color currently used.

Click the Custom tab to be able to select any of the 16 million RGB colors.

Click in the blended color palette to choose a basic color, then use the slider at the side to choose the desired brightness level. The HSL and RGB values are updated as you change the color and the color is previewed in the New/Current box.

You can also directly enter Hue, Sat(uration), Lum(inance) (HSL) and/or Red, Green, Blue (RGB) values. Alternatively, use the up/down buttons on each of the HSL and RGB value boxes to make fine adjustments to the color.

Color Models

Hue, Saturation, Luminance (HSL) Color Model

Hue is the color (red, yellow, green, or blue) for the selected color, expressed as a value between 0 and 239. Saturation (Sat) is the strength or purity of color in a specified hue. This is related to the amount of gray in it and is measured from 0 (completely gray) up to a maximum of 240 (no gray). The higher the saturation, the purer or more vivid the color. Luminosity (Lum) is the intensity of lightness or darkness in a color, specified by a value between 0 (black) and 240 (white). If Saturation is 0, the Luminosity setting specifies a shade of gray.

Red, Green, Blue (RGB) Color Model

The RGB model, one of the Additive Color models, is used on computer monitors. It has three primary colors — red, green, and blue — that it creates by emitting light. These three colors are combined in various proportions to produce all the colors displayed on your screen. They are referred to as additive because they combine to produce white. Primary colors are measured as a value from 0-255. The colors produced by combining the three primaries are a result of the amount of each of those shades present. For example, pure red has a red value of 255, a green value of 0, and a blue value of 0. Yellow has a red value of 255, a green value of 255, and a blue value of 0. If Red, Green and Blue are set to zero, the color is black; if all three are 255, they produce white.

Creating Fills and Lines 11

Create Fills and Lines with the QuickStitch™, Freehand Create, Point Create and Shape functions. Set stitch options before creation, or edit them afterwards.

To edit a line or fill, right-click it in the FilmStrip or on the work area and change its properties in the Fill Area and Line Properties dialog. See "Fill Area and Line Properties" on page 83.

Creating with Quick Create

The Quick Create functions QuickStitch™ and QuickTrace are used to create new stitch objects (lines, fills or holes) by using color areas in the background picture.

Select the desired QuickStitch™ or QuickTrace function, then click your chosen part of the picture. Adjust Color Tolerance (if enabled), then click OK to create the object.

Using QuickStitch™ and QuickTrace

1 Select the desired QuickStitch™ or QuickTrace function in the Quick Create tab, according to the type of object you want.
2 Then, click in the desired area of the picture for QuickStitch™ functions or on the desired line for QuickTrace functions.
3 If Color Tolerance is enabled, the color area will be highlighted. Adjust tolerance, if desired.
4 Click OK to create the object(s).
If Color Tolerance is not enabled, the object(s) will be created immediately.

Color Tolerance

Color Tolerance is available for all the QuickStitch™ and QuickTrace functions. It allows parts of a picture to be selected for filling or tracing according to how similar they are in color to the chosen color. Also, use Color Tolerance to preview the shape of the new stitch object, and to select the relative number of points in the line or border.

Turn Color Tolerance on and off with the Color Tolerance option in Preferences 📋 .

Select an Area with Color Tolerance

1 Set stitch options, then select the desired QuickStitch™ or QuickTrace function in the Quick Create tab.
2 Click on the color area or outline you wish to fill, border or trace. The Color Tolerance dialog box will appear. The tolerance value is always zero when the dialog box appears.
3 Set the number of points used in the outline for the object. High creates a more detailed, but less smooth, outline than Medium or Low.
4 Move the slider bar to the required Color Tolerance value. There are four ways to move the slider:
i) Click either side of it to move the slider by 20% in the relevant direction
ii) Click and drag the slider to any value
iii) Press the left and right arrow keys to change the Color Tolerance value in 1% steps
iv) Enter a Color Tolerance value directly in the number box
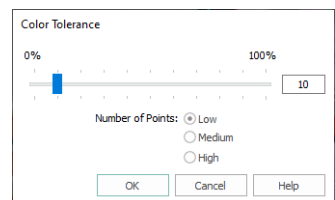
5 A red and cyan highlight on the design area shows the area that will be filled or traced. If you have chosen to detect holes, any holes in the area will be highlighted by green and yellow lines. Adjust the Color Tolerance value until the required part of the picture is selected.

6 Click OK when you have selected the desired part of the picture. The fill or trace will be generated as usual.

7 Alternatively, if you want to start from a different point (e.g. a different band of color) click Cancel and nothing will happen. Then click the picture at the new point and set the Color Tolerance as required.
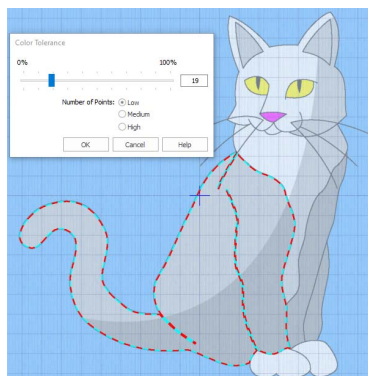
QuickStitch™ and Color Tolerance

Color Tolerance helps you to create new objects with QuickStitch™ across and/or around shaded or variegated areas of color, reducing or eliminating the need for placing areas by hand. Color Tolerance can be used with the following QuickStitch™ functions:

QuickStitch™

QuickStitch™ Satin

QuickStitch™ + AutoHole

QuickStitch™ Multiple Satin

QuickStitch™ Hole

QuickTrace and Color Tolerance

Preview the outline that will be traced with Color Tolerance. This means you can see if there are any breaks in the outline, possibly caused by slight variations in shade in the outline which you can overcome by increasing the Color Tolerance. Color Tolerance can be used with the following QuickTrace functions:

Double Trace

Satin Line Trace

Quadruple Trace

Motif Line Trace

Creating with Freehand and Point Create

Use the Freehand and Point Create functions to create new lines, fill areas or holes (stitch objects) by creating outlines directly on the design.

The outlines may follow a background picture, if desired, but the Freehand and Point Create functions do not require a picture.
If the curve produced does not match the background picture as closely as desired, you can move, delete and insert points using the tools in the Home tab.

These functions are used either by drawing an outline as if using a tablet (the Freehand Create functions) or by placing and adjusting points to define an outline (the Point Create Bezier Line or Point Line functions).

Ties and movement stitches are added automatically between objects, when the option is selected in Preferences 📋 .

After a line or fill area has been created, right-click the area to change its properties in Fill Area and Line properties.

Alternatively, make a selection of fill areas visible and change them all with Global Properties, or hold the Ctrl key and click the desired fill areas in the FilmStrip, then right-click one of them and select Properties to change the properties for the selected objects.

Freehand Create

When using the Freehand Create, or tablet drawing functions, the stitch objects are created by drawing outlines on the design.

Outlines can be drawn by using a pen on a graphics tablet or by using click and drag with a mouse. Freehand Create (tablet) mode provides a more natural drawing experience and is generally recommended.

Freehand Create (Tablet) functions:

	Create Freehand Area or Line		Freehand Emboss Line
	Freehand Hole		Freehand MultiWave Line
	Freehand Satin Area		

Select the desired line or fill and border type, then draw each individual object by drawing a continuous line. When the pen is lifted, or the mouse button is released, the object is completed. The next line drawn creates another new object. This continues until the function is deselected.

Point Create

When the Point Create functions are selected, stitch objects are created by placing a series of points that define the outline, or by drawing Bezier lines.

Placing points and Bezier lines allows precise positioning of curves, corners and straight line sections.

Point Create functions:

	Create Point Area or Line (Point and Bezier mode)		Point Emboss Line (Point mode only)
	Point Hole (Point and Bezier mode)		Point MultiWave Line (Point mode only)
	Point Satin Area (Point mode only)		

Select the desired fill and/or border type, then each point is placed by a single click (or click and drag for Bezier lines). The outline is completed with a right-click. Right-click again to deselect the function.

Hold down Shift to place square (angular) points, instead of round (curved) points.

Creating Shapes

Use Shape ⬤▲ to place a selected shape in the work area and adjust its size and properties. Draw a ring, a square, a frame or other shape using Shape.

Shape

Use Shape ⬤▲ to draw a fill area with or without a border, or a line on the work area. Then adjust its size and properties. Select a fill and line to draw a fill area surrounded by a border, or select a line type only to draw a closed line with no fill.

Draw a ring, a square, a frame or other shape using Shape.

Shortcuts

- Quick Create Tab: ⬤▲
- Keys: Alt, Q, S

Draw a Filled Shape with a Border

1. In the Quick Create tab, ensure that Fill and Line are selected.
2. Select a fill and border type, setting the Options for Fill Area and Line as desired.
3. Add a color change, or adjust the color in the worksheet. This sets the color for the fill.
4. Click Fill Area and Line, and in the Line tab select (check) Insert Color Change. Then click Line Thread Color and set the color for the border.
5. Select the type of shape you wish to draw from the drop-down list.
6. Click the Shape icon ⬤▲. The shape is placed in the center of the work area as a selected block.
   The dimensions of the box surrounding the shape are shown in the status bar.
7. Click and drag the shape to the preferred position, and resize it as desired using the square corner handles.
   Hold down Ctrl as you click and drag to resize proportionally. Hold down Shift to resize from the center.
8. Right-click the shape and select Properties to change the stitch type and settings for the line and fill.
   Note that the second color in the worksheet (the secondary color without a number by it) is the color for the border. You can also see it in the FilmStrip.
9. If desired, draw another shape or click Undo ↺ and draw the shape again.
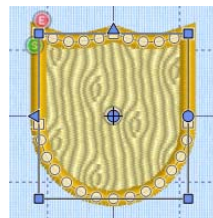
Draw an Unfilled Shape

1. Click the Fill button to deselect it, and ensure that Line type only is selected.
2. Choose stitch type for the line.
3. Add a color change, or adjust the color in the worksheet. This sets the color for the line.
   A border without a fill uses the primary color.
4. Select the type of shape you wish to draw from the drop-down list.
5. Click the Shape ⬤▲. The shape is placed in the center of the work area as a selected block.
   The dimensions of the box surrounding the shape are shown in the status bar.
6. Click and drag the shape to the preferred position, and resize it as desired using the square corner handles.
   Hold down Ctrl as you click and drag to resize proportionally. Hold down Shift to resize from the center.
7. Right-click the shape and select Properties to change the stitch type and settings for the line.
8. If desired, draw another shape or click Undo ↺ and draw the shape again.
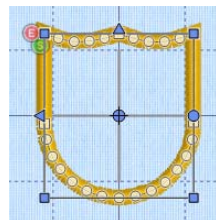
Quick Create from Background

Use Quick Create from Background ![icon] to create a design using the current background picture. If the picture is a vector drawing in .ecq format, it can be loaded directly as an .edo design file, using Bezier lines. Other picture formats can be used to create an Express Embroidery, Express Trace or Express Border design.
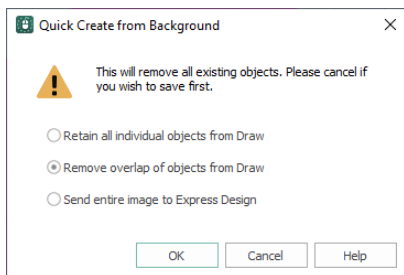
Quick Create from Background ![icon] will remove all existing objects from the work area when used.

Shortcuts

- Quick Create Tab: ![icon]
- Keys: Alt, Q, B

Create a Design from a Vector Graphic File

1 In the Quick Access toolbar, click Change Hoop ![icon] and in the Hoop Selection dialog box select 100mm x 100mm - Universal Square Hoop 1. Click OK.

2 Click File, New ![icon] , or File, New Window ![icon] and the Choose Design Type page of the ExpressDesign Wizard will appear.

3 Click Create New Picture ![icon] , then click Next. This opens mySewnet™ Draw & Paint.

Vector images in .ecq format can be loaded with Load a Picture ![icon]. Other vector formats such as .svg cannot be loaded, but may be opened in mySewnet™ Draw & Paint and used in .ecq format.

4 In the Quick Access toolbar, click Insert Picture ![icon] and the Insert dialog will appear.

5 In the Insert dialog box, browse to Documents\mySewnet \Samples\Digitizing\Pics.

6 Click to select 'Fleur de lys.svg', then click OK. The picture is very large.

7 Click Select All ![icon] , then click Transform ![icon] , to open the Transform dialog box.

8 Ensure that Proportional is selected (checked).

9 Set the Horizontal size ![icon] to make the design fit just inside the work area, then click OK.
The image size will be automatically adjusted to fit the size of your selected hoop.

10 Close mySewnet™ Draw & Paint and your picture is loaded into the Choose Picture page or the wizard.

11 Click Next twice and the Design Size page will appear.

12 Click Enter Design Size.

13 Change the Size to 95mm and click Width.

14 Click Finish. The picture will be shown on the work area.
Ignore any warning message that tells you that all existing objects in the work area will be removed.

15 Click the Quick Create tab.

16 Click Quick Create from Background ![icon].

17 In the Quick Create from Background dialog you are asked if you want to Retain all individual objects, Remove overlap, or Send entire image to Express Design.

Click Retain all individual objects or Remove overlap, to load the picture into the Design window as an .edo (design) file.

The design created uses Bezier curves. You can see the objects in the FilmStrip.
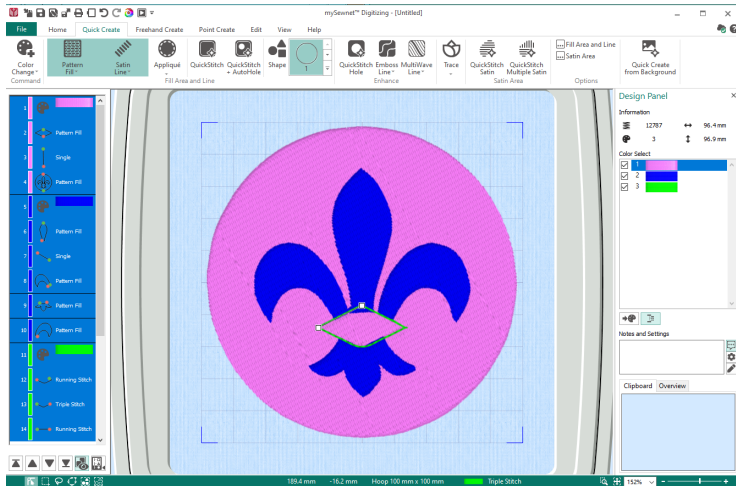
If you choose Send entire image to Express Design, the Choose Design Type page of the ExpressDesign Wizard will appear. See "ExpressDesign Assistant" on page 81.

Quick Create from Background Dialog

If Quick Create from Background ☒ is used with a vector drawing in .ecq format, a dialog asks if it all objects should be retained, if overlap between objects should be removed, or if the image should be send to the ExpressDesign Wizard.

If there are no vector (Draw) objects in the .ecq file, or a raster image such as a .png file is loaded, the top two options are dimmed (unavailable).
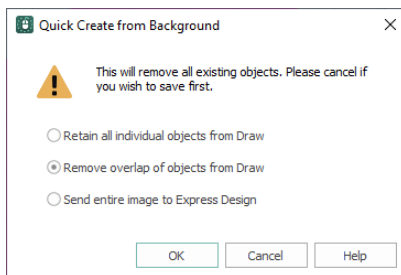
If the objects are retained, or overlap is removed, the image it is loaded directly into the Design window as an .edo (design) file.

Retain all individual objects from Draw

The drawing is treated as a complete design, and is loaded as an .edo (design) file into the mySewnet™ Digitizing window.

Lines are converted to running (0.5 or 1mm), triple (2mm), or satin (3mm or above) depending on their width. Filled areas are converted to Pattern Fill.

Remove overlap of objects from Draw

Any overlap in the image is removed, and an .edo (design) file is created from this version of the image.

Send entire image to Express Design

The layers in the drawing are flattened and the Choose Design Type page of the ExpressDesign Wizard appears. See "Choose Design Type" on page 87.

QuickStitch™ Functions

Use the QuickStitch™ functions QuickStitch™ 🖼️ , QuickStitch™ + AutoHole 🖼️ and QuickStitch™ Hole 🔵 to automatically fill clicked on color areas of the picture with fill areas of small stitches surrounded by a border, a line, or holes in fill areas. QuickStitch™ can create lines and fill areas with or without automatic holes.

Set stitch options before creation, or after a fill area has been created, you can right-click it in the FilmStrip or work area to change its properties in Fill Area and Line properties.

Using the Edit tab tools, you can make a number of fill areas of the same type (e.g. Pattern Fill) visible and change them all with Global Properties. Alternatively, hold the Ctrl key and click the desired fill areas in the FilmStrip, then right-click one of them and select Properties; the properties for all selected areas will be changed.

Create a QuickStitch™ Area

1 Set stitch options, then click the QuickStitch™ icon 🖼️ or the QuickStitch™ + AutoHole 🖼️ icon.
2 Click in the color area you wish to fill with stitches.
3 If Color Tolerance is enabled then the Color Tolerance dialog box will appear. Adjust the Color Tolerance as required. The area selected by the Color Tolerance value will be previewed. If you selected a function with AutoHole, any holes in the area will be shown. Click OK to confirm.
4 Stitches representing the border and fill pattern set in the Options for Fill Area and Line appear in the area. For QuickStitch™ + AutoHole, any holes detected will be cut out.
5 Repeat to place as many fill areas as desired.
6 Right-click to deselect the function, or simply select another Create tool.
7 To edit the fill or the border, click the fill area to select it, then right-click it and change the properties in the Fill Area and Line Properties dialog. Click OK to save the changes.
See "Fill Area and Line Properties" on page 83.

QuickStitch™

Use QuickStitch™ 🖼️ to click in a color area to create a fill area with or without a border, or a line automatically. If required, use Color Tolerance to select a larger area according to the similarity of adjacent colors.

éShortcuts

- Quick Create Tab, Fill Area and Line: 🖼️
- Keys: Alt, Q, Q

Create a QuickStitch™ Fill Area

1 Select your fill and border type.
2 Click the QuickStitch™ icon 🖼️ .
3 Click in the color area you wish to fill with stitches.
4 If Color Tolerance is enabled then the Color Tolerance dialog box will appear. Adjust the Color Tolerance as required. The area selected by the Color Tolerance value will be previewed. Click OK to confirm.
5 Stitches representing the border and fill pattern set in the Options for Fill Area and Line appear in the area.
6 Repeat to place as many fill areas as desired.
7 Right-click to deselect, or simply select another Create tool.

8   To edit the fill or the border, click the fill area to select it, then right-click it and change the properties in the Fill Area and Line Properties dialog. Click OK to save the changes.
See "Fill Area and Line Properties" on page 83.

Create a QuickStitch™ Line

1   Select your line type, ensuring that Fill is not selected.
2   Click the QuickStitch™ icon ▨ .
3   Click in the color around which you wish to create a border.
4   If Color Tolerance is enabled then the Color Tolerance dialog box will appear. Adjust the Color Tolerance as required. The area selected by the Color Tolerance value will be previewed. Click OK to confirm.
5   A border will appear around the area.
6   Repeat to place as many borders as desired.
7   Right-click to deselect, or simply select another Create tool.
8   To edit the border, click it to select it, then right-click and change the properties in the Fill Area and Line Properties dialog. Click OK to save the changes.
See "Fill Area and Line Properties" on page 83.

QuickStitch™ + AutoHole

Use QuickStitch™ + AutoHole ▨ to fill an area with small stitches in alternating patterns automatically, while also cutting out 'holes' in the area, by clicking in a color area of the picture. If required, use Color Tolerance to select a larger area according to the similarity of adjacent colors.

Shortcuts

■   Quick Create Tab, Fill Area and Line: ▨
■   Keys: Alt, Q, H

Create a QuickStitch™ Area with a Hole Automatically

1   Select your fill and border type.
2   Click the QuickStitch™ + AutoHole ▨ icon.
3   Click in the color area you wish to fill with stitches.
4   If Color Tolerance is enabled then the Color Tolerance dialog box will appear. Adjust the Color Tolerance as required. The area selected by the Color Tolerance value will be previewed, and any holes in the area will be shown. Click OK to confirm.
5   Stitches representing the border and fill pattern set in the Options for Fill Area and Line appear in the area, and any holes detected will be cut out.
6   Repeat to place as many fill areas as desired.
7   Right-click to deselect, or simply select another Create tool.
8   To edit the fill or the border, click the fill area to select it, then right-click it and change the properties in the Fill Area and Line Properties dialog. Click OK to save the changes.
See "Fill Area and Line Properties" on page 83.

QuickStitch™ Hole

Use QuickStitch™ Hole ◻ to cut out holes within the currently selected fill area automatically, by clicking in the required color areas of the picture. If required, use Color Tolerance to select a larger area according to the similarity of adjacent colors.

This is useful to cut out holes in an existing fill area with a background picture.

Also use QuickStitch™ Hole ◻ to create specific holes that were not previously removed. For example, some holes you wanted may have been included in the fill area because of the Color Tolerance setting.

Shortcuts

- Quick Create Tab, Enhance: ◻
- Keys: Alt, Q, U

Create a Hole in a Fill Area Automatically

1. Click in the fill area in which you want to create a hole.
2. Click QuickStitch™ Hole ◻.
3. Click in a defined color area within the fill area to cut out a hole.
4. Repeat to create more holes, as desired.
5. Right-click to deselect, or simply select another Create tool.

QuickTrace

Use the QuickTrace ⬡ functions Double Trace ⟋₂, Quadruple Trace ⟋₄, Satin Line Trace ⫶⫶⫶, or Motif Line Trace ✦ to place double or quadruple lines of stitches, satin borders or motif lines by clicking lines in the picture. The traced design is created as a group.

All connected lines will be traced.
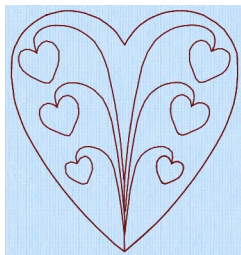
Double Trace
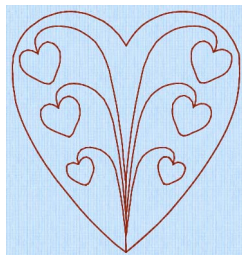
Quadruple Trace

Satin Line Trace

Motif Line Trace

You can set stitch options before creation, or after.

Double Trace and Quadruple Trace use the stitch length setting for Running Stitch in Fill Area and Line [...] *properties, as does Running Stitch used in Satin Line Trace. The Running Stitch sections for Motif Line trace use a fixed length of 1.5mm. The Satin Line and Motif Line for tracing use the settings in Fill Area and Line.*

To change stitch settings after the stitches have been created, right-click an object to change the properties in the Fill Area and Line dialog box.

To change multiple objects, click a single object in the Group for the traced design, then right-click and choose Select Similar from Group ⬚. *Right-click the object again, and select Properties to choose settings for all objects of that type, e.g. Running Stitch, in the design. See "Select Similar from Group" on page 354. Alternatively, change all visible objects of one type with Global Properties, or hold the Ctrl key and click the desired objects in the FilmStrip, then right-click one of them and select Properties to change the properties for the selected objects.*

Using QuickTrace

1   Zoom In so that you can clearly see the line where you wish to create the QuickTrace. This will help with thin outlines that are difficult to select.

2   Set stitch options, then in the Trace ⬡ drop-down menu on the Quick Create tab, select Double Trace ⟋₂, Quadruple Trace ⟋₄, Satin Line Trace ⫶⫶⫶, or Motif Line Trace ✦.

3   Click the outline you wish to trace.

4   If Color Tolerance is enabled then the Color Tolerance dialog box will appear. Adjust the Color Tolerance as required. The area selected by the Color Tolerance value will be previewed. Click OK to confirm.

5   The stitch lines or satin border will be created as a Group, and the function is automatically deselected. For satin border, a running stitch is used underneath the border to stabilize and connect border sections.

6   Repeat as desired.

7   To edit the border, click an object in the group to select it, then right-click and choose Select Similar from Group 🔳. Right-click again and change the properties in the Fill Area and Line Properties dialog. Click OK to save the changes. All stitch lines of the selected type will use the new settings.

See "Fill Area and Line Properties" on page 83.

Double Trace

Create two layers of stitches following the selected line automatically, by clicking on it. Double Trace produces a layer of double stitch, with some running stitch where needed. The trace begins and ends at the closest point on the selected outline to the previous object, and is created as a Group. If required, use Color Tolerance to select a larger area according to the similarity of adjacent colors. Stitch length may be from 1.0 to 12mm. Set it beforehand, or if desired, alter it afterwards in the properties dialog.
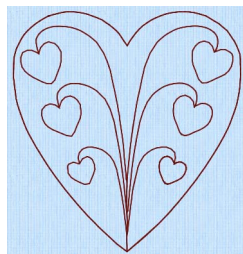
Double Trace uses the stitch length setting for Running Stitch in Fill Area and Line [...] properties.

For complex outlines, a group of double and running stitch lines is created to make up the trace. To alter the length of all the stitches, click a single object in the Group for the traced design, then right-click and choose Select Similar from Group 🔳. Right-click the object again, and select Properties to choose settings for all objects of that type, e.g. Running Stitch, in the design. Alternatively, in the Edit tab either hide all objects before and after the trace, then use Global Properties to adjust the stitch lengths, or hold the Ctrl key and select the desired stitches then right-click one and select Properties to adjust the stitch lengths for the selected lines.

Repeat to trace more lines, and right-click to deselect.

Shortcuts

- Quick Create Tab: ⁄₂
- Keys: Alt, Q, T, D

Quadruple Trace

Create four layers of stitches following the selected line automatically, by clicking on it. Quadruple Trace produces a layer of running and a layer of triple stitches. The trace begins and ends at the closest point on the selected outline to the previous object, and is created as a Group. If required, use Color Tolerance to select a larger area according to the similarity of adjacent colors. Stitch length may be from 1.0 to 12mm. Set it beforehand, or if desired, alter it afterwards in the properties dialog.
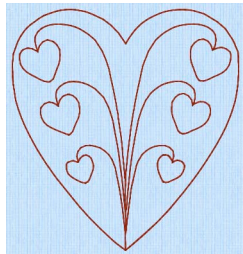
Quadruple Trace uses the stitch length setting for Running Stitch in Fill Area and Line ⊡ properties.

For complex outlines, a group of running and triple stitch lines is created to make up the trace. To alter the length of all the stitches, click a single object in the Group for the traced design, then right-click and choose Select Similar from Group ⊞. Right-click the object again, and select Properties to choose settings for all objects of that type, e.g. Running Stitch, in the design. Alternatively, in the Edit tab either hide all objects before and after the trace, then use Global Properties to adjust the stitch lengths, or hold the Ctrl key and select the desired stitches then right-click one and select Properties to adjust the stitch lengths for the selected lines.
Repeat to trace more lines, and right-click to deselect.

Shortcuts

- Quick Create Tab: ⟋
- Keys: Alt, Q, T, Q

Satin Line Trace

Create a satin border that follows the selected line automatically, by clicking on it. If required, use Color Tolerance to select a larger area according to the similarity of adjacent colors. The border width can be from 1 to 12mm. Set it beforehand, or if desired, alter it afterwards in the properties dialog. The Satin Line Trace is created as a Group.

The Satin Line uses the settings for Satin Line in Fill Area and Line ⊡ properties, and the Running Stitch uses the stitch length setting there for Running Stitch.

For complex outlines, a group of satin borders is created to make up the trace. To alter properties of all the borders, click a single object in the Group for the traced design, then right-click and choose Select Similar from Group ⊞. Right-click the object again, and select Properties to choose settings for all objects of that type, e.g. Running Stitch, in the design. Alternatively, in the Edit tab either hide all objects before and after the satin trace, then use Global Properties to adjust width, density and underlay, or hold the Ctrl key and select the desired satin borders then right-click one and select Properties to adjust width, density and underlay for the selected lines.
Repeat to trace more lines, and right-click to deselect.

Shortcuts

- Quick Create Tab: ⟋⟋
- Keys: Alt, Q, T, S

Motif Line Trace

Create a motif line that follows the selected line automatically, by clicking on it. If required, use Color Tolerance to select a larger area according to the similarity of adjacent colors. The Motif Line Trace is created as a Group.

The Motif Line uses the settings for Motif Line in Fill Area and Line [...] properties. The Running Stitch sections for Motif Line trace use a fixed length of 1.5mm.
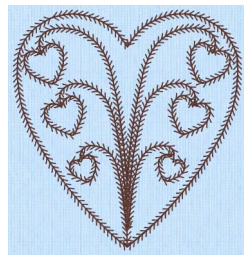
For complex outlines, a group of motif lines is created to make up the trace.
Set options beforehand, or to alter properties of all the borders click a single object in the Group for the traced design, then right-click and choose Select Similar from Group ▦. Right-click the object again, and select Properties to choose settings for all objects of that type, e.g. Running Stitch, in the design. Alternatively, in the Edit tab either hide all objects before and after the trace, then use Global Properties to adjust motif options, or hold the Ctrl key and select the desired motif lines then right-click one and select Properties to adjust motif options for the selected lines.

Repeat to trace more lines, and right-click to deselect.

Shortcuts

- Quick Create Tab: ⁎⁎⁎
- Keys: Alt, Q, T, M

Freehand and Point Create Functions

Use the Freehand Create tablet drawing functions Create Freehand Area or Line ▨ , Freehand Hole ▨ , Freehand Emboss Line ▨ , Freehand MultiWave Line ▨ and Freehand Satin Area ▨ , to create stitch objects by drawing outlines on the design.

See "Freehand Create" on page 205.

Use the Point Create point placing and Bezier line functions Create Point Area or Line ▨ , and Point Hole ▨ , and the point placing functions Point Satin Area ▨ , Point MultiWave Line ▨ and Point Emboss Line ▨ to create stitch objects by placing a series of points or Bezier lines that define the outline.

See "Point Create" on page 205.

Create Freehand Area or Line

Use Create Freehand Area or Line ▨ to draw a line to define the edge of an area filled with small stitches in repeating patterns with or without a border, or an unenclosed line.
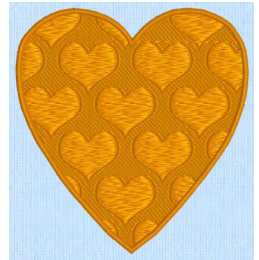
Shortcuts

- Freehand Create Tab, Fill Area and Line: ▨
- Keys: Alt, R, R

Create a Line or Fill Area with Create Freehand Area or Line

1 In the Freehand Create tab select your line and/or fill type.
2 Click the Create Freehand Area or Line icon ▨ .
3 Draw a line along or around the desired area.
4 When the line is complete, lift the pen from the tablet (or release the mouse button). If a fill was selected, the area is closed with a straight line back to the start point, and filled with stitches using the chose border and fill type.
You can change the border and fill in Fill Area and Line Properties.
When creating a fill area it is recommended to draw back to the start point. However, you can also adjust the shape on the work area, if the area is not the exact shape desired.
5 Continue to draw as many lines or fill areas as desired.
6 Right-click to deselect the function, or simply select another tool.
To change the object properties, right-click the line or fill area and edit the properties in the Fill Area and Line Properties dialog. See "Fill Area and Line Properties" on page 83.
To edit the object, or change the properties for more than one object at a time, use the FilmStrip. See "Editing a Design" on page 333.

Change Line or Fill Properties

- Right-click the line or fill area and change its properties. Then click OK.
  See "Fill Area and Line Properties" on page 83.
- Alternatively, to change the properties of a number of lines or fills at one time, in the FilmStrip hold the Ctrl key and click each of the objects to be changed. Then right-click one of the selected objects and select Properties. The Fill Area and Line dialog box will

appear. All settings in the Fill Area and Line dialog box will be applied to your selected objects when you click OK.

- If desired, move the start 🔵, end 🔲 and/or origin 🔘 for selected fill areas.

After moving the origin, use Life View 🔵 *or Design Player* ▶ *to see the effect.*

Create Point Area or Line

Use Create Point Area or Line 🔲 to place points to create a line to define the edge of an area filled with small stitches in repeating patterns with or without a border, or an unenclosed line.

To draw the outline for a Line or Fill Area with Bezier Lines instead of Point Lines, click Bezier Mode 𝆑 *to enable drawing Bezier curves, then draw your Line or Fill Area. See "Bezier Mode" on page 223.*

Shortcuts

- Point Create Tab, Fill Area and Line: 🔲
- Keys: Alt, P, R

Create a Line or Fill Area with Create Point Area or Line

1 In the Point Create tab select your line and/or fill type.

2 Click the Create Point Area or Line icon 🔲 .

To draw the outline for a Line or Fill Area with Bezier Lines instead of Point Lines, click Bezier Mode 𝆑 *to enable drawing Bezier curves, then draw your Line or Fill Area. See "Bezier Mode" on page 223.*

3 Click to place the first point. It appears as a small hollow yellow circle.

4 Click to place a second point. The new circle is now yellow, and the previous circle is white.

5 Continue placing points around the desired area, such as a chosen section of the background picture. If you are following the picture, place a point every time the direction of the picture outline changes. *Curved lines are created automatically, unless fewer than three points are placed, in which case the lines will be straight. For corners and straight edges, hold down the Shift key. To delete the last point placed, use the Delete key.*

6 Right-click to complete the area. Stitches will appear in the current thread color showing the line or fill area and border.

7 Continue to place as many objects as desired. *To change the line and fill properties, right-click the line or fill area and edit the properties in the Fill Area and Line Properties dialog. See "Fill Area and Line Properties" on page 83.* *To edit the line or fill, or change the properties for more than one area at a time, use the FilmStrip. See "Editing a Design" on page 333.*

Mitered Corners and Closed Shapes

When creating satin line by placing points, the corners of a satin border are mitered automatically when you hold down Shift and click to place a corner point. If you wish to make a closed shape with mitered corners, such as a square or rectangle, join the shape in the middle of one of the sides, as shown in the example. If the shape is joined at a corner, that corner will not be mitered as it will simply be two straight end points in the same place, rather than a true corner.

When drawing this type of satin line shape, overlap the start and end points slightly to ensure a neat join.
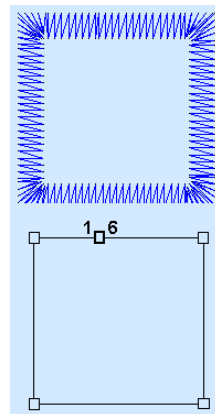
Freehand Hole

Use Freehand Hole to cut out holes within the selected fill area, by drawing outlines to define the holes.

This function only affects the currently selected fill area.
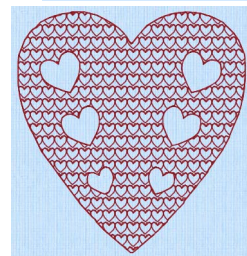
Shortcuts

- Freehand Create Tab, Enhance:
- Keys: Alt, R, H

Create a Freehand Hole in a Fill Area

1   Select the area in which you want to cut the hole.
2   Click the Freehand Hole icon .
3   Draw a line around the edge of the desired area for the hole.
4   When the area is complete, lift the pen from the tablet (or release the mouse button). The area is closed with a straight line back to the start point.
       It is recommended to draw back to the start point. However, you can also adjust the shape of the hole afterwards, if it is not the exact shape as desired.
5   Continue to cut as many fill holes as desired.
6   Right-click to deselect the function, or simply select another tool.

Point Hole

Use Point Hole to cut out holes within the currently selected fill area, by placing points or drawing Bezier Lines to define the holes.

This function only affects the currently selected fill area.
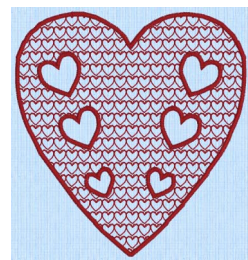
Shortcuts

- Point Create Tab, Enhance: ⬚
- Keys: Alt, P, H

Create a Point Hole in a Fill Area

1 Select the area in which you want to cut the hole.
2 Click the Point Create tab.
3 Click the Point Hole icon ⬚ .

To draw the hole with a Bezier Line, click Bezier Mode ⌐ , then draw your hole. See "Bezier Mode" on page 223 for information on drawing Bezier Lines.

4 Click to place the first point. It appears as a small hollow yellow circle.
5 Click to place a second point. The new circle is now yellow, and the previous circle is white.
6 Continue placing points around the desired area, such as a chosen section of the background picture. If you are following the picture, place a point every time the direction of the picture outline changes. *Curved lines are created automatically, unless fewer than three points are placed, in which case the lines will be straight. For corners and straight edges, hold down the Shift key. To delete the last point placed, use the Delete key.*
7 Right-click to complete the hole. The hole will appear in the fill area.
8 Continue to cut as many holes as desired.

Emboss Line

Use the Emboss Line functions Freehand Emboss Line 🖼 and Point Emboss Line 🖼 to create an embossed line on a fill area, satin area, or column.

Freehand Emboss Line

Use Freehand Emboss Line 🖼 to draw a line to emboss on a fill area, satin area, or column.

Shortcuts

- Freehand Create Tab, Enhance: 🖼
- Keys: Alt, R, E; Alt, Q, E, F

Create a Freehand Emboss Line

1 In the Freehand Create tab select a fill area, satin area, or column.
2 Click the Freehand Emboss Line 🖼 icon.
3 Draw a line on the selected area. The emboss line will appear on the fill, with the first point as a square and later points as circles, except for a square final point.

To follow a background picture, select 2D View 2D in the View tab, and zoom in as necessary.

You can move points after the line has been created. To delete points, use Delete Points ╱ in the Home tab.

4 Repeat to place as many embossed lines as desired. Right-click to deselect the function.

To change an embossed line, move its points, or use Insert Points ╱ or Delete Point ╱ in the Home tab.

Use Delete Emboss Line 🖼 in the Edit tab to remove an embossed line. See "Delete Emboss Line" on page 347.

Point Emboss Line

Use Point Emboss Line 🖼 to place points to emboss a line on a fill area, satin area, or column.

Shortcuts

- Point Create Tab, Enhance:
- Keys: Alt, P, E; Alt, Q, E, P

Create a Point Emboss Line

1 Select a fill area, satin area, or column.
2 Click the Point Create tab.
3 Click the Point Emboss Line icon.
4 Click to place the first point. It appears as a small hollow yellow circle.
5 Click to place a second point. The new circle is now yellow, and the previous circle is white.

To follow a background picture, select 2D View 2D *in the View tab, and zoom in as necessary.*

6 Continue placing points along the desired path.
7 Curved lines are created automatically. For corners and straight sections, hold down the Shift key.

You can move points after the line has been created. To delete points, use Delete Points ⟋ in the Home tab.

8 Right-click to end the line. The emboss line will appear on the selected fill or other area.
9 Repeat to place as many embossed lines as desired.

To change an embossed line, move its points, or use Insert Points ⟋⁺ or Delete Point ⟋ in the Home tab.

Use Delete Emboss Line ⟋ in the Edit tab to remove an embossed line. See "Delete Emboss Line" on page 347.

MultiWave Line

Use the MultiWave Line functions Freehand MultiWave Line and Point MultiWave Line to create a line that shapes the wave patterns in a MultiWave Fill.

Freehand MultiWave Line

Use Freehand MultiWave Line to draw a line that shapes the wave patterns in a MultiWave Fill.
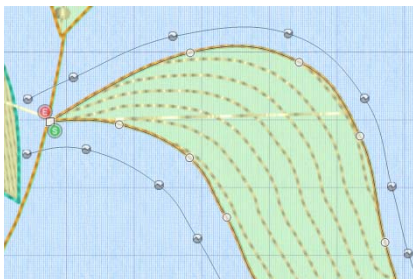
MultiWave Fill, using two long MultiWave lines to shape the flow of the fill within a leaf
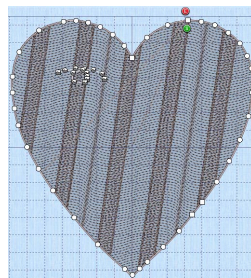
MultiWave Fill, using a short MultiWave Line to add texture to an embroidery

Use a long line to position the stitch lines in an embroidery, or use a short line to add texture to the stitching. The lines do not have to be within the fill area, however they should not cross each other. Vary the density or use a motif to change the effect.

Shortcuts

- Freehand Create Tab, Enhance:

■   Keys: Alt, R, W; Alt, Q, W, F

Create a Freehand MultiWave Line

1   Select a MultiWave Fill area.
2   Click the Freehand Create tab.
3   Click the Freehand MultiWave Line ⬚ icon.
4   Draw a line over or near the selected area.
The MultiWave line will appear on the fill, with the first point as a square and later points as circles, except for a square final point. The wave patterns in the fill will follow this line.

To follow a background picture, select 2D View 2D *in the View tab, and zoom in as necessary.*

You can move points after the line has been created. To add or remove points, use Insert Points ⬚ *or*

Delete Points ⬚ *in the Home tab.*

5   Repeat to place as many MultiWave lines as desired. Right-click to deselect the function.

Use Delete MultiWave Line ⬚ *in the Edit tab to remove a MultiWave line. See "Delete MultiWave Line" on page 347.*

Point MultiWave Line

Use Point MultiWave Line ⬚ to place points to form a line that shapes the wave patterns in a MultiWave Fill.

Shortcuts

■   Point Create Tab, Enhance: ⬚
■   Keys: Alt, P, W; Alt, Q, W, P

Create a Point MultiWave Line

1   Select a MultiWave Fill area.
2   Click the Point Create tab.

To follow a background picture, select 2D View 2D *in the View tab, and zoom in as necessary.*

3   Click the Point MultiWave Line ⬚ icon.
4   Click to place your first point. The point appears automatically as a small hollow circle.
5   Click to place a second point.
6   Continue placing points along the desired path.
7   Curved lines are created automatically. For corners and straight sections, hold down the Shift key.
8   Right-click to end the line. The MultiWave line will appear on the fill, and the wave patterns in the fill will follow this line.

You can move points after the line has been created. To add or remove points, use Insert Points ⬚ *or*

Delete Points ⬚ *in the Home tab.*

9   Repeat to place as many MultiWave lines as desired.

Use Delete MultiWave Line ⬚ *in the Edit tab to remove a MultiWave line. See "Delete MultiWave Line" on page 347.*

Bezier Mode

Use Bezier Mode ⌇ to draw shapes with finely graduated curves. Control the exact shape of the line using the black handles to either side of the points you place.

Click to place Corner points, or click and drag to place curve points with handles.

For information on Control Points and the other Bezier Line editing tools, see "Convert Points and Bezier Lines" on page 344.

Creating Bezier Lines

When creating Bezier lines, press the Delete key to remove the last placed point.

- Click without dragging to create a Corner point (no handes)
- Click and drag to create a Smooth point (the handles are initially symmetric)

Use the Shift key while drawing to affect how the handles are placed:

- Hold down the Shift key while dragging to place the first handle opposite the position where the key was pressed, and the second handle where the mouse button was released (the handles are asymmetric and can be angled).
- Hold down the Shift key before clicking, then drag and release. A single handle is placed where the mouse button was released.

Editing Bezier Lines

When a point is dragged, its handles move with it, keeping the same angle and distance.

- The handles on a Smooth point can be moved independently along the straight line between the point and handles.
- The handles on a Symmetric point stay the same distance from their point when moved along the straight line between the point and handles.
- Hold down the Shift key while dragging a handle to create an angle at the point between the two handles.
- Use Insert Points ⌇ and Delete Points ⌇ on the Home tab to add and remove points from the Bezier line.

Shortcuts

- Point Create Tab, Options: ⌇
- Keys: Alt, P, BM

Draw a Circle in Bezier Mode

1   In the Quick Access toolbar, click Change Hoop ⬜, and set the hoop to Universal, 100mm x 100mm - Universal Square Hoop 1.
2   Click the View tab, and ensure that Grid size is set to 10mm.
3   Click the Point Create tab.
4   Ensure that Fill and Appliqué are not selected (not highlighted).
5   Set the Line Type to Triple Stitch ⌇.
6   Click Bezier Mode ⌇ to select (highlight) it.
7   Click Create Area or Line ▣ to select it. The Bezier Mode pointer appears ⌇.
8   Click to place a point, then click to place three more of these square points in a rough curve.
9   Right-click to finish the line. The points are joined by straight lines.
    These are Corner Points, in Bezier Mode they are joined by straight lines.

10	Click Undo to remove the line.
11	Starting 2 squares above the center of the hoop, click and drag to the right one square, to the crosshairs of the next grid square.
12	Release the mouse button. *A white square (a Point) appears at the placed where you clicked, and a black handle appears at the place where you released the button. This is the forward handle.*
13	Note that a second handle has appeared the same distance behind the white point. *This is the backward handle, it is the same distance from the white point as the forward handle (it is symmetrical).*
14	Starting 2 squares to the right of the center of the hoop, click and drag downwards one square, then release the mouse button. *A curved line appears between the two square white points.*
15	Starting 2 squares below the center of the hoop, click and drag one square to the left to place the next section of the curved line.
16	Then, starting 2 squares to the left of the center of the hoop, click and drag one square upwards to place another section of the curved line. You should now have three quarters of a circle.
17	Move the pointer over the square white point on the right. The pointer changes to the Move pointer.
18	Drag the point and place it exactly where the grid lines cross.
19	Move the pointer over the forward handle for that point (the black handle below the point that you just moved).
20	Drag the handle a about half a square downwards. The backward handle for this point moves the same distance upwards. *While you are still placing points, if you adjust the handles they behave symmetrically. You can also drag to add symmetrical handles to a Corner point.*
21	Move the handle to the right and left. *Note that the curved line changes shape as you move the handle.*
22	Move the forward handle so that both handles are over the cross hairs of the squares above and below the point, and so that the line between the handles runs along the grid line.
23	If needed, adjust the other points and handles so that you have a smooth three quarters curve.
24	Right-click to place the line.
25	In the FilmStrip, right-click the Triple Stitch line that you just drew, and select Properties from the Context menu.
26	In the Line tab of the Fill Area and Line dialog box, select (check) Closed Border Line, then click OK. The line becomes a circle.
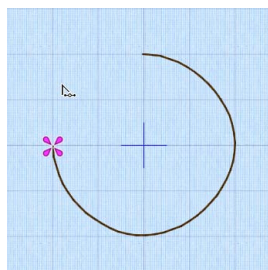
Edit a Bezier Line

27	Click the Home tab.
28	Click Edit Points. The points and their handles are displayed.
29	Move the pointer over the handle above the point on the right (the backward handle for the second point in the line).
30	Drag the handle a short distance downwards. This time the handle below (the forward handle) does not move, and the shape of the circle distorts. *When editing a line the points are Smooth, and not Symmetric. The handles can be moved independently along the straight line.*
31	In the Convert Points drop-down menu in the ribbon bar, select Convert Points to Symmetric. *Edit Points is no longer highlighted.*
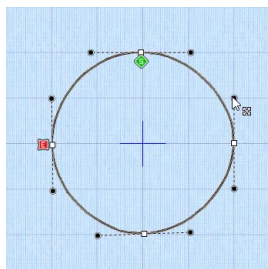
32	Move the pointer over the point whose handles you just changed. The pointer changes to the Convert Points to Symmetric pointer.
33	Click on the point. The handles become symmetrical, and the shape you drew becomes a circle again.
34	Right-click to deselect Convert Points to Symmetric. *Edit Points is highlighted again.*
35	Move the pointer over the handle above the point on the right and move it downwards. The handle below the point moves with the handle above the point. *Using Convert Points to Symmetric locks the handles into Symmetric mode while editing.*
36	In the Convert Points drop-down menu in the ribbon bar, select Convert Points to Smooth. Edit Points is no longer highlighted. *For more information on Control Points and the other editing tools, see "Convert Points and Bezier Lines" on page 344.*
37	Move the pointer over the point whose handles you just changed. The pointer changes to the Convert Points to Smooth pointer.
38	Click on the point.
39	Right-click to deselect Convert Points to Smooth. Edit Points is highlighted again, and you can now move the handles independently. *If you move a handle very close to its point and release the mouse button, the handle will vanish. The section of the line without a handle becomes straight. Use Convert Points to Smooth to regain use of both handles.*
40	In the Convert Points drop-down menu in the ribbon bar, select Convert Points to Corner.
41	Move the pointer over one of the points in your line. The pointer changes to the Convert Points to Corner pointer.
42	Click on the point. It now has no handles, and the sections of the line by it are straight. *There are no handles to drag, so you can only change the line by moving this Corner Point. Use Corner Points for straight lines.*
43	Right-click to deselect Convert Points to Corner, and then in the Convert Points drop-down menu select Convert Points to Smooth and click that point again to return to handle adjustment.
44	Right-click to deselect Convert Points to Smooth. *To create a corner point with full control over the angle of the lines, hold down Shift and click the point. You can then move the handles independently.* *To create a flower design from a motif using Bezier lines see "Draw a Flower using Bezier Curves" on page 227.*
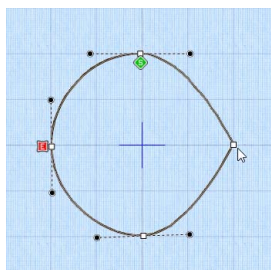
How to Create Lines with Point Create

Outline the Fleur de Lys With a Satin Line

1	Click File, New or File, New Window and in the Choose Design Type page of the ExpressDesign Wizard select Load Existing Design, then click Next. In the Open Existing design page, click Load a Design, browse to the folder Documents\mySewnet\Samples\Digitizing\Edo, and load the file 'Fleur de lys with bars'. Click Finish. *Alternatively, use the design from "Create the Band and Feathers for a Fleur de Lys" on page 309.*
2	Click the Point Create tab.
3	Ensure that Fill and Appliqué are not selected (not highlighted).
4	Click Create Area or Line to select it. The Create Cursor appears.
5	Note the position of the Create Cursor. This marks the end of the last object in the design. If it is not on the left side of the base of the left feather, follow steps 6 to 9. Otherwise see step 10.
6	Ensure that Line is selected, and in the Line drop-down list select Running Stitch.

7   Move the pointer towards the Create Cursor, until it changes to the diagonal pointer ⟋ and click to place a point over the Create Cursor.

8   Place a second point to draw a straight line to the left side of the base of the left feather.

9   Right-click to end the line.

If desired, use 2D and zoom in to see more clearly.

10   In the Line drop-down menu, select Satin Line ⫴⫴.

11   Placing the first point on top of the Create Cursor �ख, place points to draw a line around the left feather to the base on the right. Use Shift to place square points at the tip.

12   Right-click twice to finish the line, and to deselect Create Point Area or Line.

13   Right-click the satin line to open the Fill Area and Line dialog box.

14   Ensure that Density is set to 4 and that Underlay is selected (checked). Set Width to 2.5mm.

15   Click the Favorites tab. Click 'Set these options as the current settings' ▤✓. Then click OK to close Fill Area and Line dialog box.

When you next use Satin Line, the settings that you have just set up for satin line will be used. This is an alternative way to set the Options.

16   In the Line drop-down menu select Running Stitch ⟋.

17   Use Create Point Area or Line ▱ to create a straight line from the Create Cursor to the left side of the base of the middle feather, and right-click to finish the line.

A satin line is not placed along the side of the band as the whole of the band will be outlined in satin later.

18   In the Line drop-down menu, select Satin Line ⫴⫴.

19   Create Point Area or Line ▱ is still selected. Draw a line around the middle feather from the Create Cursor ✖ to the base on the right. Use Shift to place square points at the tip.

Place roughly the same number of points on similar curves so that the feather borders have the same appearance.

20   Right-click to finish the line.

21   In the Line drop-down menu select Running Stitch ⟋ and then use Create Point Area or Line to create a straight line from the Create Cursor to the left side of the base of the right feather.

22   In the Line drop-down menu, select Satin Line ⫴⫴. Then use Create Point Area or Line to draw a line around the right feather from the Create Cursor ✖ to the base on the right. Use Shift to place square points at the tip.

23   Right-click to finish the line.

24   Click Life View 🌈 to see the border around the feathers. Click Cancel.

25   In the Line drop-down menu select Running Stitch ⟋. Starting at the Create Cursor, use Create Point Area or Line ▱ to create angled lines around the right side of the band and down to the base of the fleur de lys.

26   Right-click to finish the line.

27   In the Line area, select Satin Line ⫴⫴. Then use Create Point Area or Line ▱ to draw a line around the base of the fleur de lys.

Use Shift to place square points where the base joins the band, and at the tips and angles of the base.

28   Click to place a square point where the base of the fleur de lys meets the band on the left.

29   Click to place a square point at each corner of the band, finishing back where you started at the left side of the base of the fleur de lys.

30   Right-click twice to finish the line, and to deselect Create Point Area or Line.
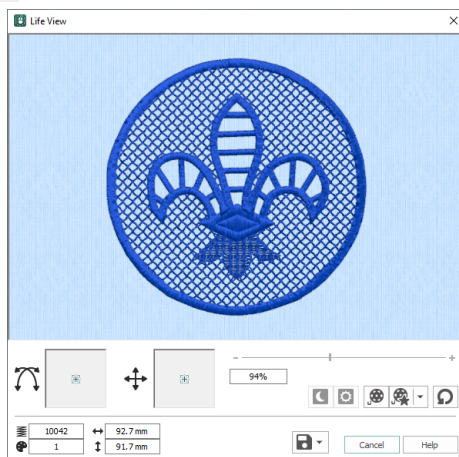
31 Click Life View 🔴 to see the border around the complete fleur de lys. Click Cancel.

32 In the FilmStrip, scroll up to the top. This takes you to the start of the design.

33 Select the Satin Line circle. This should be object number 3 in the FilmStrip.

34 Click Move to Front of Design ⬇ .
The circular satin line will be placed at the front of the design (the bottom of the FilmStrip), below the satin line for the base of the fleur de lys. It will be stitched out last.

35 In the FilmStrip, scroll up to the top.

36 Select the blue thread color in position 1.

37 Right-click the thread and select Properties. The Color Selection dialog box opens.

38 Ensure that the thread range is set to Robison-Anton Rayon 40, and enter 2232 in the Find Thread box. Thread 2232 (Ecru) will be selected. Click OK.

39 In the Design Panel, click the Edit ✏ button next to the Notes box.

40 In the Notes dialog box use the quick keyword selector to add the keyword 'Heirloom'. Click the plus sign next to the heading to see more options and add the keywords 'Free Standing Lace' and 'Cutwork Richelieu' from the list. Then click OK.

41 Click Life View 🔴 to view the finished design. Click Cancel.

42 Click Save 💾 and browse to Documents\mySewnet\My Designs.

43 Set the file name to 'Fleur de Lys' and click Save.

44 Click Export 📤 , and set the file format to .vp4, then click OK.
The preferred file format for saving embroideries is .vp4 format as this will preserve the separate parts of multipart designs. It also preserves thread color information and notes.

45 In the Save As dialog box, browse to Documents\mySewnet\My Designs and export the embroidery as Fleur de Lys_Exported.

46 Click Print 🖨 to print the embroidery worksheet.
For free-standing lace, embroider your design on heavy-weight water-soluble stabilizer. When finished, rinse the embroidery in lukewarm water to remove the stabilizer. Let dry and press the lace flat.

Alternatively, embroider the design with cutwork for the fleur de lys feathers. Hoop up with linen fabric and water-soluble stabilizer underneath. When you embroider the design, trim out the cutwork areas.
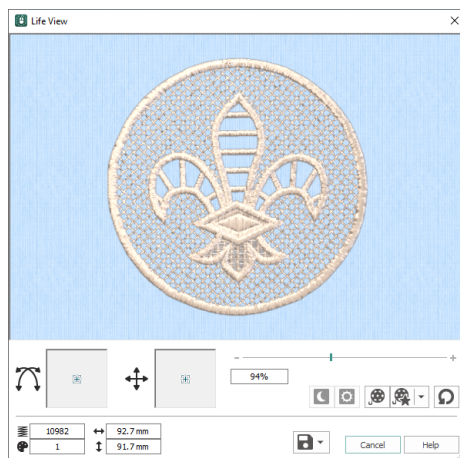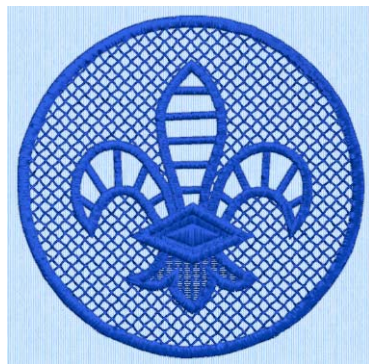
Draw a Flower using Bezier Curves

1 Open mySewnet™ Digitizing and in the Choose Design Type page of the ExpressDesign Wizard, select Load or Create a Background Picture. Click Next.

2 In the Choose Picture Window, click Load a Picture 🖼, browse to the folder Documents\mySewnet\Samples\Digitizing\Pics, and load the file 'Motif Flower.png'. Click Next.

3 In the Rotate and Crop Picture page, click Select All, then click Next.

4 In the Design Size page, select Enter Design Size, click Change Hoop, and set the hoop to Universal, 100mm x 100mm - Universal Square Hoop 1. click Next.

5 In the Reduce Colors page, click Finish.

6 Click the View tab, and ensure that Grid size is set to 10mm.

7	In the FilmStrip, right-click the color block and select Properties from the Context menu.
8	in the Color Selection dialog box, click the pink in the Quick Colors (the second color in the bottom row) and then click OK.
9	Click the Point Create tab.
10	Ensure that Fill and Appliqué are not selected (not highlighted).
11	Set the Line Type to Satin Line .
12	Click Fill Area and Line ![...] to open the properties dialog box.
13	Set the Line width to 1.5mm, then click OK.
14	Click Bezier Mode to select (highlight) it.
15	Click Create Area or Line to select it. The Bezier Mode pointer appears . *See "Draw a Circle in Bezier Mode" on page 223 for the essentials of drawing Bezier lines.*
16	At the left side of the base of the petal at the top, click and drag up and slightly to the left, then release the mouse button.
17	Starting where the petal to the left meets the petal you are drawing, click and drag upwards a short distance to where the next set of grid lines cross.
18	Click (without dragging) to place a point at the tip of the petal. This is a Corner point.
19	Move the pointer over the second square white point. The pointer changes to the Move pointer .
20	Drag the point a short distance up and to the left, along the outline of the petal until the curved line underneath fits the outline of the drawing.
21	Click and drag downwards a short distance from the mid point of the right side of the petal.
22	Click to place a single point where the the line touches the next petal. *As you become more skilled, try clicking and dragging to place a curved line using a single point at the base of the petal.*
23	Right-click to place the line. *The curve of the line will probably need some adjustment, but this is better done later, after you have placed lines for the other petals.*
24	At the left side of the base of the petal to the right of the one that you just drew, click and drag upwards a short distance, then release the mouse button.
25	Starting where the petal to the left meets the petal you are drawing, click and drag diagonally towards the top right corner of the hoop.
26	Release the mouse button when you reach the grid line above.
27	Click (without dragging) to place a point at the tip of the petal.
28	From the mid point of the right side of the petal, click and drag diagonally towards the bottom left corner of the hoop.
29	Click to place a single point where the the line touches the next petal.
30	Use the Move pointer to adjust the position of the white squares so that the curved line fits the picture behind. *You can further adjust the Bezier line using the black handles.*
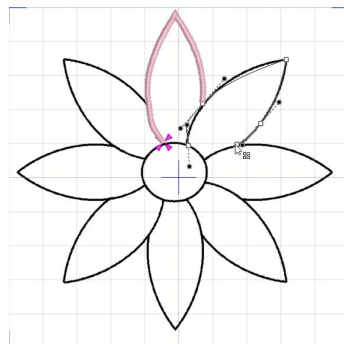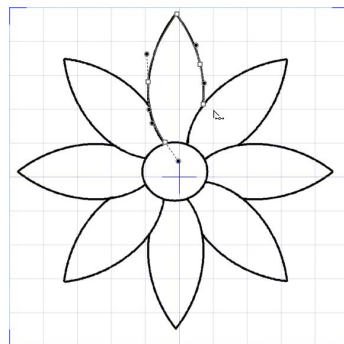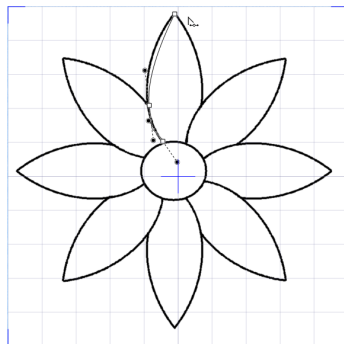
31 Right-click to place the line.

32 Starting at the bottom left of the third petal, click and drag a short distance diagonally to the right to place the first point.

33 Where the outline of the petal meets the grid, click and drag a horizontal line a short distance to the right to place the next part of the curve.

34 Click to place a point at the tip of the petal.

35 Mid way down the other side of the petal, click and drag to the left and slightly down to place the next point.

36 At the base of the petal, click to place a final point, then right-click to place the line.

37 Place Bezier curve lines to draw the other petals, finishing at the petal to the left of where you started.
If you move the black handle to the left or right as you draw, you can place the curve to follow the outline, often with no need for later editing.
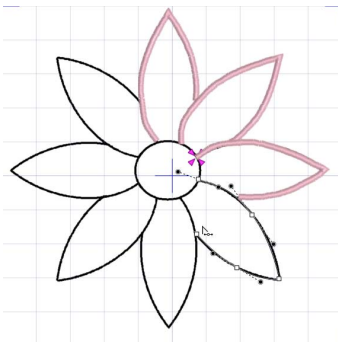
38 In the ribbon bar, click Add Color Change 🎨.

39 Click the yellow at the bottom right corner of the Quick Colors, then click OK to select the yellow thread.

40 Set the Fill Type to Pattern Fill ▦ (it will be highlighted).

41 Starting at the top of the center of the flower, click and drag a short distance to the right, then release the mouse button.
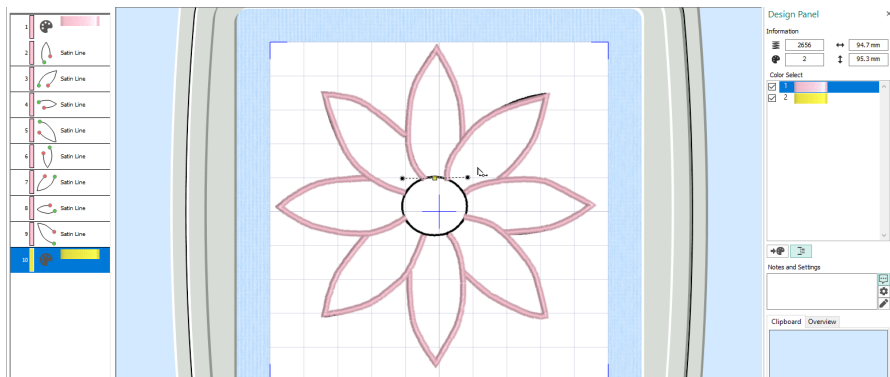
42 Click and drag vertical and horizontal lines of similar lengths to place the other three points creating the circle.

43 Right-click to place the center of the flower.

44   Click the Home tab, then click Edit Points . The points you drew for the center of the flower can be seen.
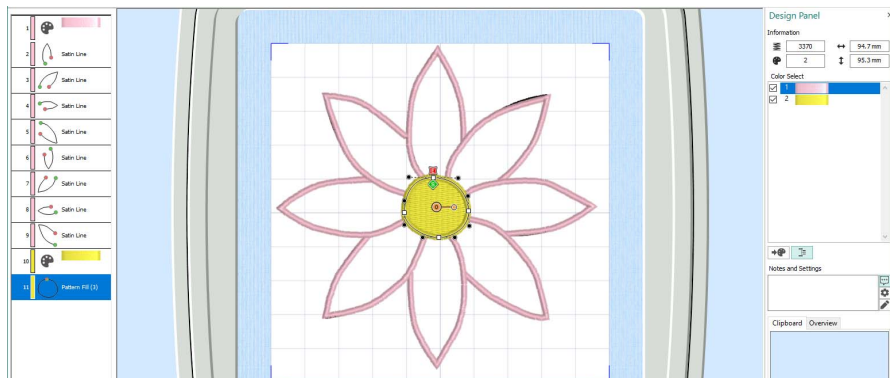
45   In the FilmStrip, click on each petal in turn, and make a note of the ones you will need to adjust.

46   Click the View tab.

47   Click Object View , to see the outline of the Bezier lines clearly.

48   Drag the Background slider to fade the background so that the Bezier lines can be seen over the original picture.

49   Adjust the handles on the points to make the Bezier line follow the background.
If the handles from two different points overlap, move both nearer to their own point, to smooth the curve.

50   Switch between Object View and 3D View to check the effect of your changes on the Satin Line.
For more information on editing, see "Edit a Bezier Line" on page 224.

51   When you have made your changes on one petal, select the next petal in the FilmStrip and adjust that one.
If you find that one of corner points actually has very short handles, either use Convert to Corner in the Home tab to change it to a corner, or drag the handles sufficiently close to their point that they vanish.

52   Save your flower. You can adjust it further when you open the file again.
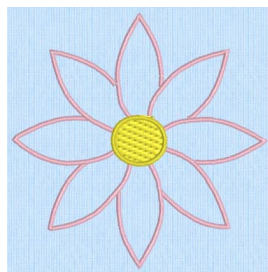
Editing Fills and Lines

Edit a fill or line in the Fill Area and Line properties dialog.

Edit a Line or Fill

■   Select the desired fill area or line, and right-click it. The Fill Area and Line properties dialog appears.
See "Fill Area and Line Properties" on page 83.

Alternatively, to change the properties of selected fills or lines at one time, do as follows:

1   In the FilmStrip, hold the Ctrl key and click each of the fills or lines to be changed.

2   Right-click one of the selected areas and select Properties. The Fill Area and Line dialog box will appear. All settings in the Fill Area and Line dialog box will be applied to your selected fills and lines when you click OK.

You can also move the green start , red end and/or orange origin marker for selected fill areas.

Creating Holes

Use the Hole functions QuickStitch™ Hole , Freehand Hole and Point Hole to create holes in existing fill areas.

QuickStitch™ Hole
See "QuickStitch™ Hole" on page 212.

Freehand Hole
See "Freehand Hole" on page 219.

Point Hole
See "Point Hole" on page 219.

Alternatively, use QuickStitch™ + AutoHole to add holes automatically during fill creation. See "QuickStitch™ + AutoHole" on page 211.

Fill Area with holes using Pattern Fill 111 from Hearts
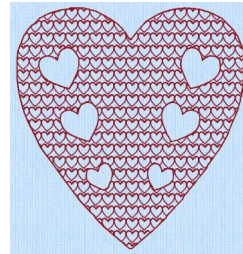
Fill Area with holes using Motif Fill Pattern 6 from General Motifs 1
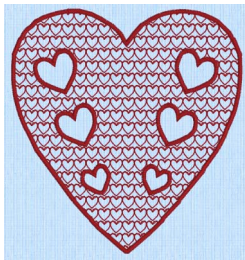
Fill Area with Satin border and holes using Motif Fill Pattern 6 from General Motifs 1
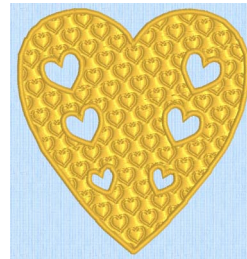
Fill Area with Satin border and holes using Pattern Fill 109 from Hearts

Create Holes in a Fill

1 Click the desired area to select it.
2 In the Fill Area of the Create tab, click the desired Hole function.

Choose from QuickStitch™ Hole , Freehand Hole and Point Hole .

3 Cut the hole using the selected hole function.
4 Repeat to create more holes, as desired. Right-click to deselect, or simply select another Create tool.

Using Fill Areas

Fill Areas are areas of fill surrounded by a border. The fill can be any of the fill types, or 'No Fill'. The border can be any of the line types, or 'No Line'.

Pattern Fill Area with Pattern 39 from Animals 1

Pattern Fill Area with Multicolor Gradient

Motif Fill Area with two motifs, 13 and 19, from Hand Stitches 2
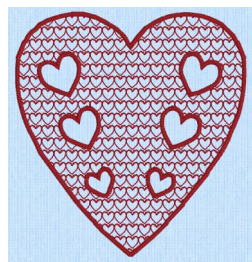
Motif Fill Area with motif 6 from General Motifs 1, QuickStitch Autohole and a 1.5mm Satin Border
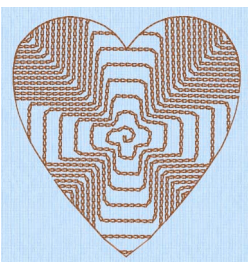
Shape Fill Area using Shape 66 and Motif 1 from Hand Stitches 1
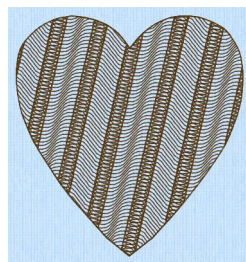
MultiWave Fill, using a density of 15, and a short Freehand MultiWave Line to add texture

You can change any fill type into another fill type, or into a Satin Area.

Fill Types

Select the Fill type from the drop-down list in the Quick Create, Freehand Create or Point Create tabs, or in the Fill Area and Line properties dialog:

Pattern Fill	QuiltStipple Fill	MultiWave Fill
Motif Fill	Contour Fill	Echo Fill
Shape Fill	Crosshatch Fill	Satin Area
Radial Fill	Curved Crosshatch Fill	No Fill
Spiral Fill		

Creating Fill Areas

Create Fill areas with the QuickStitch™, Freehand and Point Area or Line, or Shape functions.

Set the Fill, Line and Appliqué buttons as desired by clicking to turn that area type on or off. Then choose a fill type from the drop-down menu below the button, and set the properties in the Fill Area and Line options. Use one of the Create functions to make the new fill area.

See "Creating with Quick Create" on page 203, "Creating with Freehand and Point Create" on page 204, and "Creating Shapes" on page 206.

Either add holes at the time of fill creation using QuickStitch™ + AutoHole, or add holes to an existing fill. See "Creating Holes" on page 231.

You can select your fill type, and the line type for the surrounding border, in one of the Create tabs before creating the fill.

Alternatively, change either the fill or border type afterwards using Fill Area and Line properties. Use the Favorites tab to make the chosen settings into Favorites that may be applied to other areas, or into the current settings, to use as default for new areas of this type.

Pattern Fill

Pattern Fill areas use small stitches in repeating patterns that cover an area completely using typical density values. The density and color can also be changed with single gradient density and multigradient density.
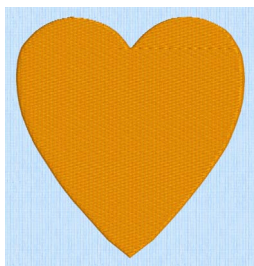
Pattern Fill Area with Pattern 3 from Standard 1
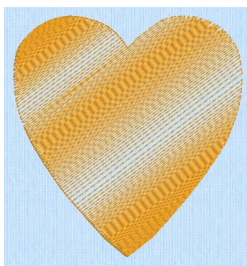
Pattern Fill Area with Single Color Gradient Density

Pattern Fill Area with Pattern 39 from Animals 1

Pattern Fill Area with Multicolor Gradient
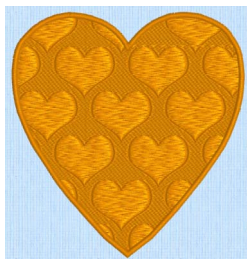
Fill Area with Pattern 114 from Hearts and a 4.0mm Satin Border.
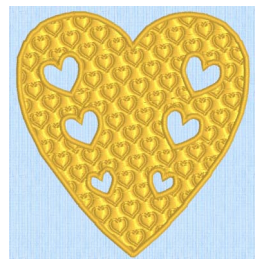
Fill Area with Satin border and holes using Pattern Fill 109 from Hearts

The Fill Area and Line properties for Pattern Fill has sections for setting all the properties on a pattern fill area. It appears when you click a pattern fill area so that the points defining its shape are shown, and then right-click. It also appears when you click the Fill Area and Line button in the Options section on one of the Create tabs.

Use the Pattern Fill properties dialog box to change the pattern, density and stitch angle used for fill areas.

Alternatively, adjust the angle of the fill pattern with the handle on the Origin marker ⊙—⚬.

- Set the pattern Angle
- Search for a Pattern by number
- Use a My Fills pattern
- Choose Underlay density
- Choose a Category and Pattern
- Adjust the area's size
- Set Standard density
- Use gradient density
- Settings for Single & Multicolor gradient
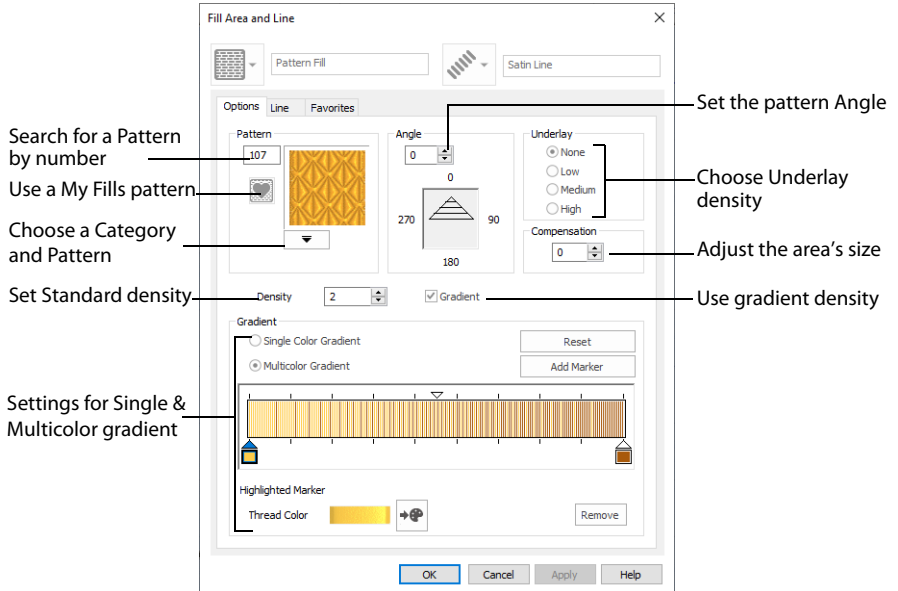
Pattern Fill — Pattern

Patterns

Use the Pattern area to select the desired pattern category and number.

Select the desired pattern number. There are several ways to select patterns:

- Click the drop-down arrow below the pattern sample and scroll down to choose a pattern Category, and a pattern. Click the desired pattern sample and the Pattern number is shown.
- Enter a favorite Pattern number directly in the Pattern box. As you type the number, the correct pattern sample is selected immediately.
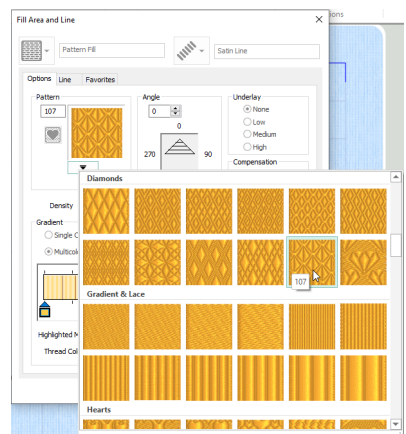
- Use a My Fill pattern created with Manage My Fills. See "Manage My Fills" on page 281.

The pattern number can be seen in the FilmStrip.

View the patterns in the pattern gallery. See "Fill and Satin Patterns" on page 367.

Change a Fill Area to a Leaf Pattern

1 Click File, New , or File, New Window , and in the Choose Design Type page of the ExpressDesign Wizard select Load Existing Design, then click Next. In the Open Existing design page, click Load a Design , browse to the folder Documents\mySewnet\Samples\Digitizing\Edo, and load the file 'PetalsBasicFill'.
Alternatively, use the petals design that you created in "Create a Petal Design with the ExpressDesign Wizard" on page 127.

2 Click File, Preferences and ensure that Color Tolerance is selected (checked), and that Tie Off Before and After Trims is selected.

3 Click the View tab, and set the Grid size to 5mm.

4 In the color worksheet on the Design Panel, click the check box for the fourth color (slate blue) to hide objects, mainly satin borders, using that thread color. This will make it easier to select the fill areas.
When you pause the arrow pointer over a color in the worksheet, a popup description of the thread appears.

5 Click the Home tab.

6 Ensure that Edit Points is selected.

7 Click inside the left petal near the edge. The points defining the shape of the fill area will appear. It will be shown as a Pattern Fill on the status bar and in the FilmStrip.

If the Status Bar says Box Select, this is selected instead of Edit Points . Click Edit Points and look again.

8 Right-click on the work area and the Fill Area and Line dialog box will appear showing the properties for Pattern Fill.
The Fill Area and Line dialog box enables you to change the fill and line types in your design, and set the properties for the lines and fills.

9 Click the down arrow below the fill sample in the Pattern area.

10 The fill Category is currently set to Standard 1. Scroll up the fill gallery to the 'Plants & Flowers 1' Category.

11 Place the pointer over the pattern sample in row two, column two. The pattern number is 164.
Patterns may also be selected directly by entering the desired pattern number in the Pattern box.

12 Click to select pattern 164.

13 Check that Density is set to 2, as desired.
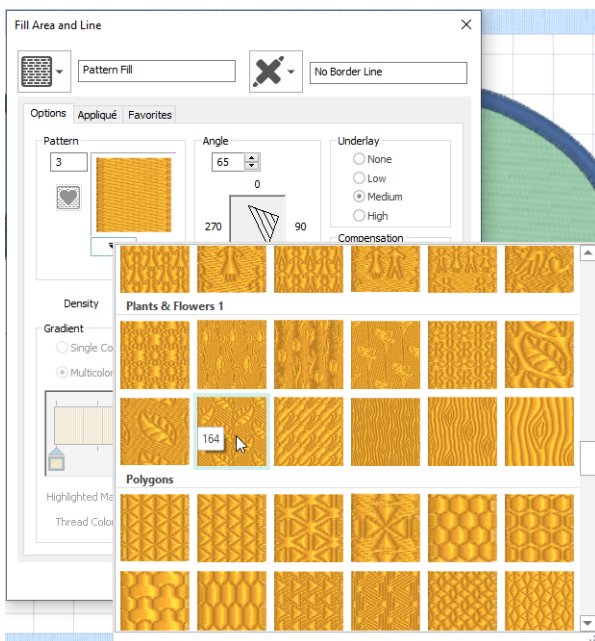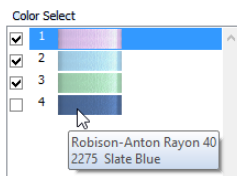
14 Change the angle to 45. Click Apply to see the new pattern in the left petal, then click OK. The pattern has changed in the petal, and you can see the fill number in the FilmStrip. *Even if you click Cancel, Apply has changed the stitches. Therefore, to return to the original pattern you would need to click Undo* ⟳ .
You could also change the angle of the pattern with the handle on the Origin marker ⊙—○ .
To change the middle petal to a single gradient fill, see "Create a Single Color Gradient Fill in a Petal" on page 239.
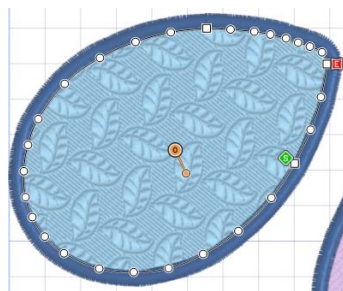
Pattern Fill — Options

Use the Options area to see and change the settings for fill angle, underlay and compensation.

Set the pattern Angle ——————— [Angle dialog graphic]   Choose Underlay density

                                                    Set Compensation
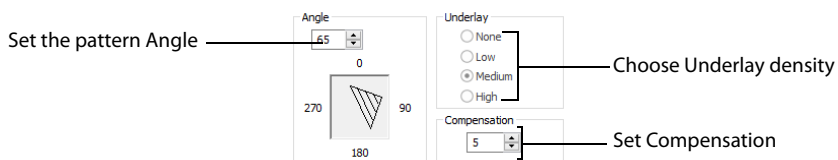
Angle

The angle of the fill pattern, as shown by the arrow. The thread is at a right angle to the fill pattern. Set the Angle from 0 to 359 degrees. The initial setting is 0.

The fill angle will also affect the orientation of the gradient. You can also change the fill angle with the handle on the Origin marker ⊙—○ .
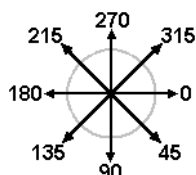
Underlay

Choose from None, Low, Medium or High density underlay. Underlay is a low density fill that is perpendicular to the stitches of the actual fill area. Underlay is useful for stabilizing large fill areas. Underlay is initially set to Low.

Underlay stitches are not generated for areas using gradient density, although the property can be selected in case you switch the area back to a standard density area.

Compensation

Compensation is used to make an area 'bolder' by increasing its relative size. Set Compensation from 0 to 20. The higher the number, the bolder the area appears. The initial setting is 0.

Pattern Fill — Density

Use the Density area to see and change the density settings and the color Gradient of the fill.

The color on a fill area can change over a range, or have multiple color changes across the fill. This is ideal for gradual color changes such as sunsets, subtle shadow effects and so on.

Gradient is not initially selected.

Embroidery on thicker fabrics usually looks better with more stitch coverage, or a low density setting. Choose a low value such as 2 or 3 for heavy knit fabrics, a higher value such as 5 or 6 for a light material like linen or satin.

Standard Density

Set the standard Density from 2 to 80. The lower the number, the closer together the stitches and the more stitches are produced.

The initial setting is 2.

Single Color Gradient

Select single or multicolor gradient

Return to the original settings

Add a marker

Adjustment marker

Highlighted value marker

Set the stitch density for the chosen value marker

Delete the selected marker

Use Single Color Gradient to change the density across a fill with only one color. Set a value for the start and end density markers for the fill, and the density gradually changes between the two values. Add multiple markers for a more complex pattern.

The markers can each take a value of 2 to 80, which means you can reverse the gradient simply by swapping the start and end values.
If you change a gradient density fill back to standard, then you should also select the desired underlay.
The example shows a Gradient of 2 to 15, with a fill angle of 90°.
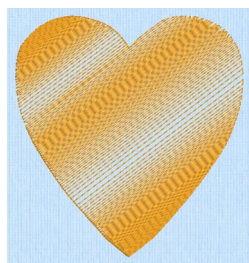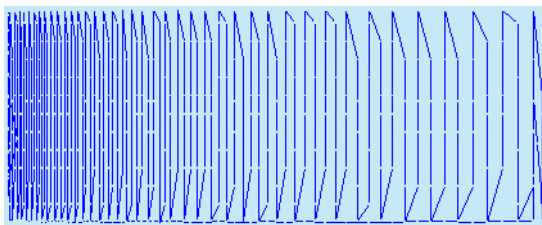
Use Density Gradient for loosely stitched areas so that the traveling stitches will go around the outside of the fill area. Set the start and end densities to the same number. If the Density Gradient option was not used the traveling stitches would cross the fill area and show through.

Use the adjustment marker above the gradient bar to change the gradient across the fill.

Reset

Reset your changes and use the initial settings.

Add Marker

Click Add Marker to add a value marker below the gradient bar, and an adjustment marker above the gradient bar. The initial value for the marker will be between the existing markers. Edit the density value, and move the value and adjustment markers as desired.

This means that you can have any combination of density values across the fill area. Remember, a higher value means the fill is less dense.

Density

Density is used to change the density of the stitching. Set Density from 2 to 80. The higher the number, the less dense the fill. The initial start marker setting is 2, and end marker setting is 8.

Remove

Click Remove to delete the highlighted marker.

Change a Fill to Single Color Gradient

1   Open the Fill Area and Line properties dialog.
2   In the Density area, click the Gradient option. The Gradient box will become available.
3   Select (check) the Single Color Gradient box.
4   Click a value maker (the marker below the gradient bar) and change the value in the Density box to the required density value.
5   Click Apply to view your changes.

6 Move the adjustment marker above the gradient bar to vary the change in density across the fill.

7 Click Add Marker to add another value marker and adjustment marker.

8 Change the density of the fill as desired.
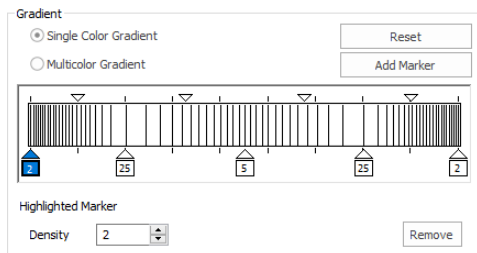
9 Click OK to close the Fill Area and Line properties dialog.
If you change a gradient density fill back to standard, then you should also select the desired underlay.

Create a Single Color Gradient Fill in a Petal

1 Click File, New , or File, New Window , and in the Choose Design Type page of the ExpressDesign Wizard select Load Existing Design, then click Next. In the Open Existing design page, click Load a Design , browse to the folder Documents\mySewnet\Samples\Digitizing\Edo, and load the file 'PetalsBasicFill'.
Alternatively, use the petals design that you created in "Create a Petal Design with the ExpressDesign Wizard" on page 127, and added a leaf pattern to in "Change a Fill Area to a Leaf Pattern" on page 235.

2 Click File, Preferences , and ensure that Color Tolerance is selected (checked), and that Tie Off Before and After Trims is selected.

3 Click the View tab, and ensure that Grid size is set to 5mm.

4 In the color worksheet in the Design Panel click the check box for the fourth color (slate blue) to hide the satin borders using that thread color. This will make it easier to select the fill areas.

5 Click inside the middle petal. The points defining the shape of the fill area will appear, and the Pattern Fill area will be selected in the FilmStrip.

6 Right-click on the work area and the Fill Area and Line dialog box will appear, showing Pattern Fill.

7 Enter 109 in the Pattern Box. In the Pattern gallery, this is the design in row 1, column 1 of the Hearts category.

8 Click Apply to see the pattern.
If needed, move the Fill Area and Line dialog box to one side to see this.

9 Click the Gradient checkbox. The Gradient options become available.

10 Ensure that Single Color Gradient is selected. A bar with a marker at either end becomes available.

11 Click Add Marker. A third marker is placed in the middle of the bar, highlighted in blue.
All three markers initially use the stitch density set above (this should be 2).

12 Click the marker box on the left. It is highlighted in blue.

13 In Density, use the up arrow to change the number to 35. The number and position of the lines in the density bar changes.
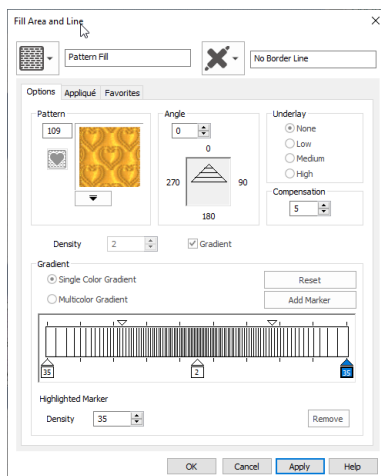
The lines in the density bar represent the density of the stitching.

14 Leave the Density for the middle marker at 2.

15 Click the marker box on the right.

16 Change the density for the marker on the right to 35.
This will create lightly stitched areas at the edges of the fill area, and a heavily stitched area in the middle.

17 Change the Angle to 0, then click OK. The heart pattern fill is densely stitched in the center and lightly stitched at top and bottom.
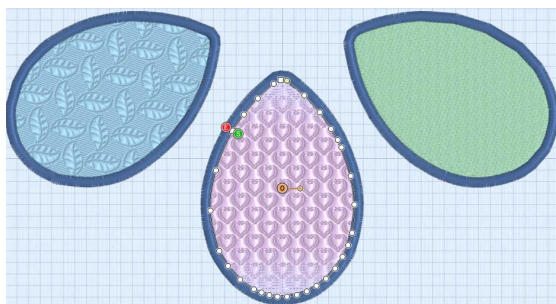
Notice that underlay has been automatically set to None. This occurs when Single Color Gradient or Multicolor Gradient density is selected.

To fill the right petal with a bee pattern that you create, see "Use a Bee for a My Fill Pattern" on page 283.

Multicolor Gradient

Set the stitch density for the whole fill

Select single or multicolor gradient

Return to the original settings

Add a marker

Adjustment markers

Selected color marker

Choose a thread for the highlighted marker

Delete the selected marker

Use Multicolor Gradient to change the color across a fill with only one density. Set colors for the start and end markers for the fill, and the color gradually changes between the two values.

Use the marker above the gradient bar to change the color gradient across the fill.

Reset
Reset your changes and use the initial settings.

Add Marker
Click Add Marker to add a color marker below the gradient bar, and an adjustment marker above the gradient bar. The initial color for the marker will be the same as the currently highlighted marker. Change the color and move the color and adjustment markers as desired.
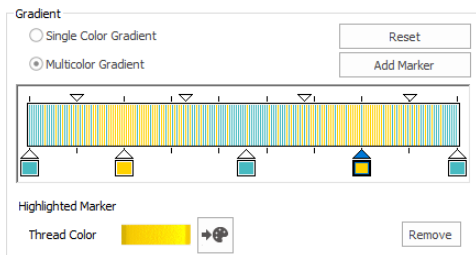
This means that you can have any combination of colors across the fill area.

Thread Color

Use Thread Color ➡🎨 to change the color of the currently highlighted marker. The Color Selection box will be displayed.

See "Color Selection" on page 179.

Remove

Click Remove to delete the highlighted marker.

Create a Multicolor Gradient Fill

1 Open the Fill Area and Line properties dialog.
2 In the Density area, click the Gradient option. The Gradient box will become available.
3 Select (check) the Multicolor Gradient box.
4 Click a color maker (the marker below the gradient bar) and click Thread Color to open the Color Selection dialog box.
5 Change the color to the required color and click OK.
6 Click Apply to view your changes.
7 Move the adjustment marker above the gradient bar to vary the change in color across the fill.
8 Click Add Marker to add another color marker and adjustment marker.
9 Change the color of the fill as desired.
10 Click OK to close the Fill Area and Line properties dialog.
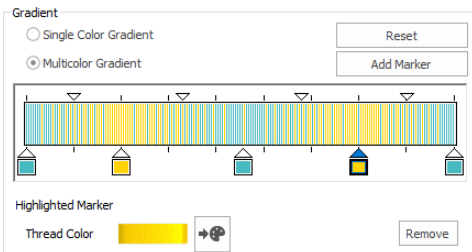

Fill a Petal with a Multicolor Gradient Density Fill

1 Click File, New 📄 , or File, New Window 🗔 , and in the Choose Design Type page of the ExpressDesign Wizard select Load Existing Design, then click Next. In the Open Existing design page, click Load a Design 📂 , browse to the folder Documents\mySewnet\Samples\Digitizing\Edo, and load the file 'PetalsBasicFill'.
Alternatively, use the petals design that you created in "Create a Petal Design with the ExpressDesign Wizard" on page 127.
**2** Click File, Preferences 📋 and ensure that Color Tolerance is selected (checked), and that Tie Off Before and After Trims is selected.
3 Click the View tab, and ensure that Grid size is set to 5mm.
4 In the color worksheet in the Design Panel, click the check box for the fourth color (slate blue) to hide the satin borders using that thread color. This will make it easier to select the fill areas.
5 Select the fill area for the middle petal, then right-click to see the Fill Area and Line dialog box.

6   Enter 255 in the Pattern Box. In the Pattern gallery, this is the design in row 1, column 3 of the Gradient & Lace category.
The top four patterns in this category are recommended for multicolor gradient (the other eight are suitable for a weave pattern combined with parallel crosshatch, as used for lace designs).

7   Change the Angle to 0.

8   Ensure that the Gradient checkbox is selected.

9   Click Add Marker to place a third marker in the middle of the bar, highlighted in blue.

10   Click Multicolor Gradient. The gradient bar is now colored, as are the markers.
The selected marker has a dark blue outline, and the pointer is highlighted in blue.

11   Click the marker box on the left.

12   Click Thread Color ➜💬 . The Color Selection dialog box is displayed.

13   Ensure that Robison-Anton Rayon 40 is displayed in Thread Range.

14   Click in the Find Thread box and enter '2502'. Thread color 2502 (Memphis Belle) will be found in the list. Click OK to change the color.

15   Double-click the marker box in the middle. The Color Selection dialog box opens.
This is a quick way of displaying the dialog.

16   In the Color Selection dialog box change the color to 2259 (Wild Pink), then click OK.

17   Double-click the marker box on the right and change the color to 2286 (Tulip).
The bar is now shaded from pale pink, to dark pink, to purple. The stitches for each color are calculated from the original density value.
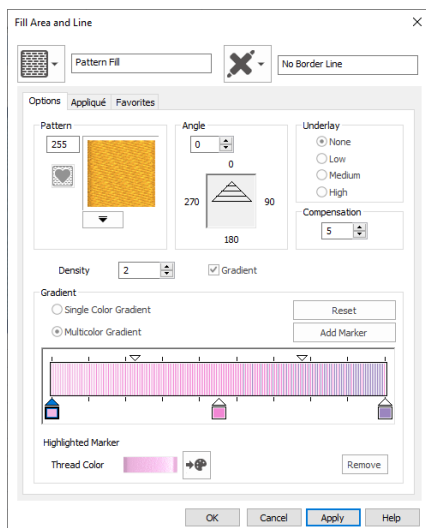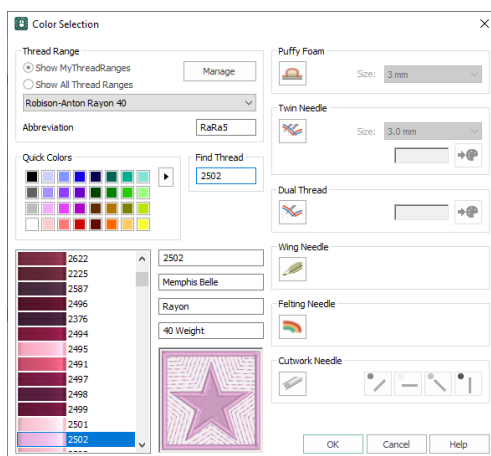
18   Click Apply. The design will show how the colors will be blended when stitched out.
If needed, move the Fill Area and Line dialog box to one side to see this.

19   Click OK to close the Fill Area and Line dialog box.
To fill the left petal with a Radial Fill with gradient density, see "Use a Radial Fill in a Petal" on page 255.

Motif Fill

Motif fill areas ▦ contain repeated small stitches placed using one of the Universal or machine motif patterns. Motif patterns typically have spaces between the stitches. A motif fill area can also have holes defined inside it. The motifs can be at any angle and at different sizes, and different motifs can be used on alternating lines.
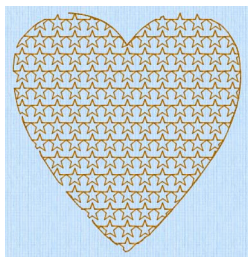
Motif Fill Area with default motif 5 from General Motifs 1
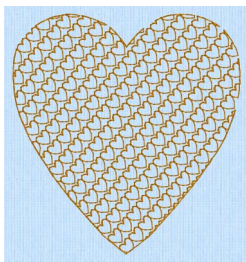
Motif Fill Area with motif 6 from General Motifs 1

Motif Fill Area with two motifs, 13 and 19, from Hand Stitches 2
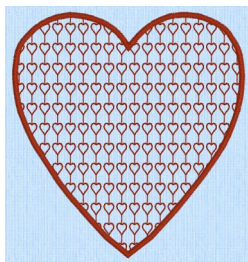
Motif Fill Area with motif 22 from Candlewicking 1 and a 2.0mm Satin Border
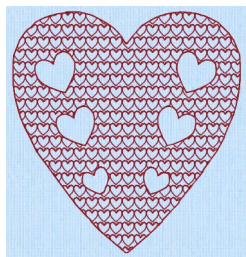
Motif Fill Area with motif 6 from General Motifs 1 and QuickStitch Autohole
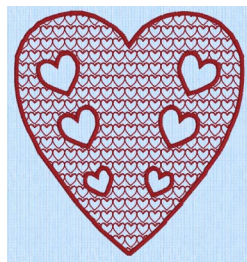
Motif Fill Area with motif 6 from General Motifs 1, QuickStitch Autohole and a 2.0mm Satin Border

Motif Fill Properties

The Fill Area and Line properties for Motif Fill has tabs for setting all the properties on a motif fill area. It appears when you click a motif fill area so that the points defining its shape are shown, and then right-click. It also appears when you click the Fill Area and Line button in the Options section on one of the Create tabs.

Motif Fill — Motif 1

The Motif 1 tab is always shown first when the Motif Fill properties appear.

Use the Motif 1 tab to select the first motif and its size.

Select a motif Group, Category and pattern

Select the motif size

Flip the motif vertically or horizontally

Preserve motif Height / Width ratio

Motif
Use Motif to select the motif and its size.

Group
Click the drop-down arrow to select the desired group of motif patterns.

Category
Click the drop-down arrow to select the desired category of motif patterns.

Pattern
Click the drop-down arrow to select the desired motif visually. Motifs are also numbered for convenient reference.

Height and Width
The Height and Width are initially set according to the chosen motif. The maximum and minimum values for Height and Width are individual to each motif.

Proportional
Use this option to keep the relative Height and Width in proportion when either is changed.

Reverse
Use this option to reverse the direction of the motif along the lines of the motif fill. Some motifs are symmetrical and will have no apparent change when they are reversed.

Mirror

Use this option to mirror the motif across the line of motif fill. Some motifs are symmetrical and will have no apparent change when they are mirrored.

Motif Fill — Motif 2

Use the Motif 2 tab to select a second optional motif and its size.
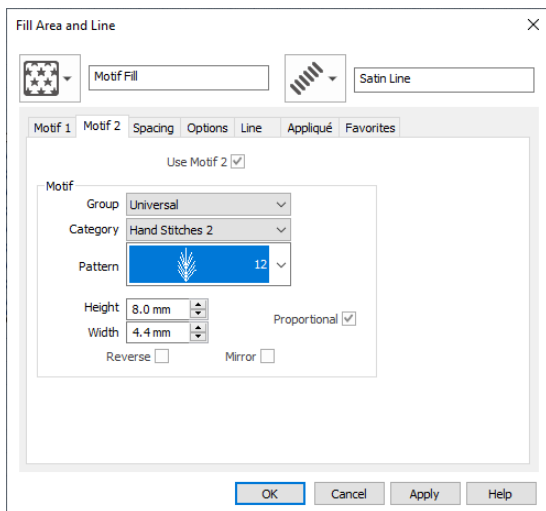
Use Motif 2

Select this option to use a second motif in the motif fill. The second motif will be placed on alternating lines with the first motif.

Motif

Use Motif to select the motif and its size.

Group

Click the drop-down arrow to select the desired group of motif patterns.

Category

Click the drop-down arrow to select the desired category of motif patterns.

Pattern

Click the drop-down arrow to select the desired motif visually. Motifs are also numbered for convenient reference.

Height and Width

The Height and Width are initially set according to the chosen motif. The maximum and minimum values for Height and Width are individual to each motif.

Proportional

Use this option to keep the relative Height and Width in proportion when either is changed.

Reverse

Use this option to reverse the direction of the motif along the lines of the motif fill. Some motifs are symmetrical and will have no apparent change when they are reversed.

Mirror

Use this option to mirror the motif across the line of motif fill. Some motifs are symmetrical and will have no apparent change when they are mirrored.

Motif Fill — Spacing

Use the Spacing tab to set the spacing for the motifs.

Space the motifs regularly

Set the distance between motifs and lines of motifs

Set the relative position of motifs and lines of motifs
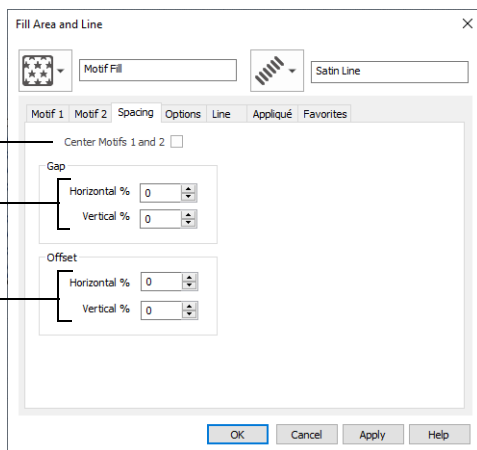
Center Motifs 1 and 2

When this option is selected the narrower of the two motifs has extra stitches added at either side to make it the same width as the wider motif. This is so that the motifs can be centered, or so the horizontal offset between them will remain constant.

Gap

The Horizontal gap adds or removes space between motifs along the line. The Vertical gap adds or removes space between lines of motifs.

Set the Horizontal and Vertical gaps from -50% to +100%.

Offset

The Horizontal offset moves the motifs along each line, relative to the previous line. The Vertical offset adjusts the position of every other line of motifs, so that it is nearer to one line than the next or previous line.

Set the Horizontal and Vertical gaps from -50% to 50%.

The offset is limited to 50% each way because, for instance, a 75% offset would be the same as a -25% offset.

Motif Fill — Options

Use the Options tab to see and change the settings for fill angle, stitch type and length.

Adjust the motif angle

Select a line type

Set the stitch length
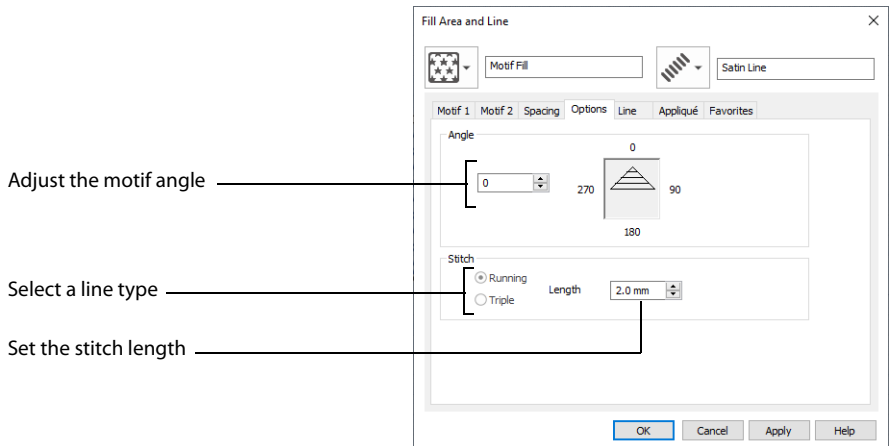
Angle

The angle of the motif fill pattern, as shown by the arrow. Set the Angle from 0 to 359 degrees.

Stitch

Select Running or Triple stitch for stitching out the motifs. Set the maximum Length of stitches from 1 to 12mm in steps of 0.1mm.

Use Motif Fills in Two Petals

1 Click File, New , or File, New Window , and in the Choose Design Type page of the ExpressDesign Wizard select Load Existing Design, then click Next. In the Open Existing design page, click Load a Design , browse to the folder Documents\mySewnet\Samples\Digitizing\Edo, and load the file 'PetalsBasicFill'.

2 Click File, Preferences , and ensure that Color Tolerance is selected (checked), and that Tie Off Before and After Trims is selected.

3 Click the View tab, and ensure that Grid size is set to 5mm.

4 Select the fill area for the middle petal, then right-click to see the Fill Area and Line dialog box.

5 In the Fill drop-down menu at the top left, select Motif Fill . The Motif 1 tab of the motif fill properties is displayed.

6 Set the Group to Universal and the Category to Candlewicking 1. Pattern 1 is selected automatically, which is the desired Pattern.

7 Click the Spacing tab.

8   Set the Horizontal Offset to 50%.
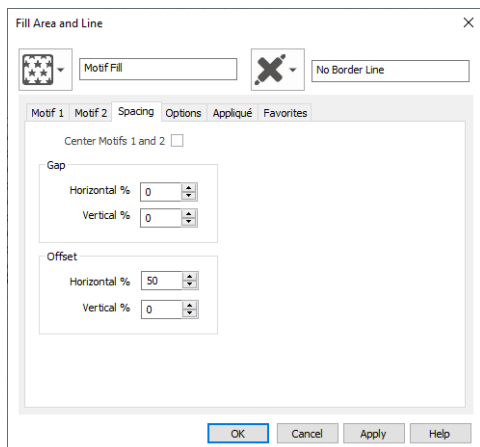
9   Click OK. The effect is displayed in the work area.

10   Select the fill area for the petal on the right, then right-click to see the Fill Area and Line dialog box.

11   In the Fill drop-down menu at the top left, select Motif Fill 🔲.

12   Set the Group to Universal and the Category to General Motifs 1. Click the drop-down arrow for Pattern, scroll up the list and select Pattern 2.

13   Click Apply to preview the effect. If needed, move the Fill Area and Line dialog box to the left to view the effect.

14   Click the Motif 2 tab.

15   Click 'Use Motif 2' so it is selected. The Motif 2 options become available.

16   Set the Group to Universal and the Category to General Motifs 1. Click the drop-down arrow for the Motif 2 Pattern, scroll up the list and select Pattern 2.

17   Click the Spacing tab.

18   Set the Vertical Offset to 30%.

19   Click the Motif 1 tab.

20   Click the Mirror option for Motif 1 so it is selected. The motif will be mirrored vertically.

21   Click Apply to preview the effect.

22   Click the Options tab.

23   Change the Angle to 200 and select Triple as the stitch type.

24   Click OK. Click Life View 🔴 to see the effect, then click Cancel.

Add a motif line flower to the left petal in "Create a Flower with Motif Lines" on page 327.

Insert Motif Fill in an Appliqué Petal

1   Click File, New 📄 , or File, New Window 🔲 , and in the Choose Design Type page of the ExpressDesign Wizard select Load Existing Design, then click Next. In the Open Existing design page, click Load a Design 📂 , browse to the folder Documents\mySewnet\Samples\Digitizing\Edo, and load the file 'PetalsApplique_Picot'.

Alternatively, use the petals design that you created in "Create Appliqué Areas with Express Border" on page 129, and added a picot motif line to in "Change Satin Line to Picot Motif Line" on page 330.

2   Click File, Preferences 📋 , and ensure that Color Tolerance is selected (checked), and that Tie Off Before and After Trims is selected.

3   Click the View tab, and ensure that Grid size is set to 5mm.

4   Click the edge of the petal on the right. Its nodes (points) are displayed.

5   In the status bar the stitch type is displayed as Satin Line Appliqué.

In the FilmStrip the object should also be Satin Line Appliqué. You can select objects in the FilmStrip, or press the right and left arrow keys to step through the objects in the design.

6   Right-click the work area to see the Fill Area and Line properties for this Satin Line.

7   In the Fill drop-down menu at the top left, select Motif Fill 🔳.
It will currently be shown as No Fill.

8   In the Motif 1 tab set the Motif Group to Universal, and the Category to Hand Stitches 1.

9   Click the drop-down arrow for Pattern and select Pattern 17, a tied cross.

10 Click OK to close the dialog box.

11 Notice that the motif fill in the petal on the right is the same color as the border stitches. The motif fill will look nice in variegated thread.

12 In the FilmStrip, right-click the petal in the middle (FilmStrip item number 2) and select Insert Color Change. The Color Selection dialog box will appear.
This places the color change between the two petals.

13 Click Show All Thread Ranges, then click the drop-down arrow for the Thread Range and select Robison-Anton Rayon Vari 40.

14 In the shade list, browse for 2370 (4CC Melody) or enter 2370 in the Find Thread box. Click OK.
This changes the color for the Motif Fill, but also changes the color of all the objects that follow it.

15 Right-click the Motif Fill area to open Fill Area and Line properties.

16 Click the Line tab.

17 Click (check) Insert Color Change, and then click Line Thread Color ➡🎨 . The Color Selection dialog box opens.

18 Click the drop-down arrow for the Thread Range and select Robison-Anton Rayon 40.

19 Type 2275 in the Find Thread box to select 2275 (Slate Blue). Click OK.

20 The thread color is now a dark blue. Click OK to close the Fill Area and Line dialog box.

21 Click Life View 🔴 . The motif fill in the petal on the right is now shown in variegated thread, with a blue border, but the petal on the left is variegated. It should be changed to blue. Click Cancel to close the dialog box.
The border color change affects only the color of the border around the motif fill area. It does not affect any other objects. So a separate color change is needed.

22 In the FilmStrip, ensure that the Motif Fill petal is selected.

23 Right-click on the FilmStrip, then click Insert Color Change and the Color Selection dialog box will appear.

24 Click the drop-down arrow for the Thread Range and select Robison-Anton Rayon 40.

25 Type 2275 in the Find Thread box to select 2275 (Slate Blue). Click OK.

26 Click Life View 🔴 . The borders are now all blue, with a variegated thread motif fill area.

27 Click Cancel.
Add a contour fill flower to the left petal in "Create a Contour Fill Flower" on page 264.
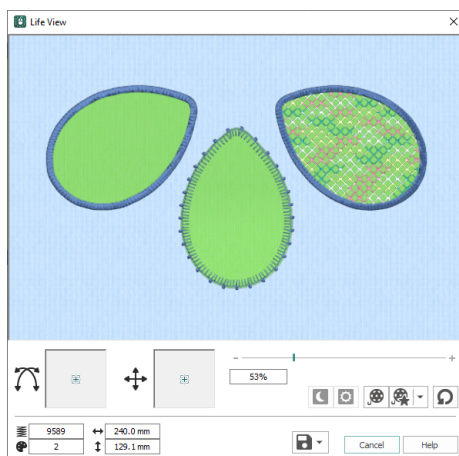
Shape Fill

Shape fill areas use one of 120 different shapes. Vary the stitch density, use motif lines for the fill and add holes.
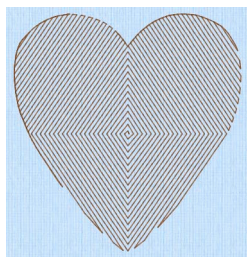
Shape Fill Area using Shape 4 and Density 18
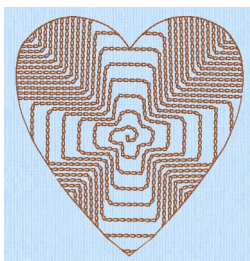
Shape Fill Area using Shape 66 and Motif 1 from Hand Stitches 1

The Fill Area and Line properties for Shape Fill has tabs for setting all the properties on a shape fill area. It appears when you click a shape fill area so that the points defining its shape are shown, and then right-click. It also appears when you click the Fill Area and Line button in the Options section on one of the Create tabs.

Shape Fill — Options
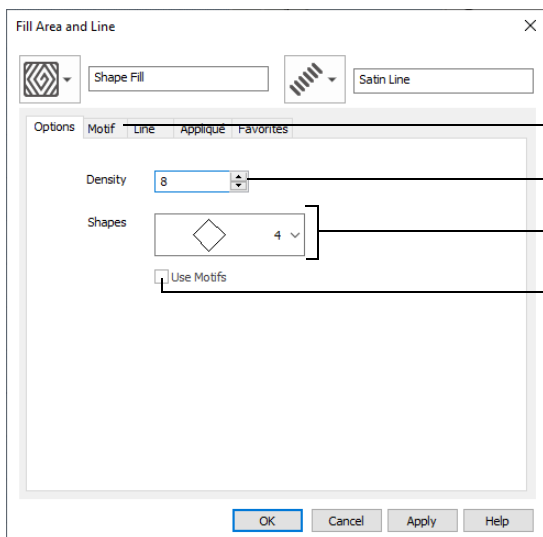
Select a motif for the fill

Set the stitch density for the fill

Select a shape for the fill

Use motif lines in the fill

Density
Set Density from 2 to 40. The lower the number, the closer together the stitches and the more stitches are produced.
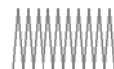
Shapes
Click the drop-down arrow and select the desired shape from the list.

Use Motifs
Click Use Motifs if you would prefer to use motifs instead of a plain line to follow the shape selected for the fill. Click the Motif tab to choose a motif.

Shape Fill — Motif

The selected Motif is only used by the Shape Fill if the Use Motifs option is selected on the Options tab.

Select a motif Group, Category and pattern

Set the gap between the motifs in the line
Adjust the position of the motifs in the line

Set the motif size and Height / Width ratio

Set the stitch length for the motif lines
Select a stitch type for the motif lines

Motif

Group
Click the drop-down arrow to select the desired group of motif patterns.

Category
Click the drop-down arrow to select the desired category of motif patterns.

Pattern
Click the drop-down arrow to select the desired motif visually. Motifs are also numbered for convenient reference.

Minimum Gap
The Minimum Gap is the minimum amount of extra stitching that is placed between the motifs along the line. This is in addition to any spacing that is part of the selected motif.

Fit Motif To Line

Select this option to make the shape of the motifs follow the curves of the line.

When Fit To Line is off, the ends of each motif are placed on the line.

When Fit To Line is on, each motif is adjusted to fit along the line.

Reverse

Use this option to reverse the direction of the motif along the line. This is useful, for instance, if you have placed a QuickStitch™ Motif Line and wish to reverse the motif direction. Some motifs are symmetrical and will have no apparent change when they are reversed.

Kern

Use Kern to automatically increase the space between adjacent motifs where necessary, so that the motifs fit along the line without overlapping.

Mirror

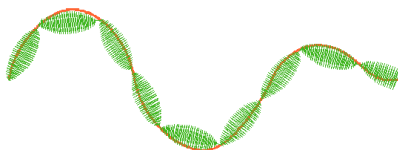Use this option to mirror the motif across the line of motif fill. Some motifs are symmetrical and will have no apparent change when they are mirrored.

Size

Height and Width

The Height and Width are initially set according to the chosen motif. The maximum and minimum values for Height and Width are individual to each motif.

Proportional

Use this option to keep the relative Height and Width in proportion when either is changed.

Stitch

Select Running or Triple stitch for stitching out the motifs. Set the maximum Length of stitches from 1 to 12mm in steps of 0.1mm. Length is initially set to the recommended value for each motif.

Use Shape Fills in Three Petals

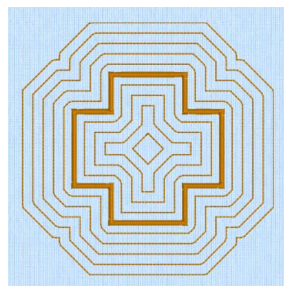**1**   Click File, New ▐ , or File, New Window ▭ , and in the Choose Design Type page of the ExpressDesign Wizard select Load Existing Design, then click Next. In the Open Existing design page, click Load a Design 📂 , browse to the folder Documents\mySewnet\Samples\Digitizing\Edo, and load the file 'PetalsBasicFill'.

2   Click File, Preferences 📋 , and ensure that Color Tolerance is selected (checked), and that Tie Off Before and After Trims is selected.

3   Click the View tab, and ensure that Grid size is set to 5mm.

4   Select the fill area for the petal on the right, then right-click to see the Fill Area and Line dialog box.

5   In the Fill drop-down menu at the top left, select Shape Fill 🔶. The Options tab of the shape fill properties is displayed.

6   Set Density to 20. This will create a lightly stitched pattern.

7   Click the drop-down arrow for Shapes and choose the five pointed star (shape number 37).
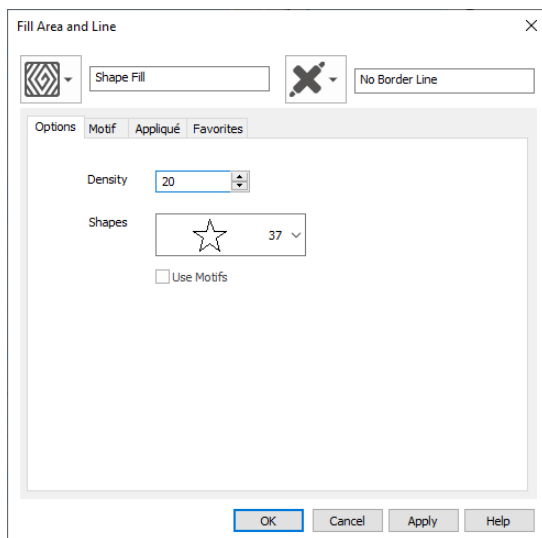
8   Click OK to apply the changes.

9   Select the fill area for the middle petal, then right-click to see the Fill Area and Line dialog box.

10   In the Fill drop-down menu at the top left, select Shape Fill 🔶. The Options tab of the shape fill properties is displayed.

11   Ensure the Density is set to 8.

12   Click the drop-down arrow for Shapes. Scroll down the list and choose the badge shape numbered 48.

13   Click OK.

14   Move the origin point ⊙ straight up the vertical grid center line until it is just above the petal. *Notice how the point of radiation changes.*

15   Select the fill area for the petal on the left, then right-click to see the Fill Area and Line dialog box.

16   In the Fill drop-down menu at the top left, select Shape Fill 🔶. The Options tab of the shape fill properties is displayed.

17   Ensure the Density is set to 8.

18   Click the drop-down arrow for Shapes. Scroll down the list and choose the curvy frame numbered 65.

19   Click the Use Motifs option so that it is selected, then click the Motif tab.

20   From the Universal Group, select the Hand Stitches 1 Category.

21 Scroll down the Pattern list and select pattern 11 (the closed fly stitch).
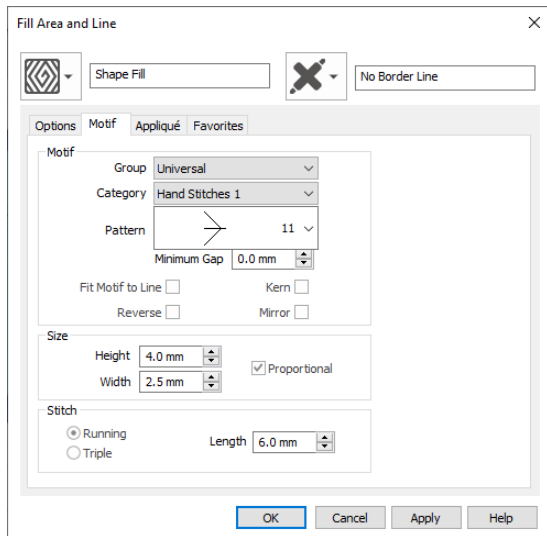
22 Click OK. The effect is displayed in the Create window.
23 Move the origin point ⓞ up so that it is just within the top right area of the petal.
24 Click Save 💾 and browse to the folder Documents\mySewnet\My Designs.
25 Change the File name to 'PetalsShapeFill' and click Save.
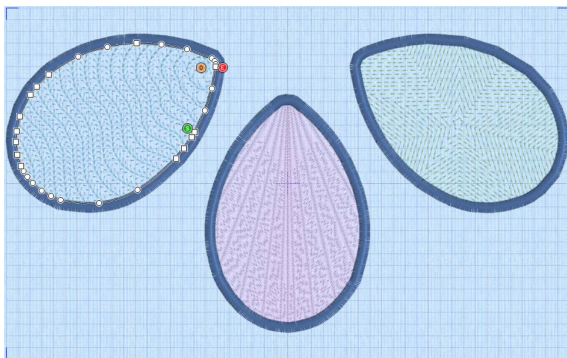
26 Click Print 🖨 to print the embroidery worksheet.
27 Click Export Embroidery 🗗 and ensure that .vp4 is set as the file format. Click OK.
28 In the Save As dialog, browse to the folder Documents\mySewnet\My Designs and click Export. The embroidery is saved as PetalsShapeFill_Exported.
There is no need to change the file name, as it is taken automatically from the design file name.

Radial Fill

Radial fill areas ▨ use a pattern of radiating lines from an origin point ⊙ that can be moved. Vary the stitch density and add holes.
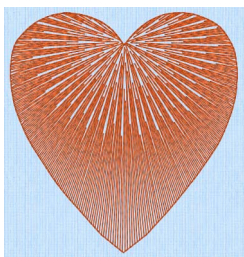
Radial Fill with origin moved to top of heart

Radial Fill — Options
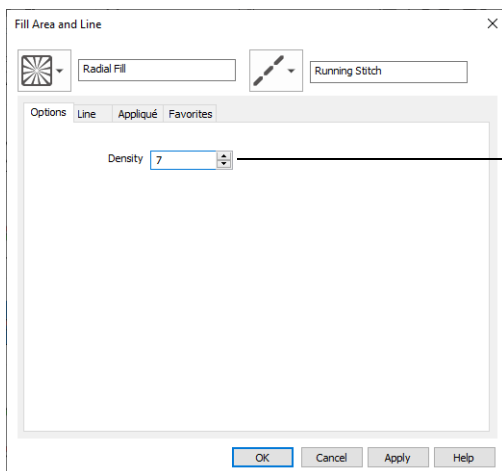
Set the density from 2 to 40

Density

Set Density from 2 to 40. The lower the number, the closer together the stitches and the more stitches are produced.

The initial setting is 20.
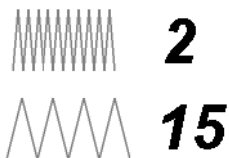
Use a Radial Fill in a Petal

1   Click File, New 📄 , or File, New Window 🗔 , and in the Choose Design Type page of the ExpressDesign Wizard select Load Existing Design, then click Next. In the Open Existing design page, click Load a Design 📂 , browse to the folder Documents\mySewnet\Samples\Digitizing\Edo, and load the file 'PetalsBasicFill'.
Alternatively, use the petals design that you created in "Create a Petal Design with the ExpressDesign Wizard" on page 127, and added a multicolor gradient fill in "Fill a Petal with a Multicolor Gradient Density Fill" on page 241.

2   Click File, Preferences 📅 and ensure that Color Tolerance is selected (checked), and that Tie Off Before and After Trims is selected.

3   Click the View tab, and ensure that Grid size is set to 5mm.

4   Click inside the petal on the left to select the fill area. It will be shown as a Pattern Fill on the status bar.

5   Right-click on the work area and the Fill Area and Line dialog box will appear.

6   In the Fill drop-down menu at the top left, select Radial Fill ▨. The options in the tabbed pages below change.

The tabbed pages in the Fill Area and Line dialog box show the properties for the currently selected Fill and Line.

7   The Options tab is initially selected. Set the Density to 8. This gives a lightly stitched, but distinctive, radial fill pattern.
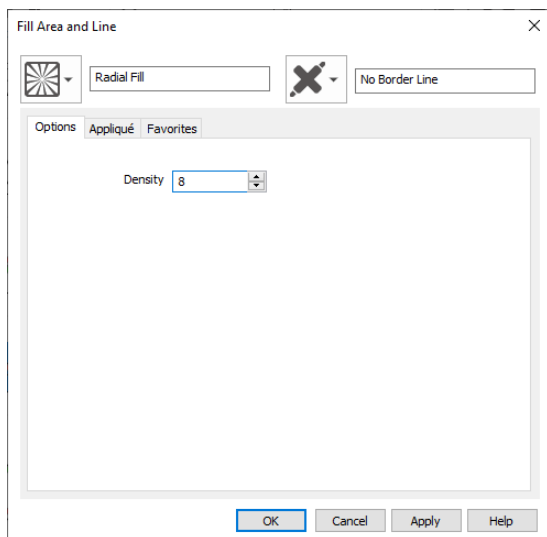
8   Click OK. The description of the area on the status bar will change to Radial Fill.
Notice that the stitch lines of the radial fill radiate from the middle of the petal shape.

| The stitch lines radiate from the origin. | Move the origin to the top right. | Click outside to view the radial fill. |
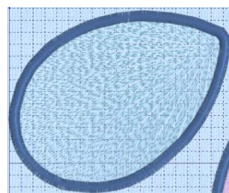
9   Click and drag the origin marker ⊙ of the radial fill up and to the right until it is about one grid square from the corner of the petal.

The origin ⊙ is the start point for the repeating pattern in a pattern fill and the point from which stitches radiate in a radial fill, shape fill or spiral fill.

10   Click outside the petal, so that the fill area is no longer selected. You can now see the effect of moving the origin.

11   Click Zoom To Fit ▦ .

To fill the right petal with a spiral fill, see "Fill a Petal with a Spiral Fill with Gradient Density" on page 259.

Spiral Fill

Spiral fill areas ⊚ use a spiral pattern from an origin ⊙ point that can be moved. Use constant or gradient density, and add holes.

Spiral Fill using Gradient Density
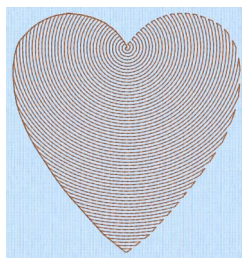
Spiral Fill with origin moved to top of heart

Spiral Fill — Options

Density

The density on a spiral fill area can change over a range, or have multiple density changes from the origin to the edge of the fill. Use Standard or Gradient density fill.

Embroidery on thicker fabrics usually looks better with more stitch coverage, or a low density setting. Choose a low value such as 2 or 3 for heavy knit fabrics, a higher value such as 5 or 6 for a light material like linen or satin.

Standard Density

Set the density from 2 to 80

Select Gradient fill

Set the standard Density from 2 to 80. The lower the number, the closer together the stitches and the more stitches are produced.

The initial setting is 2.

2

15

Gradient Density

Return to the original settings

Add a marker

Adjustment marker

Highlighted value marker

Set the stitch density for the chosen value marker

Delete the selected marker
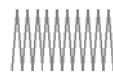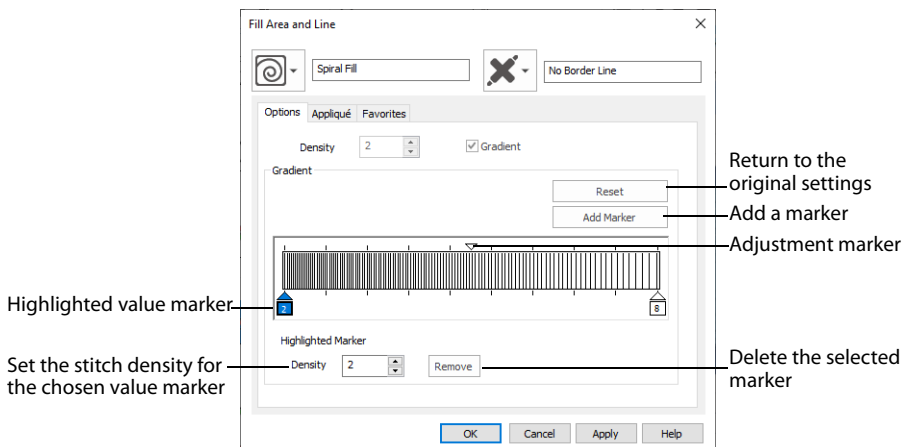
Use Gradient Density to change the density across the Spiral Fill. Set a value for the start and end density markers for the fill, and the density gradually changes between the two values. The start value is used at the origin of the spiral fill, and the end value is used at the edge.

The markers can each take a value of 2 to 80, which means you can reverse the gradient simply by swapping the start and end values.
The example shows a Gradient of 2 to 15, with a fill angle of 90°.
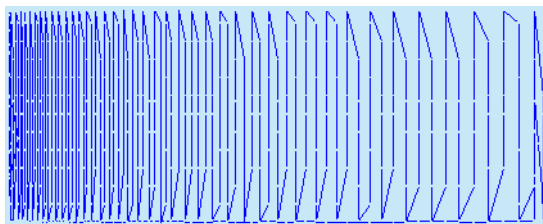
Use the marker above the gradient bar to change the gradient across the fill.

Add Marker

Click Add Marker to add a marker. The initial value for the marker will be between the existing markers. Edit the value and move the marker as desired.
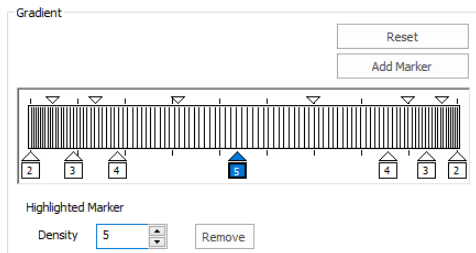
This means that you can have any combination of density values across the fill area. Remember, a higher value means the fill is less dense. The marker furthest to the left affects the spiral fill at the origin, then from left to right to the edge of the spiral fill.

Remove

Click Remove to delete the highlighted marker.

Use a Gradient with a Spiral Fill

1 Open the Fill Area and Line properties dialog and click the Density tab.
2 Click the Gradient option. The Gradient box will become available.
3 Click a value maker (the marker below the gradient bar) and change the value in the Density box to the required density value.
4 Click Apply to view your changes.
5 Move the adjustment marker above the gradient bar to vary the change in density across the fill.
6 Click Add Marker to add another value marker and adjustment marker.
7 Change the density of the fill as desired.
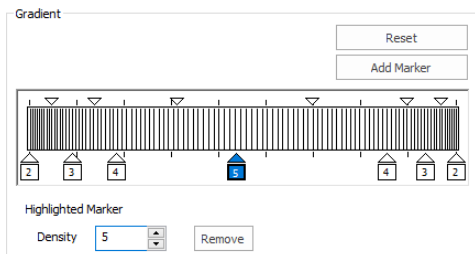
8 Click OK to close the Fill Area and Line properties dialog.

Fill a Petal with a Spiral Fill with Gradient Density

1 Click File, New 📄 , or File, New Window 🗔 , and in the Choose Design Type page of the ExpressDesign Wizard select Load Existing Design, then click Next. In the Open Existing design page, click Load a Design 📂 , browse to the folder Documents\mySewnet\Samples\Digitizing\Edo, and load the file 'PetalsBasicFill'.
Alternatively, use the petals design that you created in "Create a Petal Design with the ExpressDesign Wizard" on page 127, and added a multicolor gradient fill and radial fill in "Fill a Petal with a Multicolor Gradient Density Fill" on page 241 and "Use a Radial Fill in a Petal" on page 255.

2 Click File, Preferences 📋 , and ensure that Color Tolerance is selected (checked), and that Tie Off Before and After Trims is selected.
3 Click the View tab, and ensure that Grid size is set to 5mm.
4 Select the fill area for the petal on the right, then right-click to see the Fill Area and Line dialog box.
5 In the Fill drop-down menu at the top left, select Spiral Fill ◎ . The density tab of the spiral fill options is displayed.
6 Select the Gradient density option.
7 Change the marker on the left (the start value) to 20.
8 Change the marker on the right (the end value) to 4.
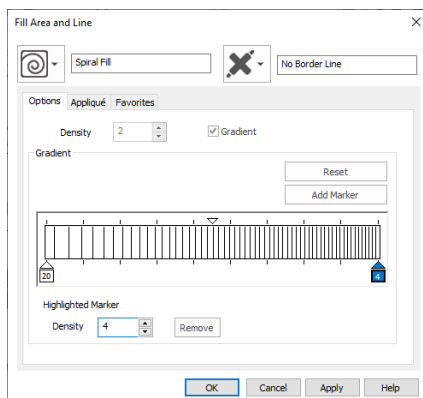
This will create a lightly stitched pattern at the origin of the spiral fill, shading to a more heavily stitched pattern at the edges.

9   Click OK. The spiral fill is displayed in the third petal.

10   Click Save 💾 and browse to the folder Documents\mySewnet\My Designs.

11   Change the File name to 'PetalsFill2' and click Save. The file is saved as PetalsFill2.edo.

12   Click Export Embroidery 🔲 and ensure that .vp4 is set as the file format. Click OK.

13   In the Save As dialog, browse to the folder Documents\mySewnet\My Designs and click Export. The embroidery is saved as PetalsFill2_Exported.
*There is no need to change the file name, as it is taken automatically from the design file name.*

14   Click Print 🖨 to print the embroidery worksheet.
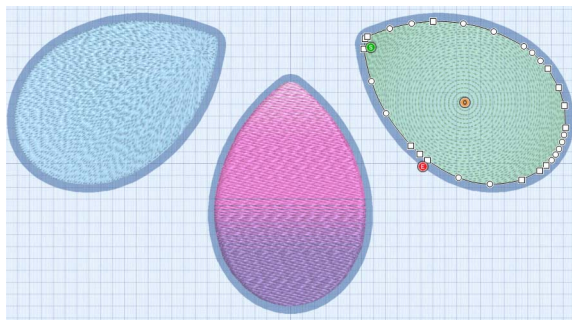
QuiltStipple Fill

QuiltStipple fill areas use stipple stitch in a curved or straight lines. Vary the gap between stitch lines, use running or triple stitch, and add holes.
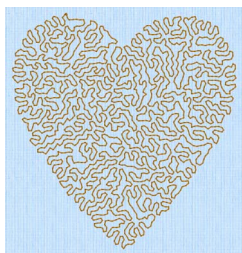
QuiltStipple Fill using a curved style
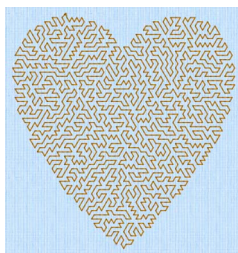
QuiltStipple Fill using a straight style

QuiltStipple Fill — Options
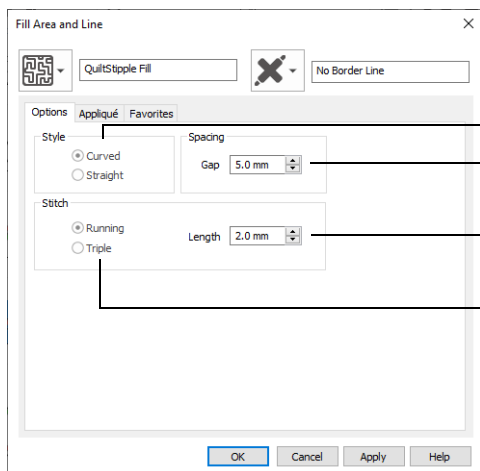
Select curved or straight stipple lines

Set the spacing between the stipple lines

Set the stitch length for the stipple lines

Select a stitch type for the stipple lines

Style
Choose between curved or straight.
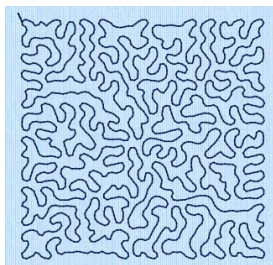
Curved
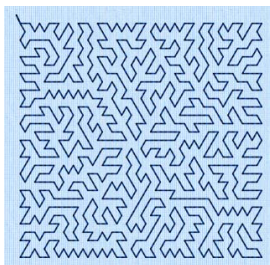
Straight

Spacing

Set the Gap to the preferred distance between lines of stitching. This also, where possible, is the border inside the area, between the edge of the area and the fill pattern.

Set the Gap from 1 to 20mm in steps of 0.1mm. It is initially set to 5.0mm.

Stitch

Select Running or Triple stitch for stitching out the fill. Set the Length of stitches from 1 to 12mm in steps of 0.1mm. Length is initially set to 2mm.

Insert QuiltStipple Fill in a Petal

1   Click File, New ![icon], or File, New Window ![icon], and in the Choose Design Type page of the ExpressDesign Wizard select Load Existing Design, then click Next. In the Open Existing design page, click Load a Design ![icon], browse to the folder Documents\mySewnet\Samples\Digitizing\Edo, and load the file 'PetalsApplique_Butterfly Line'.
Alternatively, use the petals design that you created in "Create Appliqué Areas with Express Border" on page 129, and added a motif line to in "Change Satin Line to Motif Line in an Appliqué Petal" on page 330.

2   Click the View tab, and ensure that Grid size is set to 5mm.

3   Click File, Preferences ![icon], and ensure that Color Tolerance is selected (checked), and that Tie Off Before and After Trims is selected.

4   Click along the edge of the middle petal to select the petal.

5   In the status bar the stitch type is displayed as Satin Line Appliqué.
In the FilmStrip the objects should also be Satin Line Appliqué. You can select objects in the FilmStrip, or press the right and left arrow keys to step through the objects in the design.

6   Right-click the work area to see the Fill Area and Line properties for this Satin Line.

7   In the Fill drop-down menu at the top left, select QuiltStipple Fill ![icon].
It will currently be shown as No Fill.

8   In the Options tab, set the Gap in Spacing to 2.0mm.

9   Click OK.

10 In the Quick Access toolbar, click Save ![icon] and browse to the folder Documents\mySewnet\My Designs.

11 Change the File name to 'PetalsApplique1' and click Save to save your design file.

12 Click Export Embroidery ![icon] and ensure that .vp4 is set as the file format. Click OK.

13 In the Save As dialog, browse to the folder Documents\mySewnet\My Designs and click Export. The embroidery is saved as PetalsApplique1_Exported.
There is no need to change the file name, as it is taken automatically from the design file name.

14 Click File, Print. Deselect (uncheck) Print Plan View and Print Picture.

15 Click Print ![icon] to print the embroidery worksheet.
To change the appliqué fabric for the petals, right-click and in the Fill Area and Line dialog box click the Appliqué tab. Click the Select Fabric button and choose a Quick Color for a fabric, or click Fabric and then load ![icon] a fabric with the Picture Viewer.
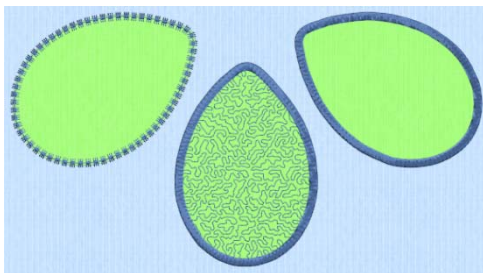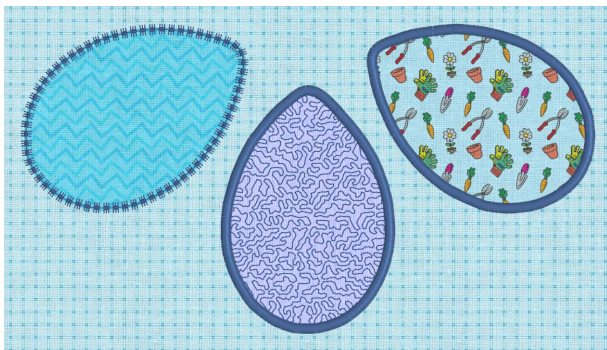
If desired, open the embroidery in mySewnet™ Embroidery to preview on a garment or fabric background, as in the example.

Contour Fill

Contour fill areas use contour stitch lines. Vary the gap between stitch lines and the length of the stitches, use running, double or triple stitch, and add holes.
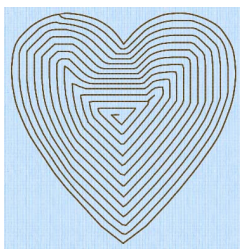
Contour Fill, using Triple Stitch and a 3.0mm gap

Contour Fill — Options

Set the space between the lines in the fill

Set a stitch length for the contour lines

Select a stitch type for the contour lines
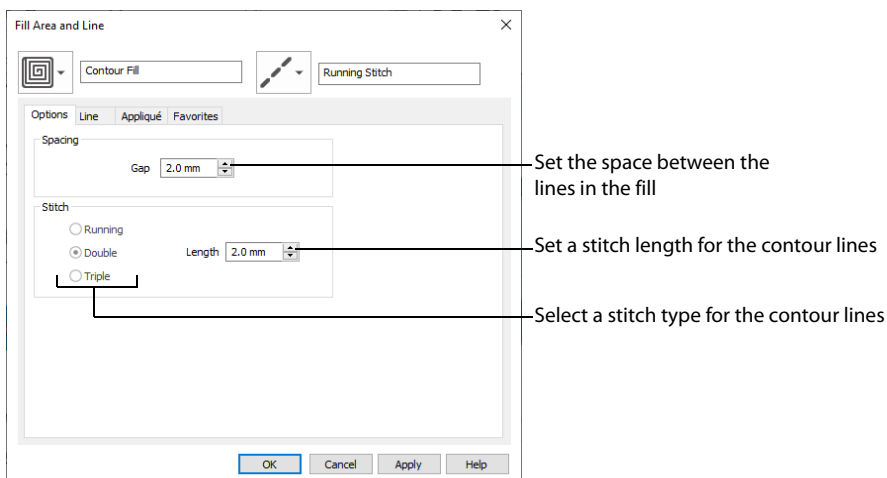
Spacing

Set the Gap to the preferred distance between lines of stitching. This also is the border inside the area, between the edge of the area and the fill pattern.

Set the Gap from 0.2 to 5mm in steps of 0.1mm. It is initially set to 2.0mm.

Stitch

Select Running, Double or Triple stitch for stitching out the fill. Set the Length of stitches from 1 to 12mm in steps of 0.1mm. Length is initially set to 2mm.

Create a Contour Fill Flower

1 Click File, New , or File, New Window , and in the Choose Design Type page of the ExpressDesign Wizard select Load Existing Design, then click Next. In the Open Existing design page, click Load a Design , browse to the folder Documents\mySewnet\Samples\Digitizing\Edo, and load the file 'PetalsApplique_MotifFill'.

Alternatively, use the petals design that you created in "Create Appliqué Areas with Express Border" on page 129, and added a motif fill to in "Insert Motif Fill in an Appliqué Petal" on page 248.

2   Click File, Preferences 📋 , and ensure that Color Tolerance is selected (checked), and that Tie Off Before and After Trims is selected.

3   Click the View tab, and ensure that Grid size is set to 5mm.

4   Click Edit Background 🖼️ .

5   In mySewnet™ Draw & Paint, click the Insert tab.

6   In the Shapes drop-down list, select Shape 49, a flower.

7   Click Insert Shape 🔺 .

8   Click and drag inside the selection box to move the flower. Position it in the larger end of the petal on the left.

9   In the File menu, click Exit (or click Close in the mySewnet™ Draw & Paint window).

10   In mySewnet™ Digitizing, click the View tab.

11   Click 2D View 2D .

This enables you to see the picture behind the appliqué fabric.

12   Click the Quick Create tab.

13   Ensure that Fill is selected, then click the fill drop-down menu and select Contour Fill 🔲 .

14   Ensure that Line and Appliqué are not selected. This will create a fill area without a border or appliqué.

15   Click QuickStitch™ 🔲 .

16   Click along the edge of the flower. The Color Tolerance dialog box will appear.

17   Click OK to close the Color Tolerance dialog box and right-click to deselect the fill tool. The flower head is filled with stitches that follow the contours of the petals.

18   Right-click the work area to open the Fill Area and Line properties dialog.

19   In Spacing on the Options tab, set the Gap to 1.2mm. Click OK.

20   Click Life View 🔴 to view the finished embroidery, then click Cancel.

21   Click Save 💾 and browse to the folder Documents\mySewnet\My Designs.

22   Change the File name to 'PetalsApplique2' and click Save.

23   Click Export Embroidery 🔳 and ensure that .vp4 is set as the file format. Click OK.

24   In the Save As dialog, browse to the folder Documents\mySewnet\My Designs and click Export to save the design as PetalsApplique2_Exported.

25   Click Print 🖨️ to print the embroidery worksheet.
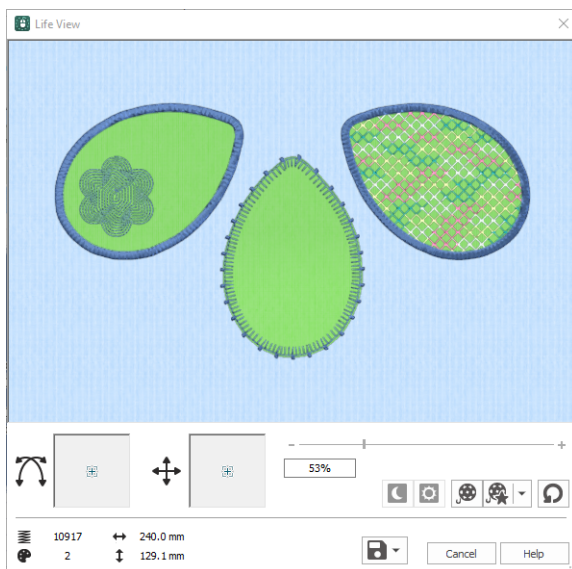
Crosshatch Fill

Crosshatch fills are used in quilting, and to create free-standing lace.
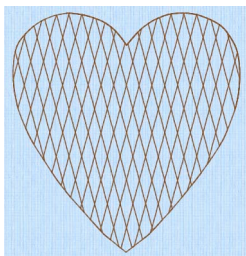
Crosshatch Fill, using Diamond style and an Angle of 75 degrees

Crosshatch Fill — Options

The Crosshatch Fill Properties enable you to set the gap, style, line angle, stitch type and stitch length for the crosshatched lines of stitching in the fill. The preview changes according to the options chosen.
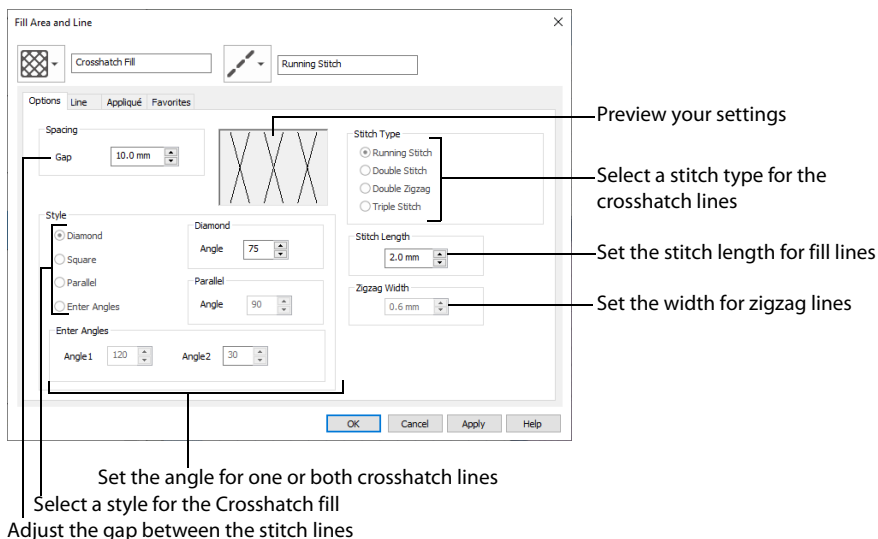
Preview your settings

Select a stitch type for the crosshatch lines

Set the stitch length for fill lines

Set the width for zigzag lines

Set the angle for one or both crosshatch lines

Select a style for the Crosshatch fill

Adjust the gap between the stitch lines

Spacing

Set the Gap to the preferred distance between lines of stitching.

Set the Gap from 1mm to 20mm in steps of 0.1mm. It is initially set to 5mm.

Style

Choose from Diamond, Square, Parallel and Enter Angles. Diamond is selected by default, and creates a symmetrical crosshatch pattern (balanced horizontally). Choose Enter Angles to create an asymmetrical crosshatch pattern, if desired.

Diamond

Enter an Angle for the Diamond fill. The Angle is initially set to 45 degrees.

Square

There are no additional options for the Square fill.

Parallel

Enter an Angle for the Parallel fill. The Angle is initially set to 90 degrees.

The Pattern Fills 257 to 264 provide banded fill patterns that combine with crosshatch parallel fills to create a weave effect. Set Spacing for the parallel fill at 2.4mm to combine with Pattern 257, 2.8mm to combine with Pattern 258, and so on.

Enter Angles

Enter an angle for each of the two line directions in the crosshatch. Angle1 is initially set to the same angle as the Diamond style previously used, and Angle2 is initially set to this angle plus 90 degrees.

Stitch Type

Select a stitch type for the crosshatch fill. Choose from:

- Running Stitch
- Double Stitch
- Double Zigzag
- Triple Stitch

Stitch Length

Set the Stitch Length from 1 to 12mm in steps of 0.1mm. The initial setting is 2.0mm.

Zigzag Width

Set the Zigzag width for Double Zigzag stitch from 0.1 to 6mm in steps of 0.1mm. The initial setting is 0.6mm.

Double Zigzag is a special stitch type, recommended for lace. A running stitch line is retraced in a zigzag pattern to create a mesh. After embroidering on water soluble stabilizer, the mesh of stitches provides strength when the stabilizer is washed away.

Creating and Changing Fills: Fleur de Lys Background and Base

1. In the Quick Access toolbar, click Change Hoop , and set the hoop to Universal, 100mm x 100mm - Universal Square Hoop 1.
2. Click the View tab, and ensure that Grid size is set to 5mm.
3. Click File, Preferences , and ensure that Color Tolerance is selected (checked), and that Tie Off Before and After Trims is selected.
4. Click File, New , or File, New Window , and in the Choose Design Type page of the ExpressDesign Wizard select Load or Create a Background Picture, then click Next. In the Choose Picture page, click Load a Picture , browse to the folder Documents\mySewnet\Samples\Digitizing\Pics, and load the picture 'Fleur de lys.svg'.
5. Click Next and in the Design Size page click Enter Design Size, change the Size to 90mm, and click Width. Click Finish to load the picture into the work area.
6. Click the Quick Create tab.
7. In the Fill Area and Line section, click the Fill drop-down menu and select Crosshatch Fill . In the Line drop-down menu select Satin Line . Ensure that Appliqué is not selected.

8   In the Options section, click the Fill Area and Line button. The Fill Area and Line dialog box opens at the Options tab for Crosshatch Fill.

9   In Spacing set the Gap to 2.5mm. Set Style to Diamond, and ensure the Angle for Diamond is 45.

10   In Stitch Type select Double Zigzag. Set Stitch Length to 2.0mm, and Zigzag Width to 0.6mm.
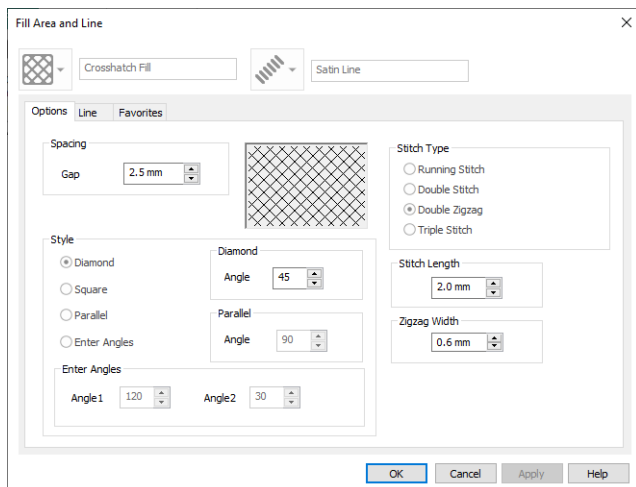
Double Zigzag is a special stitch type, recommended for lace. A running stitch line is retraced in a zigzag pattern to create a mesh. After embroidering on water-soluble stabilizer, the mesh of stitches provides strength when the stabilizer is washed away.

11   Click the Line tab.

12   Ensure that Density is set to 4 and that Underlay is selected (checked). Set Width to 3.0mm.
These settings are for the fill area and its border. They are parts of the same object.

13   Click OK to close Fill Area and Line properties.

14   Click QuickStitch™ + AutoHole.

15   Click within the circle, but outside the fleur de lys. The dashed line will show the area selected for the fill area, with a different colored dashed line around the fleur de lys.

16   Click OK and the crosshatch fill area will appear.

17   Right-click to deselect QuickStitch™ + AutoHole.
A satin border is created around the outside of the circle, and around the edge of the fleur de lys (the edge of the hole).
In the FilmStrip the Crosshatch Fill area and its borders are shown as a single object.
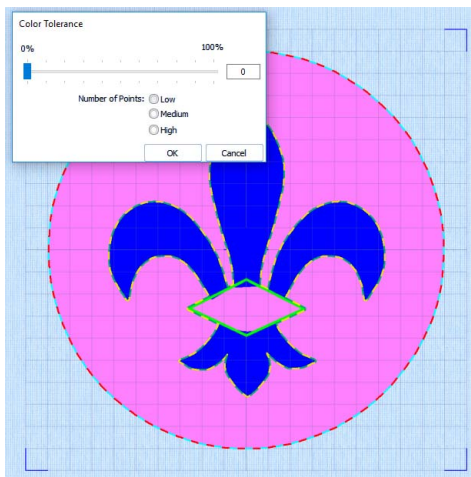
18 Select the Crosshatch Fill area, and in the Edit tab click Break Apart 📷.
Where there was one object (the Crosshatch Fill) there are now three (Crosshatch Fill, and two Satin Lines). These objects can be edited individually.

19 Click the Satin Line in the shape of a fleur de lys at the bottom of the FilmStrip.

20 Right-click, and in the context menu click Delete 🗑. The fleur de lys satin line will be removed from the FilmStrip.
This removes the border around the fleur de lys hole, and leaves the border around the circle.

21 Click the View tab and drag the Background slider to the central point (Fade Background 👕). You can now see the stitching better.
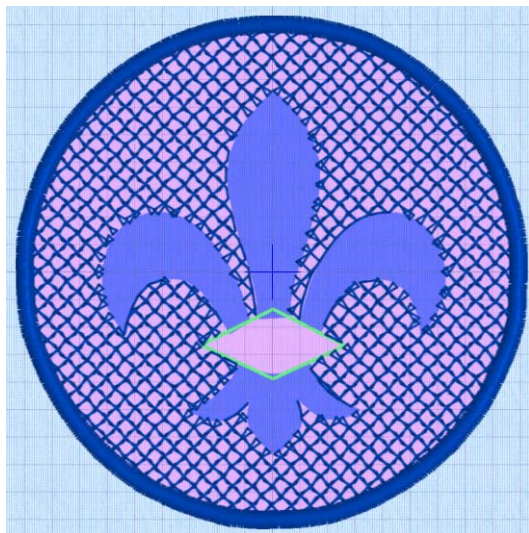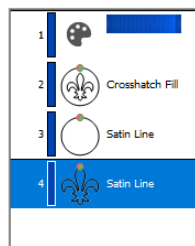
22 Click the Quick Create tab.

23 Click Line so that it is not selected.

24 In Options, click the Fill Area and Line button. The Fill Area and Line dialog box opens at the Options tab.
There should be no Line tab. If a Line tab is present, close the Fill Area and Line properties and deselect the Line button.

25 In Spacing set the Gap to 2.4mm.

26 Set Style to Parallel, and set the Angle for Parallel to 90.

27 In Stitch Type, ensure Double Zigzag is selected. Leave Stitch Length at 2.0mm, and Zigzag Width at 0.6mm. Click OK to close Fill Area and Line properties.

28 Click QuickStitch™ 🖼.

29 Click in the bottom of the fleur de lys. The dashed line surrounds only the base of the fleur de lys, and does not go into the green band area.
This is not a problem as this area will be stitched separately.

30 Click OK in the Color Tolerance dialog box. A parallel crosshatch fill area will appear.

31 Right-click to deselect QuickStitch™.

32 Click the Fill drop-down menu and select Pattern Fill ⊞. Then in the Options section click the Fill Area and Line button. The Fill Area and Line dialog box opens at Pattern Fill.

33 Set the fill Pattern to 257 (this is in the Gradient & Lace category).

34 Select (check) Gradient, then click Single Color Gradient and set the start and end markers to 6. (Delete any other markers.) *When a single color gradient is set with both markers at the same number, the traveling stitches will go around the fill area rather than across it. This is recommended for loosely stitched pattern fills such as this one.*

35 Set Angle to 0 and set Compensation to 0. Click OK to close Fill Area and Line properties. *Underlay does not have to be adjusted as it is automatically set to None for the gradient density fill.*

36 Click QuickStitch™ 🖉.

37 Click in the bottom of the fleur de lys and click OK in the Color Tolerance dialog box. A linear fill appears over the area of parallel crosshatch fill.

38 Right-click to deselect QuickStitch™.
This combination of fill areas creates a loosely stitched 'weave' effect that will still have strength when the stabilizer is washed away.

Patterns 257 to 264 provide banded fill patterns that combine with crosshatch parallel fills to create a weave effect. Set Spacing for the parallel fill at 2.4mm to combine with Pattern 257, 2.8mm to combine with Pattern 258, and so on.

39 To create a band and feathers for the fleur de lys, see "Create the Band and Feathers for a Fleur de Lys" on page 309.
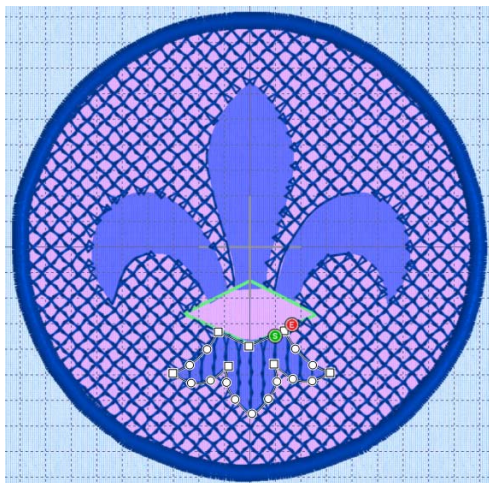
Curved Crosshatch Fill

Curved Crosshatch fills ⬡ use curving lines in the crosshatch, which can be used to create a feeling of depth. They are used in quilting, and to create free-standing lace.

Curved Crosshatch Fill Properties

The Curved Crosshatch Fill properties dialog box enables you to set the curve, gap, style, line angle, stitch type and stitch length for the curved crosshatched lines of stitching in the fill.

Use a Motif with the fill

Select a style for the Curved Crosshatch fill

Set the angle for one or both curved crosshatch lines

Set the stitch length for fill lines

Select a stitch type for the curved crosshatch lines

Set the curve for the curved crosshatch lines
Adjust the gap between the stitch lines
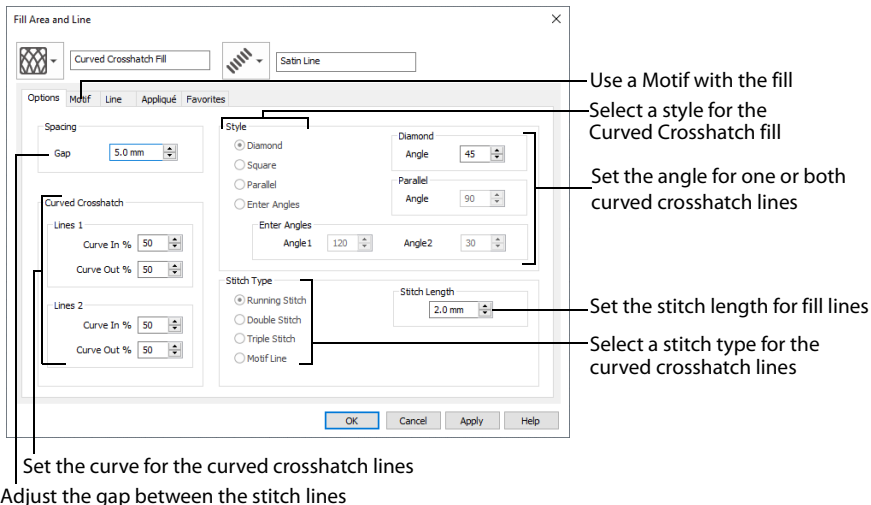
You can also change the curves in the crosshatch lines using the handles in the work area.

Spacing

Set the Gap to the preferred distance between lines of stitching.

Set the Gap from 1mm to 20mm in steps of 0.1mm. It is initially set to 5mm.

Style

Choose from Diamond, Square, Parallel and Enter Angles. Diamond is selected by default, and creates a symmetrical crosshatch pattern (balanced horizontally). Choose Enter Angles to create an asymmetrical crosshatch pattern, if desired.

Diamond

Enter an Angle for the Diamond fill. The Angle is initially set to 45 degrees.

Square

There are no additional options for the Square fill which creates a crosshatch pattern of lines set at 90 degrees.

Parallel

Enter an Angle for the Parallel fill. The Angle is initially set to 90 degrees.

The Pattern Fills 257 to 264 provide banded fill patterns that combine with crosshatch parallel fills to create a weave effect. Set Spacing for the parallel fill at 2.4mm to combine with Pattern 257, 2.8mm to combine with Pattern 258, and so on.

Enter Angles

Enter an angle for each of the two line directions in the crosshatch. Angle1 is initially set to the same angle as the Diamond style previously used, and Angle2 is initially set to this angle plus 90 degrees.

Stitch Type

Select a stitch type for the curved crosshatch fill. Choose from:

- Running Stitch
- Double Stitch
- Triple Stitch
- Motif Line

Stitch Length

Set the Stitch Length from 1 to 12mm in steps of 0.1mm. The initial setting is 2.0mm.

Curved Crosshatch

Use Lines 1 and 2 to change the curve on the crosshatch lines.

You can also change the curves in the crosshatch lines using the handles in the work area.

Lines 1

Change the position of the origin for one of the sets of curved lines.

Set percentage Curve In and Curve Out from -100 to 100. The initial setting for Curve In % and for Curve Out % is 50.

Lines 2

Change the position of the origin for the other set of curved lines.

Set percentage Curve In and Curve Out from -100 to 100. The initial setting for Curve In % and for Curve Out % is 50.

Curved Crosshatch Fill — Motif

The selected Motif is only used by the Curved Crosshatch Fill if the Motif Line option is selected on the Options tab.

Select a motif Group, Category and pattern

Set the gap between the motifs

Adjust the position of the motifs

Set the motif size and Height / Width ratio

Set the stitch length

Select a stitch type for the motif lines

Motif

Group
Click the drop-down arrow to select the desired group of motif patterns.

Category
Click the drop-down arrow to select the desired category of motif patterns.

Pattern
Click the drop-down arrow to select the desired motif visually. Motifs are also numbered for convenient reference.

Minimum Gap
The Minimum Gap is the minimum amount of extra stitching that is placed between the motifs along the line. This is in addition to any spacing that is part of the selected motif.

Fit Motif To Line
Select this option to make the shape of the motifs follow the curves of the line.

When Fit To Line is off, the ends of each motif are placed on the line.

When Fit To Line is on, each motif is adjusted to fit along the line.

Reverse

Use this option to reverse the direction of the motif along the line. Some motifs are symmetrical and will have no apparent change when they are reversed.

Kern

Use Kern to automatically increase the space between adjacent motifs where necessary, so that the motifs fit along the line without overlapping.

Mirror

Use this option to mirror the motif across the line of motif fill. Some motifs are symmetrical and will have no apparent change when they are mirrored.

Size

Height and Width

The Height and Width are initially set according to the chosen motif. The maximum and minimum values for Height and Width are individual to each motif.

Proportional

Use this option to keep the relative Height and Width in proportion when either is changed.

Stitch

Select Running or Triple stitch for stitching out the motifs. Set the maximum stitch Length from 1 to 12mm in steps of 0.1mm. Length is initially set to the recommended value for each motif.

Curved Crosshatch Fill in a Teardrop

1   Click File, New 📄 , or File, New Window ▭ , and in the Express Design Wizard, select the bottom option, Start a New Design with no Picture, then click Next twice.

2   In the Design Size page, set the hoop to Universal, 100mm x 100mm - Universal Square Hoop 1 and click Finish.

3   Click the Quick Create tab.

4   Ensure that the Fill and Line buttons are selected, and that Appliqué is not selected.

5   In the Fill drop-down menu select Curved Crosshatch Fill, and in the Line menu select Satin Line.

6   In Options, click Fill Area and Line to open the Fill Area and Line dialog box.

7   In the Options tab, set Gap to 3.5mm.

8   In the Line tab set Width to 1.5mm.

9   Click OK to close the Fill Area and Line dialog box.

10 In the Shape drop-down list, select Shape 76, a teardrop.

11 Click Shape ●▲ . A curved crosshatch fill area appears on the work area in a selection box with blue handles. The crosshatch follows the curves of the shape.

12 Hold down the Ctrl and Shift keys, and drag a corner handle to enlarge the teardrop from the center so that the teardrop is about 80mm high.

13 Right-click outside the selection box.
This deselects the Box Select function.
The teardrop now has four pink triangular handles.
Check that all of the pink handles are within the hoop.
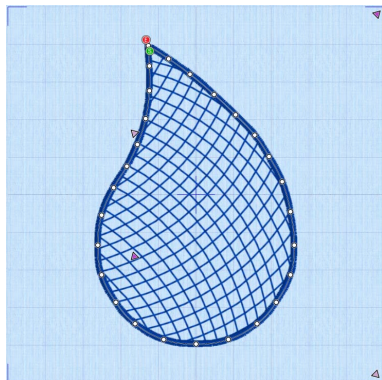
14 Click and drag the handle at the bottom left towards the bottom left corner of the hoop. The vertical crosshatch lines become less curved.

15 Click and drag the handle at the bottom right towards the top right corner. The horizontal lines curve towards the top.

The four handles enable you to adjust the curves of the lines in the fill. Use the handles to make the curves in the fill follow the outline of the shape.

16 Right-click the fill area and select Properties in the context menu. The Fill Area and Line properties dialog box opens.

17 Use the title bar on the properties dialog box to drag it one side, so that you can see the teardrop.

18 In Style, select Parallel, then click Apply. The fill is now curved vertical lines.

The Style options set the type of parallel or crosshatched fill. Use Angle to set the angle for the lines.

19 Select Square, then click Apply to return to the original style.

20 In Spacing, set the Gap to 4.0mm, then click Apply. The lines are now further apart.

Use Gap to set the distance between the crosshatch lines.

21 In Lines 1 set Curve In and Curve Out to 0%, then click Apply. The horizontal hatching in the fill now consists of straight lines.
Setting Lines 2 to 0% as well would form a square grid. Lines 1 and 2 set the initial curve of the lines in the fill. Use the pink handles to adjust the curves within the shape.

22 In Stitch Type, note that several line types are available. Select Motif Line, then click the Motif tab.

23 Set the Group to Universal and the Category to Hand Stitches 1. Pattern 1, a chain stitch pattern, is selected automatically.

24 Set the Height to 1.0mm. The Width will automatically change to 2.5mm because Proportional is selected.

25 Click Apply. The Curved Crosshatch Fill now uses a motif in the stitch lines.

26 Adjust the lines in the fill further, as desired.
Use Curved Crosshatch Fill for intersecting patterns and 3D effects.
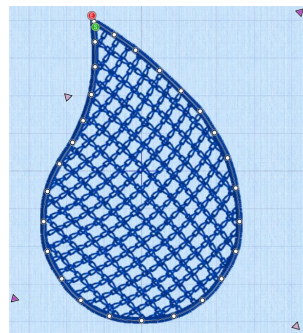
MultiWave Fill

MultiWave Fill areas ▧ use a wave pattern defined by a line, or lines, drawn on the fill area. Vary the density, or use a motif for the stitch lines.
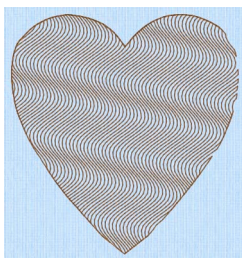
MultiWave Fill, using a density of 15
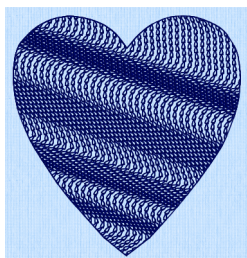
MultiWave Fill, using a density of 15, a Freehand MultiWave Line, and a Hand Stitches 1, Pattern 1 motif
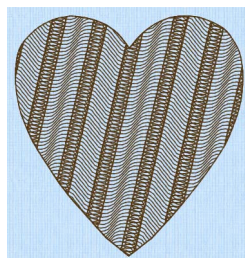
MultiWave Fill, using a density of 15, and a short Freehand MultiWave Line to add texture

Change the direction of the stitch lines, or add texture, with Freehand MultiWave Line and Point MultiWave Line. See "Freehand MultiWave Line" on page 221.

MultiWave Fill — Options
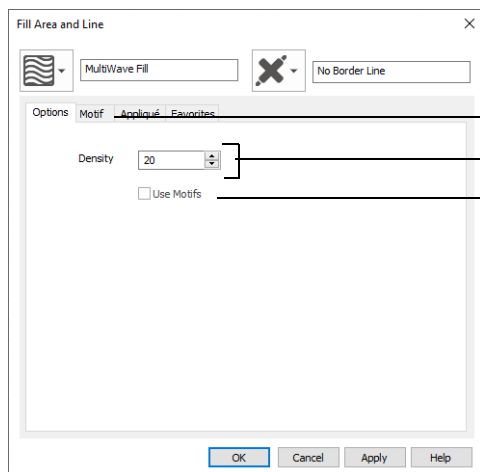
Select a motif

Set the stitch line density for the fill

Use a motif line

Density
Set Density from 2 to 40. The lower the number, the closer together the stitches and the more stitches are produced.
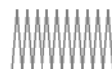
2

Use Motifs
Click Use Motifs if you would prefer to use motifs instead of a plain line to follow the line angle selected for the fill. Click the Motif tab to choose a motif.

15

MultiWave Fill — Motif

The selected Motif is only used by the MultiWave Fill if the Use Motifs option is selected on the Options tab.

Select a motif Group, Category and pattern

Set the gap between the motifs in the line

Adjust the position of the motifs in the line

Set the motif size and Height / Width ratio

Select a stitch type for the motif lines
Set the stitch length for the motif lines

Motif

Group
Click the drop-down arrow to select the desired group of motif patterns.

Category
Click the drop-down arrow to select the desired category of motif patterns.

Pattern
Click the drop-down arrow to select the desired motif visually. Motifs are also numbered for convenient reference.

Minimum Gap
The Minimum Gap is the minimum amount of extra stitching that is placed between the motifs along the line. This is in addition to any spacing that is part of the selected motif.

Fit Motif To Line
Select this option to make the shape of the motifs follow the curves of the line.

When Fit To Line is off, the ends of each motif are placed on the line.

When Fit To Line is on, each motif is adjusted to fit along the line.

Reverse

Use this option to reverse the direction of the motif along the line. This is useful, for instance, if you have placed a QuickStitch™ Motif Line and wish to reverse the motif direction. Some motifs are symmetrical and will have no apparent change when they are reversed.

Kern

Use Kern to automatically increase the space between adjacent motifs where necessary, so that the motifs fit along the line without overlapping.

Mirror

Use this option to mirror the motif across the line of motif fill. Some motifs are symmetrical and will have no apparent change when they are mirrored.

Size

Height and Width

The Height and Width are initially set according to the chosen motif. The maximum and minimum values for Height and Width are individual to each motif.

Proportional

Use this option to keep the relative Height and Width in proportion when either is changed.

Stitch

Select Running or Triple stitch for stitching out the motifs. Set the maximum Length of stitches from 1 to 12mm in steps of 0.1mm. Length is initially set to the recommended value for each motif.

Echo Fill

Echo Fill ▣ places echo lines within and around a shape. Choose from rounded, square and diagonal corners, set the gap between the echo lines and the number of lines, and select the stitch type and length.
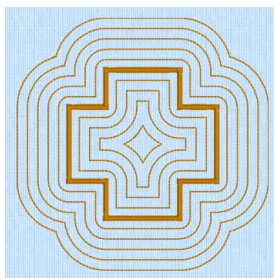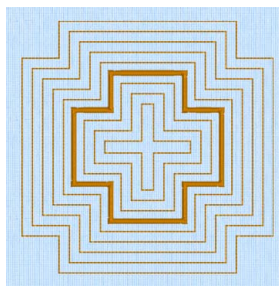
Rounded corners   Square corners   Diagonal corners

Echo Fill — Options

The Echo Fill properties dialog box enables you to place echo lines within a shape. Set the fill type, style, gap, stitch type and stitch length.

Place echo lines inside and/or around a shape

Choose rounded, square or diagonal corners for the fill

Select a stitch type for the lines

Select a stitch length for the lines

Set the Gap between the echo lines
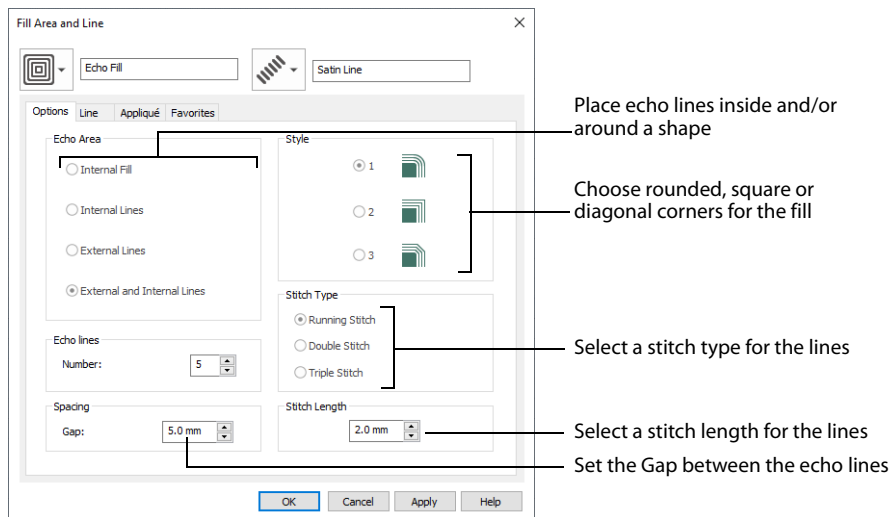
Echo Area

Internal Fill: Fill the selected area with lines, using the chosen Gap between the lines of stitching.

Internal Lines: Place the chosen number of lines around the inside of the selected area, using the selected Gap.

External Lines: Place the chosen number of lines around the outside of the selected area, using the selected Gap.

External and Internal Lines: Place the chosen number of lines around the outside and inside of the selected area, using the selected Gap.

Echo Lines

Set the number of echo lines. The minimum number of lines is 1, and the maximum number of lines is 30. The initial number is 5.

Spacing

Set the Gap to the preferred distance between lines of stitching.

Set the Gap from 2mm to 20mm in steps of 0.1mm. It is initially set to 5mm.

Style

Choose from 1, 2 or 3. For a square shape:

- 1 will create rounded corners

- 2 ![icon] will create square corners
- 3 ![icon] will create diagonal corners

Rounded corners (1) is initially selected.

Stitch type
Select a line type for the echo lines in the fill. Choose from:

- Running Stitch
- Double Stitch
- Triple Stitch

Stitch Length
Set the stitch length for the echo lines from 1 to 12mm in 0.1mm steps. The initial setting is 2mm.

Satin Area

See "Satin Area Options" on page 292.

No Fill

For No Fill ![icon], no fill type is selected. Only the properties for the selected line are available.

Use this where only a line is desired.
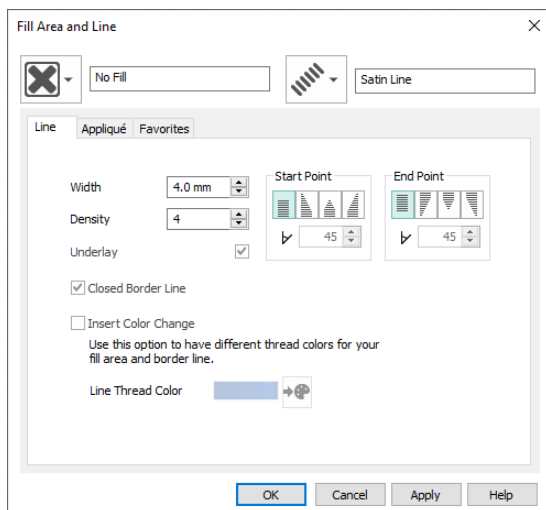
Manage My Fills

Use Manage My Fills ![icon] to load new pictures for fill patterns, export an existing My Fill pattern as a picture and delete unwanted My Fills.

If you have a design using a My Fill pattern and give it to a friend, it is likely that their My Fill database will have different patterns to your My Fill database. Export the My Fill pattern and give the picture to your friend to import into their My Fill database.
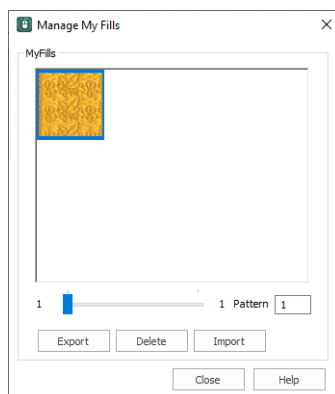
Shortcuts

- Edit Tab: ![icon]
- Keys: Alt, E, F

Export

Use Export to save a My Fill pattern as a picture. The picture can then be copied and imported into a friend's My Fills.

Click Export and the Save As dialog box appears. The file name is automatically set to the number used for the pattern in your My Fills.
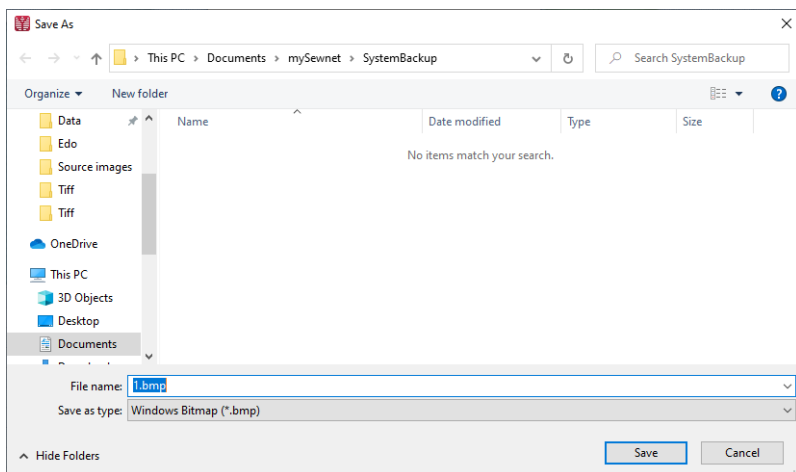
The following file formats may be saved: Windows or OS2 Bitmap (.bmp), JPEG Low Quality (.jpg), JPEG High Quality (.jpg), Tagged Image File Format uncompressed (.tif) and Portable Network Graphics (.png).

Delete

To remove an unwanted My Fill pattern, select the desired pattern then click Delete. A message will appear to ask for confirmation.

Click OK to remove the pattern.

When a My Fill pattern is deleted, any designs that used that pattern will use standard Pattern 3 until a new pattern is chosen.

Import

Use Import to create a new My Fill based on a picture or a previously exported My Fill. After importing a picture, that fill will be available in the My Patterns category of the Fill Area and Line Properties dialog. Click the Import button and an open dialog box will appear where you can choose the picture to import.
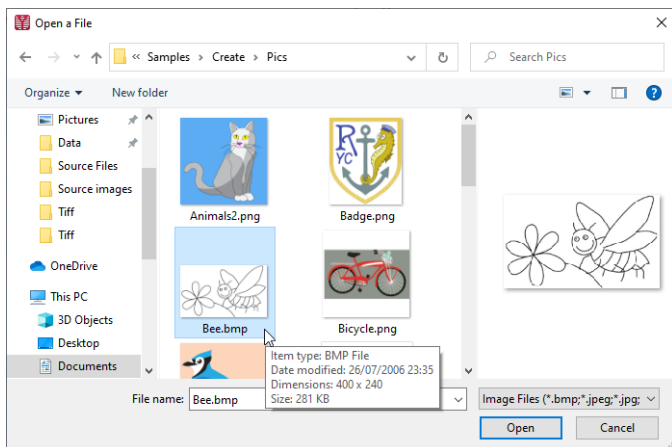
The height and width of the picture must each be from 120 to 700 pixels.

The following file formats may be loaded: Windows or OS2 Bitmap (.bmp), JPEG-JFIF Compliant (.jpg, .jif, .jpeg), Portable Network Graphics (.png), Tagged Image File Format uncompressed (.tiff, .tif), Windows Meta File (.wmf), Windows Enhanced Meta File (.emf) and Windows Icon (.ico).

Click the desired picture, then click Open.

The picture is automatically converted to black and white to determine the best positions for stitch points. Therefore, you are likely to find the best results from simple pictures drawn in black and white. Convert any transparency in a picture to white before importing.
A My Fill pattern is repeated every 0.1mm for each pixel in the source picture. For example, if your picture is 300 x 200 pixels, it will be repeated every 30mm horizontally and 20mm vertically if the fill angle is set to 0.

Use a Bee for a My Fill Pattern

1 Click File, New ![icon], or File, New Window ![icon], and in the Choose Design Type page of the ExpressDesign Wizard select Load Existing Design, then click Next. In the Open Existing design page, click Load a Design ![icon], browse to the folder Documents\mySewnet\Samples\Digitizing\Edo, and load the file 'PetalsBasicFill'.
Alternatively, use the petals design that you created in "Create a Petal Design with the ExpressDesign Wizard" on page 127, and added a leaf pattern and single gradient fill to in "Change a Fill Area to a Leaf Pattern" on page 235 and "Create a Single Color Gradient Fill in a Petal" on page 239.

2 Click File, Preferences ![icon], and ensure that Color Tolerance is selected (checked), and that Tie Off Before and After Trims is selected.

3 Click the View tab and ensure that Grid size is set to 5mm.

4 In the color worksheet in the Design Panel, click the check box for the fourth color (slate blue) to hide the satin borders using that thread color. This will make it easier to select the fill areas.

5 Click the Edit tab.

6 Click Manage My Fills ![icon] and the Manage My Fills dialog box will appear.

7 Click Import and the open a file dialog box will appear.

8 Browse to the folder Documents\mySewnet\Samples\Digitizing \Pics.
Simple black and white pictures are recommended. The height and width of the picture must be between 120 and 700 pixels.

9 Click 'Bee.bmp', then click Open. The bee fill will be created and a preview sample will be shown in the Manage My Fills dialog box.

10 Click Close.

11 Select the fill area for the petal on the right, then right-click to see the Fill Area and Line dialog box. The Options tab is displayed.

12 In the Pattern section, click My Patterns ![icon]. The the first fill in the My Patterns 1 category (the bee) is displayed.
You could also browse to view all patterns in this category from the drop-down list.
Note that the bee design has automatically been given pattern number 501. You could enter this number to go directly to the bee pattern.

13 Set the Angle to 20, then click OK.
Alternatively, you could use the handle on the Origin marker ![icon] to change the fill angle.

14 Click Design Player ![icon]. This enables you to preview the way that the design will be stitched out, with no markers.

15 Use the Play button ![icon] at the bottom left to start playing through the stitches in the embroidery.
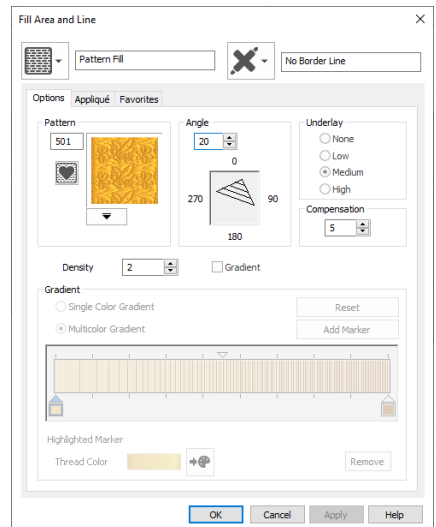
16 Use the controls to play forwards or backwards through the embroidery at different speeds, jump to the start or end of the stitches, and stop at any time.
Use the Design Player ▶ *or Life View* 🔵 *when you wish to preview a design with no objects selected.*

17 Click Cancel.

18 Click Display all Objects 📷 to show the blue petal borders.

19 Click Save 💾 and browse to the folder Documents\mySewnet\My Designs.

20 Change the File name to 'PetalsFill1' and click Save to save your design file.

21 Click Export Embroidery 🔲 and ensure that .vp4 is set as the file format. Click OK.
The preferred file format for saving embroideries is .vp4, as this will preserve background and appliqué information, thread color information and notes.

22 In the Save As dialog, browse to the folder Documents\mySewnet\My Designs and click Export. The embroidery is saved as PetalsFill1_Exported.
There is no need to change the file name, as it is taken automatically from the design file name.

23 Click File, Print.

24 Deselect (uncheck) Print Plan View and Print Picture.
Print Plan View shows the picture with the embroidery printed over it. Print Picture prints the background picture. These features are useful where embroidery is used to enhance a picture.

25 In Worksheet options, ensure that Design Scale is set to 100% and ensure that Grid and all the Print Information boxes are checked. Click OK.

26 Select two pages to see both pages of the worksheet.
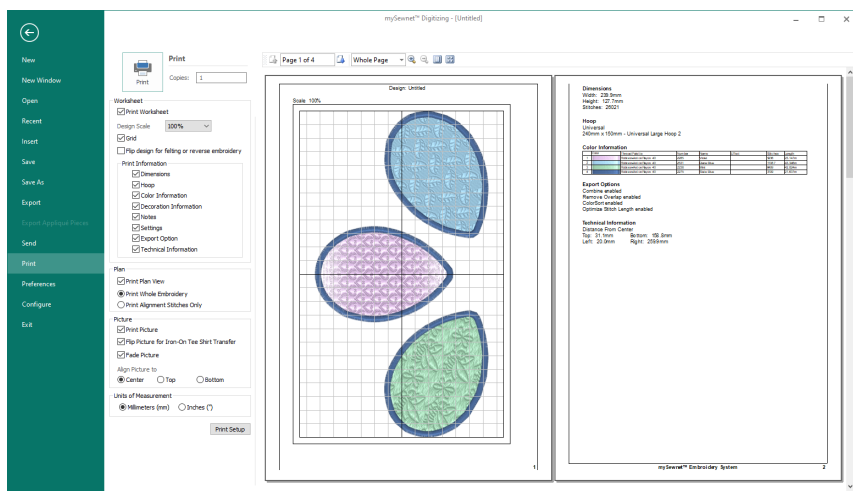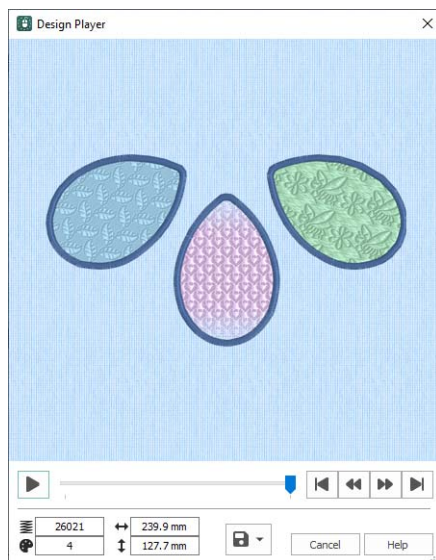
27 Click Print 🖨 to print the embroidery worksheet.
The embroidery worksheet will be printed at full size.

Creating and Using Satin Areas 13

Satin Area

Create Satin Areas with the Satin Area functions: QuickStitch™ Satin ⬚ , QuickStitch™ Multiple Satin ⬚, Freehand Satin Area ⬚ and Point Satin Area ⬚ .

Adjust the properties of your satin area with Satin Area Options.

Use the Favorites tab to make the chosen settings into Favorites that may be applied to other areas, or into the current settings, to use as default for new areas of this type.

QuickStitch™ Satin

Use QuickStitch™ Satin ⬚ to fill an area with satin stitches automatically, by clicking in a color area of the picture. If required, use Color Tolerance to select a larger area according to the similarity of adjacent colors.

Set stitch options before creating, or after satin areas have been created, right-click an area and use Fill Area and Line properties to change density, pattern and underlay, or change to another stitch type.
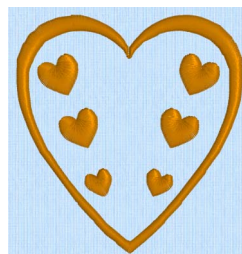
You can change all visible or selected satin areas with Global Properties, or by selecting the objects to change and changing one of them in Fill Area and Line properties. Stitch angle lines and start and end points can be adjusted on satin areas individually.

QuickStitch™ Satin works best with relatively simple areas of the picture that do not have any complex branches. For example, if the area has long branches or branches that double-back on each other, you may not get the best result.

For branching or other complex areas, use QuickStitch™ Multiple Satin. Alternatively, edit the picture to make separate areas of any extra branches.

A tree with many branches
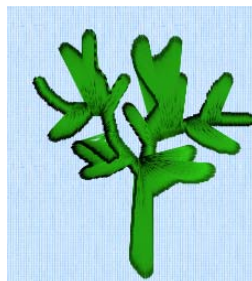
Left as one color, a single QuickStitch™ Satin area is created
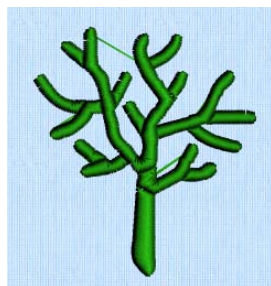
Use QuickStitch™ Multiple Satin areas
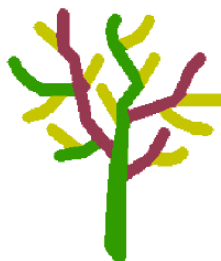
Or split up the branches by using different colors

Shortcuts

- Quick Create Tab, Satin Area:
- Keys: Alt, Q, K

Create a QuickStitch™ Satin Area

1   Set stitch options, then in the Quick Create tab click the QuickStitch™ Satin icon .
2   Click in the color area you wish to fill with stitches.
3   If Color Tolerance is enabled then the Color Tolerance dialog box will appear. Adjust the Color Tolerance as required. The area selected by the Color Tolerance value will be previewed. Click OK to confirm.
4   Satin stitches will appear in the area.
5   Repeat to place as many satin areas as desired.
6   Right-click to deselect, or simply select another Create tool.
7   Right-click the Satin Area. The Fill Area and Line properties dialog opens.
8   Select each satin area in turn, right-click to change the satin properties of an area and click OK.
See "Satin Area Options" on page 292.
9   Alternatively, to change the properties of a selection of satin areas at one time, in the FilmStrip, hold the Ctrl key and click each of the satin areas to be changed. Then right-click one of the selected areas and select Properties. The Fill Area and Line dialog box will appear. All settings in the Fill Area and Line dialog box will be applied to your selected satin areas when you click OK.
10   Also in the work area, if desired, move the green start or red end and adjust angle lines for satin areas.

QuickStitch™ Multiple Satin

Use QuickStitch™ Multiple Satin ![icon] to fill a branching or other complex area with satin stitches automatically, by clicking in a color area of the picture. If required, use Color Tolerance to select a larger area according to the similarity of adjacent colors.

Shortcuts

- Quick Create Tab, Satin Area: ![icon]
- Keys: Alt, Q, M

Create a QuickStitch™ Multiple Satin Area

1 Set stitch options, then in the Quick Create tab click the QuickStitch™ Multiple Satin ![icon] icon.
2 Click in the color area you wish to fill with stitches.
3 If Color Tolerance is enabled then the Color Tolerance dialog box will appear. Adjust the Color Tolerance as required. The area selected by the Color Tolerance value will be previewed. Click OK to confirm.
4 Satin stitches will appear in the area.
5 Repeat to place as many satin areas as desired.
6 Right-click to deselect, or simply select another tool.

Freehand Satin Area

Use Freehand Satin Area ![icon] to draw outlines to define the edge of an area filled with satin stitch. Satin areas are best suited to shapes without branches. If there are branches that double-back on the main part of a satin area, the satin area may not give the desired result.

After satin areas have been created, right-click an area and use Fill Area and Line properties to change density, pattern and underlay, or change to another stitch type.

You can change all visible or selected satin areas with Global Properties, or by selecting the objects to change and changing one of them in Fill Area and Line properties. Stitch angle lines and start and end points can be adjusted on satin areas individually.

Satin Area created as a strip around the picture shape, so stitches are short enough to leave as plain satin

Large Satin Area covering the whole picture shape, with a pattern to break up long stitches

If the edge of the area does not match the background picture as closely as desired, you can move, delete and insert points on the work area.

Shortcuts

- Freehand Create Tab, Satin Area: ![icon]
- Keys: Alt, R, T

Create a Freehand Satin Area

1   Set stitch options, then in the Freehand Create tab click the Freehand Satin Area ![icon] icon.
2   Draw a line around the edge of the desired area.
3   When the area is complete, lift the pen from the tablet (or release the mouse button). The area is closed with a straight line back to the start point, and filled with satin stitches.

It is recommended to draw back to the start point. However, you can also adjust the shape of the area if it is not exactly as planned.

4 Continue to draw as many satin areas as desired.

5 Right-click to deselect the function, or simply select another Create tool.

Change Satin Area Properties

1 Select each satin area in turn, right-click to change the satin properties of an area and click OK.
See "Satin Area Options" on page 292.

2 If desired, move the start or end and adjust angle lines for satin areas.

3 To change the properties of a number of satin areas at one time, in the FilmStrip, hold the Ctrl key and click each of the satin areas to be changed. Then right-click one of the selected areas and select Properties. The Fill Area and Line dialog box will appear. All settings in the Fill Area and Line dialog box will be applied to your selected satin areas when you click OK.

Point Satin Area

Use Point Satin Area ![icon] to place points, to define the edge of an area filled with satin stitch. Satin areas are best suited to shapes without branches. If there are branches that double-back on the main part of a satin area, the satin area may not give the desired result.

After satin areas have been created, right-click an area and use Fill Area and Line properties to change density, pattern and underlay, or change to another stitch type.

You can change all visible or selected satin areas with Global Properties, or by selecting the objects to change and changing one of them in Fill Area and Line properties. Stitch angle lines and start and end points can be adjusted on satin areas individually.

Satin Area created as a strip around the picture shape, so stitches are short enough to leave as plain satin

Large Satin Area covering the whole picture shape, with a pattern to break up long stitches

If the edge of the area does not match the background picture as closely as desired, you can move, delete and insert points on the work area.

Shortcuts

- Point Create Tab, Satin Area: ![icon]
- Keys: Alt, P, T

Create a Point Satin Area

1   Set stitch options, then in the Point Create tab click the Point Satin Area icon ![icon]. The first point appears automatically as a small yellow circle, which is in the same place as the last point of the previous object.
2   Click to place a second point close to the first one.

3   Continue placing points around the desired area, such as a chosen section of the background picture. If you are following the picture, place a point every time the direction of the picture outline changes. *Curved lines are created automatically. For corners and straight edges, hold down the Shift key. To delete the last point placed, use the Delete key.*

4   Right-click to complete the area. Stitches will appear in the current thread color showing the satin area.

5   Repeat to place as many satin areas as desired.

Change Satin Area Properties

1   Select each satin area in turn, right-click to change the satin properties of an area and click OK. *See "Satin Area Options" on page 292.*

2   If desired, move the start or end and adjust angle lines for satin areas.

3   To change the properties of a number of satin areas at one time, in the FilmStrip, hold the Ctrl key and click each of the satin areas to be changed. Then right-click one of the selected areas and select Properties. The Fill Area and Line dialog box will appear. All settings in the Fill Area and Line dialog box will be applied to your selected satin areas when you click OK.

Satin Area Options

Use the Satin Area Options tab to set density, compensation, pattern and underlay for satin areas.
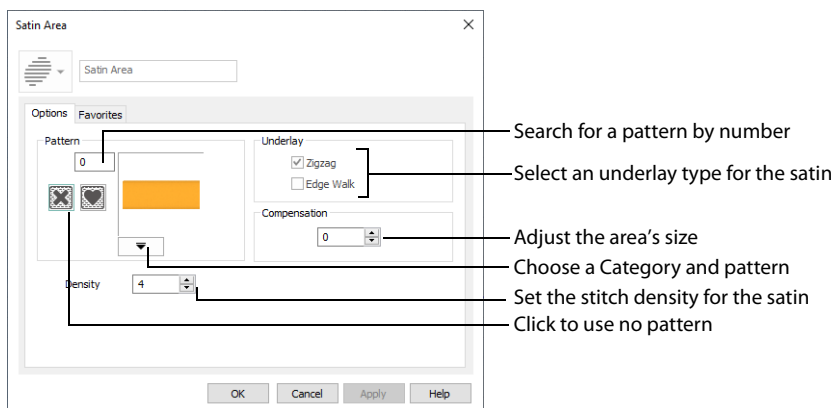
Search for a pattern by number

Select an underlay type for the satin

Adjust the area's size

Choose a Category and pattern

Set the stitch density for the satin

Click to use no pattern

Pattern

Choose from more than 250 patterns for satin (for areas wider than around 8-10mm). Click a pattern sample or enter the Pattern number to select a pattern. Set the Pattern number to 0 for standard satin with no pattern, or click No Pattern. The initial setting is 0.

Add new patterns using Manage My Fills.
View the patterns in the pattern gallery. See "Fill and Satin Patterns" on page 367.

Underlay

Set the Underlay option that will be used for satin areas. Zigzag creates zigzag lines of running stitch as underlay. Use zigzag underlay for wide areas of satin. Edge walk places lines of running stitch just inside the edges of the satin areas. Use edge walk when the satin areas have both wide and narrow sections. For very wide areas of satin, select both underlay types.

Zigzag is initially selected.

Compensation

Compensation is used to make an area 'bolder' by increasing its relative size. Set Compensation from 0 to 30. The higher the number, the bolder the area appears.

Density

Set Density from 2 to 80. The lower the number, the closer together the stitches and the more stitches are produced.

The initial setting is 4.
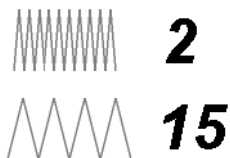
Using Satin Areas: Blue Jay Embroidery

1 In the Quick Access toolbar, click Change Hoop 🔲 and in the Hoop Selection dialog box set the Hoop Group to Universal, and select 100mm x 100mm - Universal Square Hoop 1. Click OK.

2 Click the View tab, and ensure that Grid size is set to 5mm.

3 Click File, Preferences 📋 and ensure that Color Tolerance is selected (checked).
Use Color Tolerance to see which areas will be created when using the QuickStitch™ features. As you become more comfortable with the software, you may wish to turn it off, depending on the quality and color of your image.

4 Check to see that Tie Off Before and After Trims is selected.
Tie Off Before and After Trims inserts tie-offs between stitch areas, as appropriate.

5 Click File, New 📄 , or File, New Window 🗔 , and in the Choose Design Type page of the ExpressDesign Wizard select Load or Create a Background Picture, then click Next.

6 Click Load a Picture 🖼 and in the Picture Viewer browse to Documents\mySewnet\Samples\Digitizing \Pics. Load the picture Birds4.png, click OK and in the Choose Picture page click Next.

7 In the Rotate and Crop Picture page click Select All to leave some background around the bird, then click Next.

8 Click Finish in the Design Size page. The blue jay is displayed as your background picture.

9 Click the Quick Create tab to open the Design window.

10 In the FilmStrip, right-click the color at the top and choose Properties.

11 In the Color Selection dialog ensure that Robison-Anton Rayon 40 is selected as the thread range.

12 Enter 2614 (Pro Lusty Blue) as the thread number and click OK.

13 Click QuickStitch™ Satin ≣ .

14 Click on the medium blue on the lower back of the jay. The Color Tolerance dialog appears, with the lower back area surrounded by a red and cyan line.

15 Click OK to confirm.
The lower back of the blue jay is now covered by a medium blue satin area.

16 In the Command section of the Quick Create tab, click the Color Change drop-down menu, and select Color Change 🎨 .

17 In the Color Selection dialog, select 2522 (Bridgeport Blue) and click OK.

18 Ensure that QuickStitch™ Satin ≣ is still selected.

19 Click the light blue on the top of the jay's head, then click OK in Color Tolerance. The top of the head is filled with a pale blue satin area.

20 Click on the light blue on the upper back of the jay, then click OK in Color Tolerance. The rest of the back and the upper and lower wing is filled with a pale blue satin area.
If it is not filled already, fill the pale blue in the lower part of the wing with a QuickStitch™ Satin area.

21 Click Zoom To Rectangle 🔍 , and drag a rectangle to zoom in on the jay's tail.

22 Click the Point Create tab, and then click Satin Area ≣ .

23 Hold the Shift key and click to place the first point at the top left corner of the top pale blue tail section.

24 Release the Shift key and place a point in the middle of the top of this tail section. The point is round.
Round points are used for curved edges to the area.
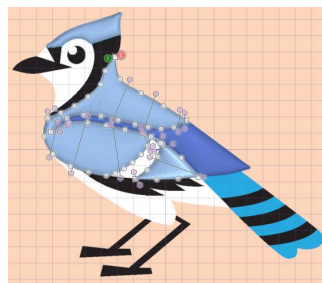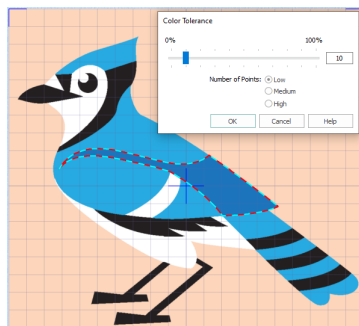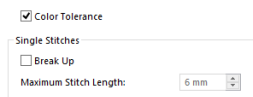
25	Hold the Shift key and place a point at the top right corner of this section. This point is square. *Square points are used for straight sections of the edge of the area, or for corners.*	

26	Still holding the Shift key, click to place a point at the bottom right corner of the tail section.
27	Release the Shift key and place two round points for the curve at the bottom of the tail section.
28	Hold the Shift key and place a square point for the bottom left corner of the tail section. This completes the tail section.
29	Right-click to finish the satin area.
30	Hold the Shift key and click to place a first square point at the top left corner of the second pale blue tail section.
31	Release the Shift key and place two round points in the middle of the top of this tail section.
32	Hold the Shift key and place a square point at the top right corner of this section, and then another square point for the bottom right corner. *If you misplace a point, move the pointer over the top of that point and when the pointer changes to the move pointer ✥, drag it to the correct position. Then continue to place points.*
33	Release the Shift key and place two round points for the curve at the bottom of the tail section, then hold the Shift key to place a square point for the bottom left corner, and to finish the section.
34	Right-click to complete the area.
35	Place round and square points to create the third pale blue tail section, then right-click to finish.
36	Create the final pale blue tail section by placing points. Use a square point for the notch on the bottom edge.
37	Right-click again to close the Point Satin Area tool.
38	Click the View tab, then click 2D View 2D to see the picture behind the stitching in 2D, then adjust the points on the final area as desired. You can also drag the pink hexagonal control points on the stitch angle lines to change the angle of the stitching. *Hold the Shift key when dragging square points, so that they remain square.* *If desired, click the Home tab to use Delete Points ╱ to remove points, and Insert Points 🗗 to add points.*

39	Click the other tail sections in turn to select them, and make any adjustments needed. Click 3D View 3D to return to view the stitches in 3D, and then click Zoom to Fit ⊞ to view the whole design.
40	Click the Select Last Visible icon 🖼 on the FilmStrip, to ensure that you are at the end of the design.
41	Click the Point Create tab.
42	In the Command section of the Point Create tab, click the Color Change 🟢 icon.
43	In the Color Selection dialog, select 2440 (Blue Ink) and click OK.
44	Click Zoom To Rectangle 🔍 to zoom in on the bottom of the wing.

45	Click Satin Area 〰 and place points for the satin area. Use square points for sharp angles, and round points for curves.	

46	Right-click to complete the area.
47	Note that between the feathers at the bottom of the wing, parts of the stitching overlap the line that you drew. Click Undo ↩ to remove the area that you placed.
48	Click the Quick Create tab, and then click QuickStitch™ Multiple Satin 📶.
49	Click the bottom of the wing, then click OK in Color Tolerance. The new satin area is created in several sections. It follows the outline of the area with no overlap. *Use QuickStitch™ Multiple Satin when creating complex satin areas. Alternatively, create several sections using one of the Freehand tools.*
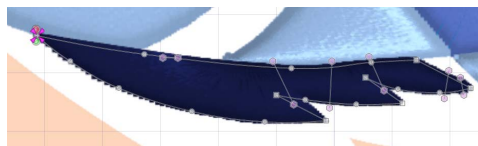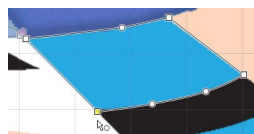
50   Click Zoom to Fit ⊞ to view the whole design.

51   Click the beak, then click OK in Color Tolerance. The beak is created separately from the flash above.

52   Click Zoom To Rectangle ⊕ to zoom in around the eye.

53   Click the Freehand Create tab.

54   Click Satin Area ▤ .

55   Starting at the top, draw a line around the edge of the blue part of the eye, finishing near where you started. Then lift the pen from the tablet (or release the mouse button).
The area is closed with a straight line back to the start point, and filled with satin stitches.

56   Right-click to close the tool.

57   Adjust, add and delete points and angle lines as desired.

58   Click Zoom to Fit ⊞ to view the whole design.

59   Click the Quick Create tab, and then click the QuickStitch™ Satin ▤ button.

60   Fill the remaining area on the head, and the dark blue tail sections with satin, then right-click to close the tool.

61   In the Fill drop-down menu, select Pattern Fill.

62   Ensure that Line and Appliqué are not selected.
This will create an area of pattern fill with no border line.

63   Click Zoom To Rectangle ⊕ to zoom in around the legs.

64   Click the Point Create tab.

65   In the Fill Area and Line area, click Create Area or Line ◪ .

66   Hold the Shift key and click to place straight lines for each of the legs. Right-click to complete each fill area, then right-click to close the tool.
The QuickStitch™, Freehand and Point tools work exactly the same, regardless of whether you are creating a line, fill or satin area.

67   Click Zoom to Fit ⊞ to view the whole design.

68   Click Color Change ⊕ and in the Color Selection dialog, select 2343 (Eggshell) and click OK.

69   Click the Quick Create tab, and then click QuickStitch™ Satin ▤ .

70   Click to fill the white middle section of the wing.

71   Click the QuickStitch™ ▤ button, and click to fill the white area above the legs, and the small white area above the beak.

72   Click QuickStitch™ + AutoHole ▣ .

73   Click the white area of the face that includes the eye. The area is filled with the eye still visible.
You can create holes in fills, but not in satin areas.

74   Right-click to close the tool.

75   Click Life View ◉ or Design Player ▶ to view how the blue jay embroidery will be stitched out.

76   Click Save ▤ , browse to Documents\mySewnet\My Designs and save the embroidery design as Blue Jay.edo.

77   Click Export ▤ and export the embroidery as Blue Jay_Exported.

Creating Columns

14
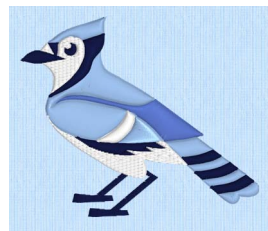
Create columns with the Column functions. Choose from Satin Column ![icon], Feathered Satin ![icon], Richelieu Bars ![icon] or Tapered Motifs ![icon].

You can select your column type in the Create tabs before creating the fill.

Alternatively, change the column type afterwards using Fill Area and Line properties.
Use the Favorites tab to make the chosen settings into Favorites that may be applied to other areas, or into the current settings, to use as default for new areas of this type.

Column

Select the column type from the Create tabs:

![icon]	Satin Column	![icon]	Richelieu Bars
![icon]	Feathered Satin	![icon]	Tapered Motifs

Satin stitch will 'pull up' in the direction that the stitches are sewn, so it is advisable to lay down underlay stitches for stabilization.

You can set automatic underlay in the Column properties dialog.

Column

Use the Column functions to place one of the following column types: Satin Column ![icon], Feathered Satin ![icon], Richelieu Bars ![icon] or Tapered Motifs ![icon].

The first and last pairs of points in a column are always square (control points).
Right-click the created column to change its settings, or convert it to any other column type.
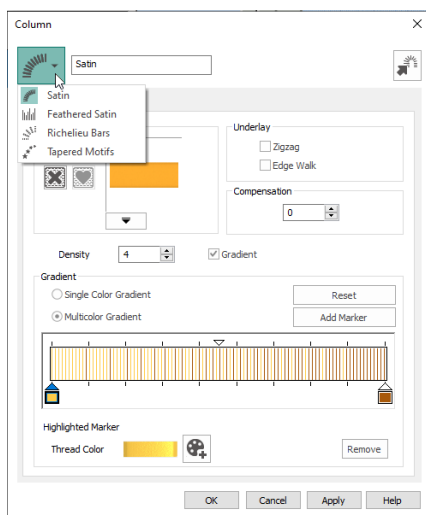
Create a Column

1   Click the Freehand Create or Point Create tab.

2   Set stitch options, then click the desired Column function and click to place the first point of your column (Point 1).
A movement stitch will be placed between the last object in the design and this point.

3   Click to place Point 2 to start the other side of the column. A line will be placed to indicate the width of the column.
The first and last pairs of points in a column are always square (control points).

4   Click to place Points 3 and 4 for the next section of the column. The first column section appears.

5   Repeat to place points indicating the width and position of the column. The outline shape of the column is drawn.

6   Right-click to place the column, or simply select another Create tool. The stitches for the column will appear in the work area.

7   Right-click a second time to deselect the function, or simply select another Create tool.
If desired, click the column to select it, and then right-click it to open the Column dialog. Here you can change the settings, or select a different column type from the drop-down list.
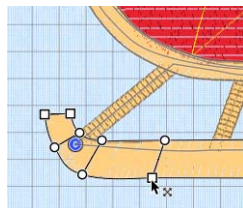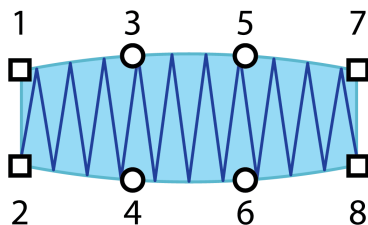
Draw a column with Bezier Curves

1   Click the Point Create tab.
Bezier Mode is only available in the Point Create tab.

2   Select Bezier Mode.

3   Set stitch options, then click the desired Column function and click and drag to place the first point of your column (Point 1).
A movement stitch will be placed between the last object in the design and this point.

4   Click and drag to place Point 2 to start the other side of the column. A line will be placed to indicate the width of the column.

5   Click and drag to place Points 3 and 4 for the next section of the column. The first column section appears.

6   Repeat to place points indicating the width and position of the column. The outline shape of the column is drawn.

7   Right-click to place the column.

8   Right-click a second time to deselect the function.
If desired, click the column to select it, and then right-click it to open the Column dialog. Here you can change the settings, or select a different column type from the drop-down list.
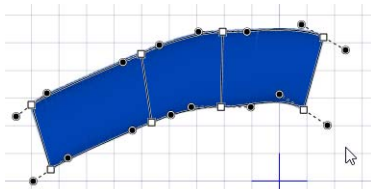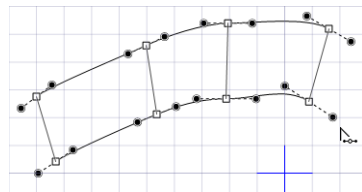
The Bezier lines in a Column cannot be changed to a Point Line. See "Convert to Point Line" on page 345.

Satin Column

Use Satin Column ![icon] to place a column of satin in the work area.

Place alternate points to define a column of continuous satin (zigzag stitches that fill the column from one side to the other).

Click the Options button, or right-click a Satin Column to set density, compensation, pattern (for wide columns) and underlay.
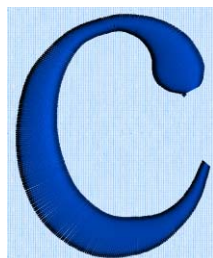
Shortcuts

- Freehand Create, Column; Point Create, Column: ![icon]
- Keys: Alt, R, S; Alt, P, S

Satin Column Options

Use the Satin Column Options to set density, compensation, pattern (for columns wider than around 8-10mm) and underlay.
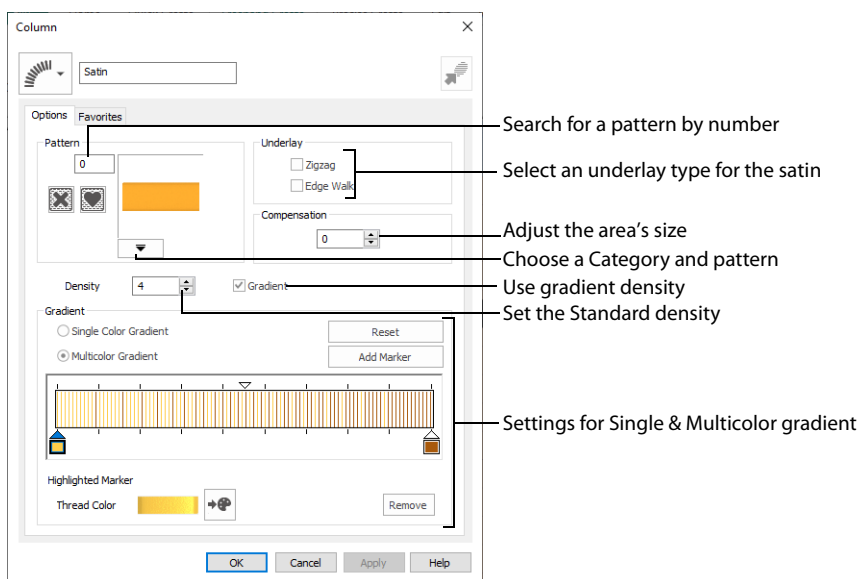
- Search for a pattern by number
- Select an underlay type for the satin
- Adjust the area's size
- Choose a Category and pattern
- Use gradient density
- Set the Standard density
- Settings for Single & Multicolor gradient

Column Type Selection

If desired, select a different column type from the drop-down list. Select from Feathered Satin, Richelieu Bars and Tapered Motifs.

If no column is currently selected, this option will be grayed out.

Convert to Satin Area

Click Convert to Satin Area ![icon] to change the column to a Satin Area. The Fill Area and Line properties dialog for Satin Area is displayed. See "Satin Area Options" on page 292.

Click Undo ↻ *to change back to a column.*

Pattern

Choose from more than 250 patterns for satin (for areas wider than around 8-10mm). Click a pattern sample or enter the Pattern number to select a pattern. Set the Pattern number to 0 for standard satin with no pattern, or click No Pattern ✖. The initial setting is 0.

View the patterns in the pattern gallery. See "Fill and Satin Patterns" on page 367.

Patterns can only be used for columns wider than about 8-10 mm.

Underlay

Set the Underlay option that will be used for the satin column. Zigzag creates zigzag lines of running stitch as underlay. Use zigzag underlay for wide areas of satin. Edge walk places lines of running stitch just inside the edges of the satin column. Use edge walk when the satin columns have both wide and narrow sections. For very wide satin columns, select both underlay types.

Compensation

Compensation is used to make an area 'bolder' by increasing its relative size. Set Compensation from 0 to 30. The higher the number, the bolder the area appears. The initial setting is 0.

Density

Set Density from 2 to 80. The lower the number, the closer together the stitches and the more stitches are produced. The initial setting is 4.
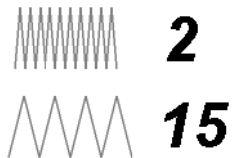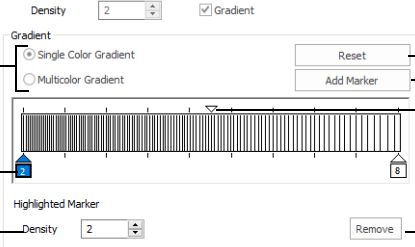
Gradient

Use the Gradient settings to see and change the density settings and the color Gradient of the satin.

The color on a satin column can change over a range, or have multiple color changes across the area. This is ideal for gradual color changes such as subtle shadow effects. Gradient is not initially selected.

Single Color Gradient

Select single or multicolor gradient

Return to the original settings

Add a marker

Adjustment marker

Highlighted value marker

Set the stitch density for the chosen value marker

Delete the selected marker

Use Single Color Gradient to change the density across a satin column with only one color. Set a value for the start and end density markers for the fill, and the density gradually changes between the two values. Add multiple markers for a more complex pattern.

The markers can each take a value of 2 to 80, which means you can reverse the gradient simply by swapping the start and end values.
Use the adjustment marker above the gradient bar to change the gradient across the area.

Use Reset to cancel your changes and use the initial settings.

Click Add Marker to add a value marker below the gradient bar, and an adjustment marker above the gradient bar. The initial value for the marker will be between the existing markers. Edit the density value, and move the value and adjustment markers as desired. This means that you can have any combination of density values across the area. A higher value means the fill is less dense.

Density is used to change the density of the stitching. Set Density from 2 to 80. The higher the number, the less dense the satin. The initial start marker setting is 4, and end marker setting is 4.

Click Remove to delete the highlighted marker.

Multicolor Gradient

Set the stitch density for the whole fill

Select single or multicolor gradient

Selected color marker

Choose a thread for the highlighted marker

Return to the original settings

Add a marker

Adjustment markers

Delete the selected marker
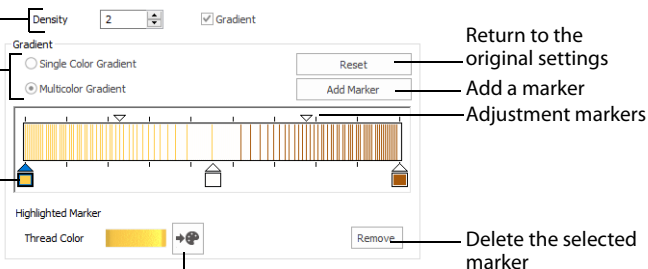
Use Multicolor Gradient to change the color across a satin column with only one density. Set colors for the start and end markers for the area, and the color gradually changes between the two values.

Use the marker above the gradient bar to change the color gradient across the area.

Use Reset to cancel your changes and use the initial settings.

Click Add Marker to add a color marker below the gradient bar, and an adjustment marker above the gradient bar. The initial color for the marker will be the same as the currently highlighted marker. Change the color and move the color and adjustment markers as desired. This means that you can have any combination of colors across the area.

Use Thread Color ⮕🎨 to change the color of the currently highlighted marker. The Color Selection box will be displayed.

See "Color Selection" on page 137.

Click Remove to delete the highlighted marker.

Feathered Satin

Use Feathered Satin ⬚ to create columns of satin that are feathered on one, or both sides.

Place alternate points to define a column of feathered satin (zigzag stitches where the start and end points of the stitches are random rather than all parallel).

Click the Options button, or right-click a Feathered Satin column, to select whether one or both sides of the column will be feathered, and set the stitch length and density.
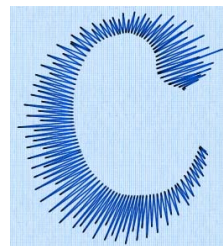
Use feathered satin for realistic feathers or fur in animal designs, or shading in flowers. Typical shapes are arches, semicircles, circles and ovals, and squares, rectangles and triangles are also possible.
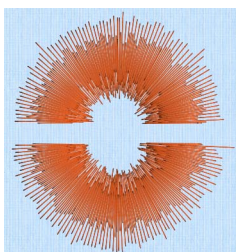
Feather Both Sides
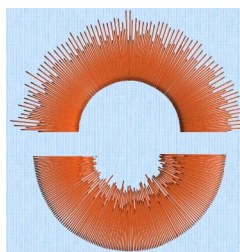
Feather One Side

Shortcuts

- Freehand Create, Column; Point Create, Column: ⬚
- Keys: Alt, R, D; Alt, P, D

Create Feathered Satin

1 Click the Freehand Create or Point Create tab.

2 Set stitch options, then click the Feathered Satin icon ⬚.

To use Bezier lines instead of placing points, click to enable Bezier Mode ⬚, then draw your Feathered Satin column using Bezier lines. See "Draw a column with Bezier Curves" on page 297.

3 Click to place the first point of your feathered satin column.
A movement stitch will be placed between the last object in the design and this point.

4 Click to place Point 2 to start the other side of the column. A line will be placed to indicate the width of the column.

5 Click to place Point 2 to start the other side of the section.

6 Click to place Points 3 and 4 for the first part of the feather satin column. A line will appear, showing the stitch angle between these points.

7 Click to place further points for the next parts of the feather satin column.

8 Repeat to place as great a length of feathered satin column as desired.

9 Right-click to place the column, or simply select another Create tool.

10 Right-click again to deselect the function, or simply select another Create tool.

11 If desired, right-click the column and change the properties for the column. Alternatively, select several objects in the FilmStrip and right-click one to the change the settings for all, or use Global Properties to change the properties of all visible feathered satin or satin feathered on one side.

Feathered Satin Options

Use the Feathered Satin Options to set density, Feather Type, and Stitch Length.
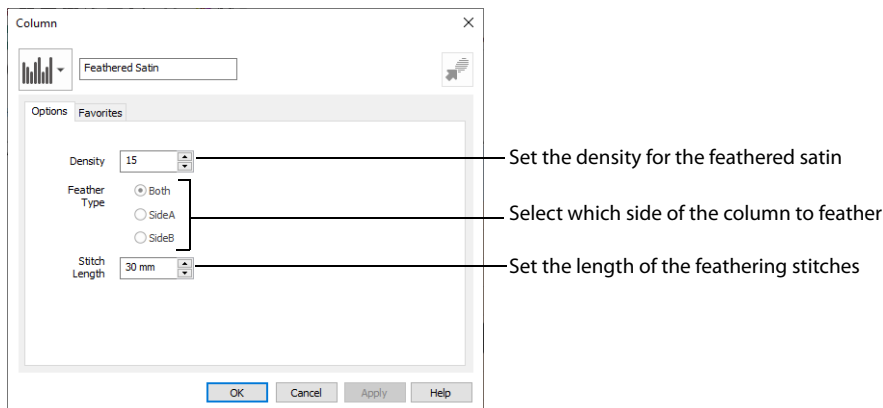
Set the density for the feathered satin

Select which side of the column to feather

Set the length of the feathering stitches

Column Type Selection

If desired, select a different column type from the drop-down list. Select from Satin Column, Richelieu Bars and Tapered Motifs.

If no column is currently selected, this option will be grayed out.

Convert to Satin Area

Click Convert to Satin Area to change the column to a Satin Area. The Fill Area and Line properties dialog for Satin Area is displayed. See "Satin Area Options" on page 292.

Click Undo to change back to a column.

Density

Set Density from 2 to 40. The lower the number, the closer together the stitches and the more stitches are produced. The initial setting is 15.
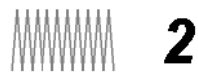
Feather Type

Select which side of the column to feather. The available options are Both, SideA or Side B, according to the side where the first (A) or second (B) point was placed.

Stitch Length

Set the Length of feathering stitches from 2 to 30mm in steps of 1mm. The initial setting is 30mm.

Feather Both Sides

Create a satin column with both edges feathered.
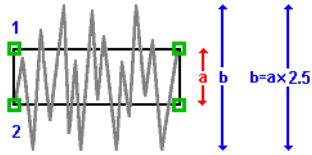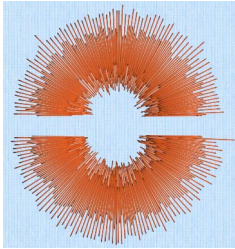
The start and end points of the stitches are random rather than all parallel. The final width of the section is 2-2.5 times larger than it is for standard satin, as shown.

The maximum stitch lengths of the feathered satin may be from 2 to 30mm and the satin density may be from 2 to 40.

Feather One Side

Create a satin column with one edge feathered.
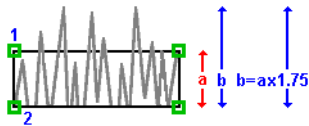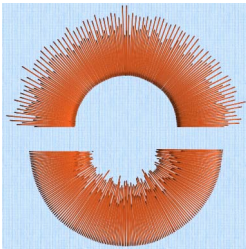
One edge is feathered, so the start and end points of the stitches on the feathered edge are random rather than all parallel. The final width of the column is 1.5 to 1.75 times larger than it would be for standard satin, as shown.

The maximum stitch lengths of the feathered satin may be from 2 to 30mm and the satin density may be from 2 to 40.

The side of the feathering is determined by the relative position of point 1. If desired, the feathered side may be altered in the properties dialog.

Richelieu Bars

Use Richelieu Bars to place bars in the work area. Richelieu bars are often used in lace designs.

Place alternate points to define a column of Richelieu bars (short sections of satin perpendicular to the direction of the column).

Click the Options button to set the width and density of the satin bars and either the number of bars or the gap between them.

To use Bezier lines instead of placing points, click to enable Bezier Mode , then draw your Richelieu Bars using Bezier lines. See "Draw a column with Bezier Curves" on page 297.
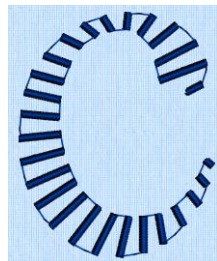
Shortcuts

- Freehand Create, Column; Point Create, Column:
- Keys: Alt, R, B; Alt, P, B

Richelieu Bars Options

Use Richelieu Bars Options to set the width and density of the satin bars, the gap between the bars, and the number of bars.
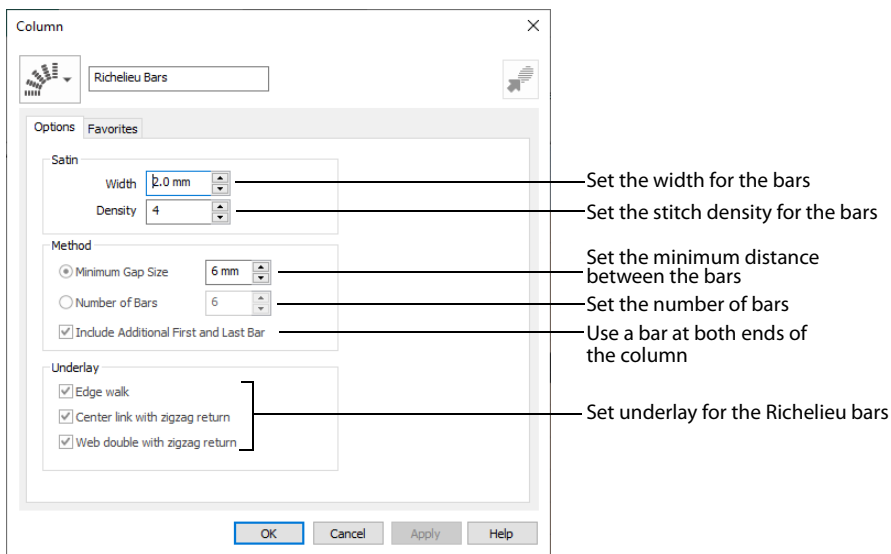
Set the width for the bars

Set the stitch density for the bars

Set the minimum distance between the bars

Set the number of bars

Use a bar at both ends of the column

Set underlay for the Richelieu bars

Column Type Selection

If desired, select a different column type from the drop-down list. Select from Satin Column, Feathered Satin and Tapered Motifs.

If no column is currently selected, this option will be grayed out.

Convert to Satin Area

Click Convert to Satin Area ![icon] to change the column to a Satin Area. The Fill Area and Line properties dialog for Satin Area is displayed. See "Satin Area Options" on page 292.

Click Undo ![icon] to change back to a column.

Satin

Set the Width of the satin bars from 1mm to 6mm in steps of 0.1mm. The initial setting is 2mm.

Set the Density of the satin bars from 2 to 15. The initial Density is 4.

Method

Select a method for setting the number of bars.

Select Minimum Gap Size to set the distance between the bars from 1mm to 50mm in steps of 1mm. The initial setting is 6mm.

Select Number of Bars to set the number of bars from 1 to 50. The initial number is 6.

Turn off Include Additional First and Last Bar if the edges of the Richelieu bar area are to be covered in satin. This option is initially selected.

Underlay

Choose from Edge walk, Center link with zigzag return, and Web double with zigzag return. All three options are initially selected.

- Edge walk places lines of running stitch just inside the edges of the satin bars.
- Center link with zigzag return places a central line of running stitch, with a zigzag return line.
- Web double with zigzag return places a crosshatch pattern of stitching with a zigzag return line.

Vary the combination of underlay, depending on the type of design. It is recommended to use all three types for free-standing lace.

Tapered Motifs

Use Tapered Motifs ✦ to create columns of motifs. Tapered motifs are often used in lace designs.

Place alternate points to define a line of motifs that vary in size according to the width of the column.

Click the Options button, or right-click a Tapered Motifs column to set the desired motif, stitch length and either the number of motifs or the gap between them.

*To use Bezier lines instead of placing points, click to enable Bezier Mode ✎ ,
then draw your Tapered Motifs using Bezier lines. See "Draw a column with Bezier Curves" on page 297.*

Shortcuts

- Freehand Create, Column; Point Create, Column: ✦
- Keys: Alt, R, M; Alt, P, M

Tapered Motifs Options

Use the Tapered Motifs Options to set the motif type, stitch type, and placement method.
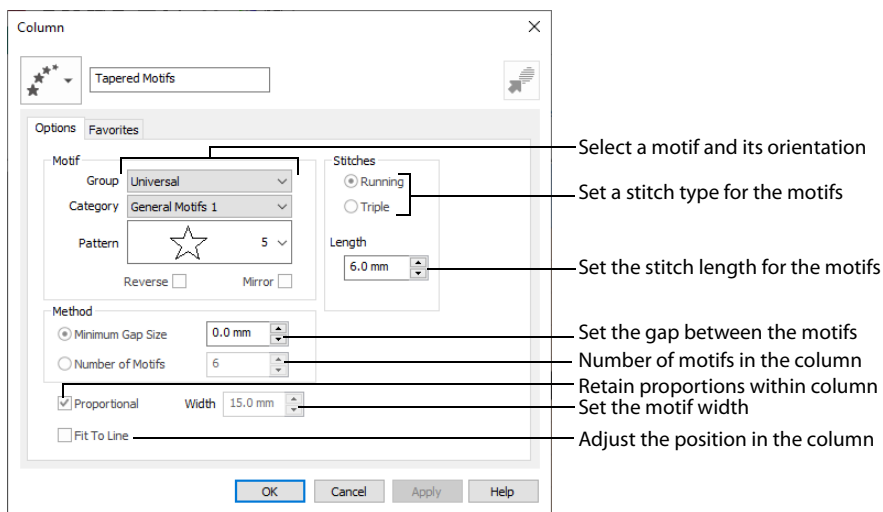
Select a motif and its orientation	
Set a stitch type for the motifs	
Set the stitch length for the motifs	
Set the gap between the motifs	
Number of motifs in the column	
Retain proportions within column	
Set the motif width	
Adjust the position in the column	

Column Type Selection

If desired, select a different column type from the drop-down list. Select from Satin Column, Feathered Satin and Tapered Motifs.

If no column is currently selected, this option will be grayed out.

Convert to Satin Area

Click Convert to Satin Area ▦ to change the column to a Satin Area. The Fill Area and Line properties dialog for Satin Area is displayed. See "Satin Area Options" on page 292.

Click Undo ↶ to change back to a column.

Motif

Group
Click the drop-down arrow to select the desired group of motif patterns.

Category
Click the drop-down arrow to select the desired category of motif patterns.

Pattern
Click the drop-down arrow to select the desired motif visually. Motifs are also numbered for convenient reference.

Reverse
Use this option to reverse the direction of the motif along the line. This is useful, for instance, if you have placed a Tapered Motifs column and wish to reverse the motif direction. Some motifs are symmetrical and will have no apparent change when they are reversed.

Mirror
Use this option to mirror the motif across the line of motifs. Some motifs are symmetrical and will have no apparent change when they are mirrored.

Stitches
Select Running or Triple stitch for stitching out the motifs. Set the Length of stitches from 1 to 20mm in steps of 0.1mm. Length is initially set to the recommended value for each motif.

Method

Minimum Gap Size
The Minimum Gap is the minimum amount of extra stitching that is placed between the motifs along the line. This is in addition to any spacing that is part of the selected motif.

Number of Motifs
Set the number of Motifs from 2 to 50. The initial number is 6.

Fit Motif To Line

Select this option to make the shape of the motifs follow the curves of the line.
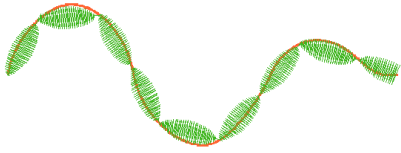
When Fit To Line is off, the ends of each motif are placed on the line.
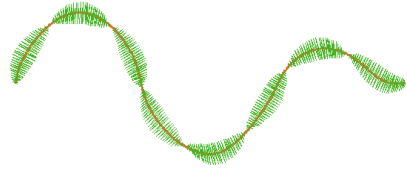
When Fit To Line is on, each motif is adjusted to fit along the line.

Proportional

Use this option to keep the relative height and width of the motif in proportion when when the column width is changed. This option is selected by default.

Width

The Width is initially set according to the chosen motif. The maximum and minimum values for Width are individual to each motif.

Creating Columns

Create the Band and Feathers for a Fleur de Lys

1   Click File, New 📄 , or File, New Window 🔲 , and in the Choose Design Type page of the ExpressDesign Wizard select Load Existing Design, then click Next. In the Open Existing design page, click Load a Design 📂 , browse to the folder Documents\mySewnet\Samples\Digitizing\Edo, and load the file 'Fleur de Lys Crosshatch and Base'.
Alternatively, use the design from "Creating and Changing Fills: Fleur de Lys Background and Base" on page 267.

2   Click File, Preferences 🗒 , and ensure that Color Tolerance is selected (checked), and that Tie Off Before and After Trims is selected.

3   Click the View tab, and ensure that Grid size is set to 5mm.

4   Click the Point Create tab.

5   Deselect the Fill and Appliqué buttons.

6   Click the Pattern Fill at the bottom of the FilmStrip.
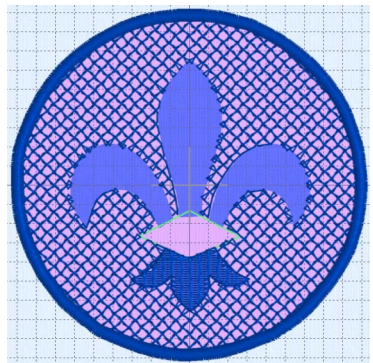
7   In the Line drop-down list select Running Stitch ✏ .
Good digitizing minimizes the use of movement stitches, which slow down the embroidery machine even if they are trimmed automatically. We will use Running Stitch to travel to the next area of the design.

8   Click Create Area or Line 🔲 .

9   Note the position of the Create Cursor ✖. This marks the end of the last object in the design.

10   Move the pointer towards the Create Cursor, until it changes to the diagonal pointer ✎.
The diagonal pointer indicates that the next object will be created from the same point as the previous one, with no movement stitch.

11   Hold down the Shift key and click to place a square point at the position of the Create Cursor.

12   With the Shift key held down, place a point in the right corner of the band around the fleur de lys.

13   Then going in a counter-clockwise direction, place four more square points at the corners of the band, finishing in the right corner.
The running stitch line around the band will provide an outline preventing the satin stitches from pulling in.

14   Right-click to complete the line.

15   In the Options area of the Create tab, click the Column button and select Satin Column in the drop-down menu. The Column properties dialog box opens at the Options tab for Satin Column.

16   Set Density to 4, set Compensation to 0 and set Pattern to 0.

17   In Underlay select both Zigzag and Edge Walk.

18   Click OK to close Column properties.

19   In the Column area, click Satin Column . Place the first point for the satin column at the position of the Create Cursor ✖, in the right corner of the band around the fleur de lys.

20   Place another point as close as possible to the first using the place points pointer .
Adjust the position of the point if the move pointer ✛ appears instead.
This places the second point for the satin column almost on top of the first.

21   Place two points on the opposite sides of the center of the band, and two points next to each other in the left corner. This will create a diamond shaped area of satin stitch.
A minimum of four points is required to create a column.

22   Right-click to finish the column.

23   Right-click again to deselect Satin Column.

24   Use Zoom To Rectangle to zoom in on the band around the fleur de lys.

25   Right-click to deselect Zoom To Rectangle.

26   Click the View tab.

27   Click 2D View . The display changes to 2D.

28   If desired, adjust the points for the band around the fleur de lys.

29   Click the Point Create tab.
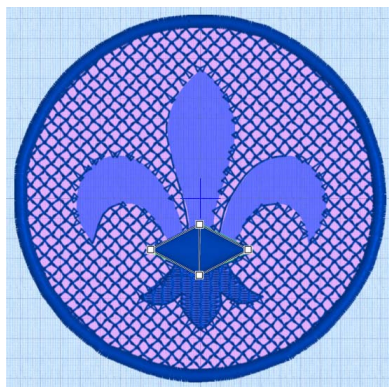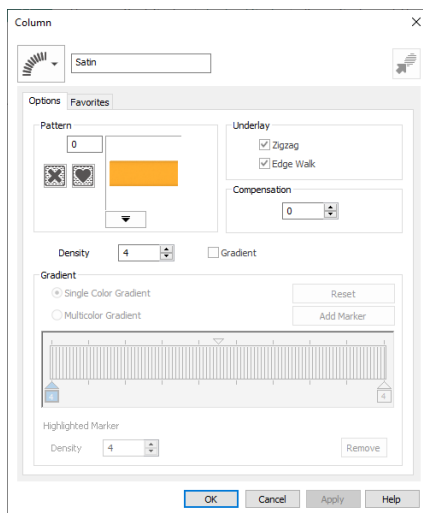
30 Click Point Emboss Line [icon].

31 Hold Shift and place five points to form a diamond shape within the band around the fleur de lys. *Use the grid as a guide when placing the points for embossing.*

32 Right-click to finish the embossed line.

33 Right-click to deselect Point Emboss Line.

34 Click Zoom To Fit [icon].

35 Click Life View [icon] to see the embossed band, then click Cancel.

36 In the Options area of one of the Create tabs, click the Column button and select Richelieu Bars [icon] in the drop-down menu. The Fill Area and Line dialog box opens at the Options tab for Richelieu Bars.

37 Set Width to 2.0mm and set Density to 4.

38 In Method select Number of Bars, and set the number to 5. Deselect (uncheck) 'Include Additional First and Last Bar'. *No additional first and last bar at either end of the area will be needed as the ends will be covered by a satin line.*

39 In Underlay select all three options.

40 Click OK to close Column properties. *For free-standing lace it is recommended to use all the underlay options to add stability.*

41 Click Richelieu Bars [icon].

42 Place a point at the tip of the right feather of the fleur de lys.

43 Place a second point using the place points pointer [icon], as close as possible to the first.

44 Place a pair of points a little way down the feather.

45 Place five or six more pairs of points, following the curve of the feather.

A line should join each pair of points, making parallel lines that run across the feather. If the lines run diagonally, click Undo [icon] and try again, or edit the points after creation. You may optionally add more points using Insert Points in the Home tab.

The first and last pairs of points will automatically be square (control) points for any column, including Richelieu bars.
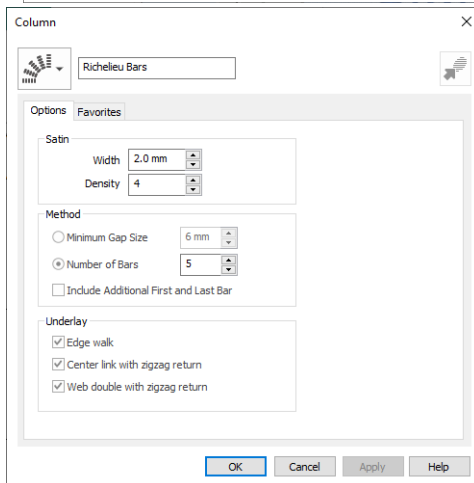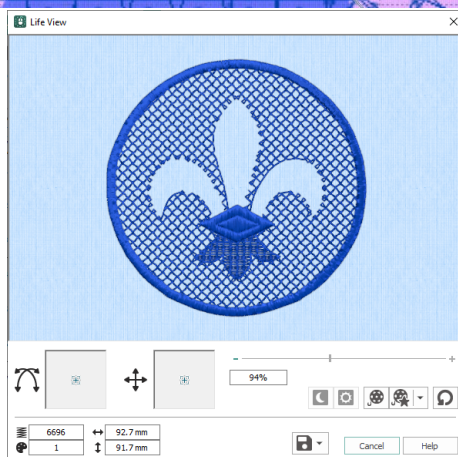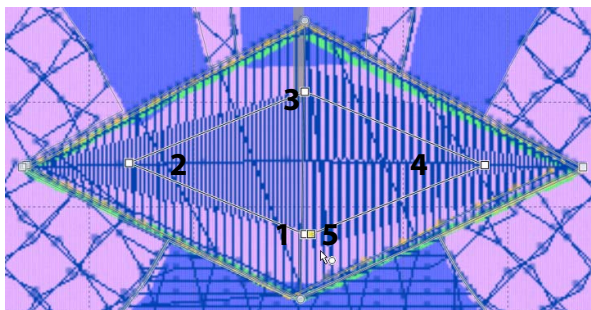
46   Place two final corner points at the base of the feather.
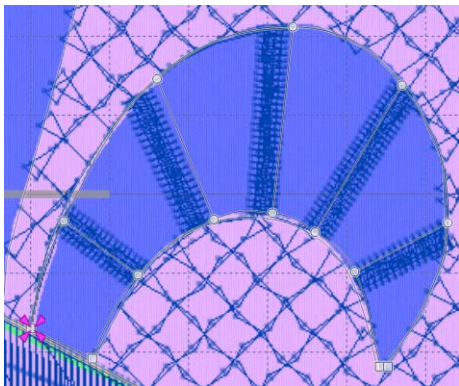
47   Right-click twice to finish the bars, and to deselect Richelieu Bars.
You may wish to move points to make the curve smooth.

48   Ensure that Running Stitch 🖋 is selected as the Line type.

49   Click Create Area or Line 🔲 .

50   Hold Shift and place the first point of the line at the Create Cursor ❇.

51   With Shift held, place a second point where the right side of the middle feather meets the band around the fleur de lys.

52   Release Shift and place a series of points along the right side of the middle feather up to its tip.
This line of running stitch will later be covered by a satin border.

53   Right-click twice to end the line and to deselect Create Area or Line.

54   Click Richelieu Bars 🖌.

55   Place the first point for the Richelieu Bars at the Create Cursor ❇; at the tip of the middle feather of the fleur de lys.
The settings are the same as for the right feather, so only check them if you think they may have changed.

56   Place the second point as close as possible to the first.

57   Then place a pair of points a little way down the feather.

58   Place four more pairs of points, following the curve of the feather. Then place two final corner points at the base of the feather. Right-click twice to deselect.
Although the top of the diamond is included in this area, it will not be affected as there is no stitching here.

59   Use Create Area or Line 🔲 to create a line of Running Stitch 🖋 to the tip of the left feather.

60   Click Richelieu Bars 🖌.

61   Place two square points at the tip of the left feather of the fleur de lys. Then place five or six pairs of round points down the feather. Place two final corner (square) points at the base of the feather and right-click to deselect.
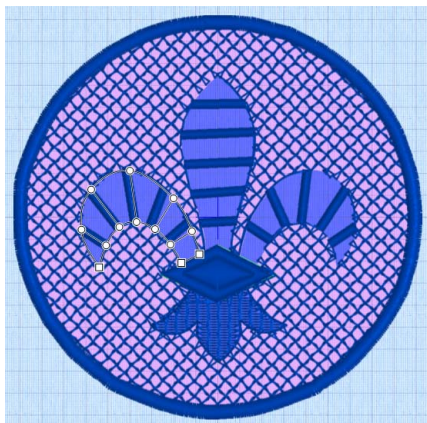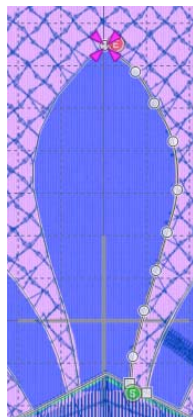
In the View tab click 3D View ⬛ to see the design in 3D.

To place an outline around the fleur de lys, see "Outline the Fleur de Lys With a Satin Line" on page 225.

Using Lines

15

Lines can be created as individual parts of the design, or as a border to a fill area.

You can use Fill Area and Line properties to convert any line (or area) type to any other line or area type, including appliqué options.
Use the QuickStitch™, Freehand Create, Point Create and Shape functions to create lines. See "Creating Fills and Lines" on page 203.

Select the line type from the drop-down Line menu in the Quick Create, Freehand Create, or Point Create tab.

Alternatively, right-click the line you created and change its properties in the Fill Area and Line properties dialog. Use the work area or FilmStrip to change the position of the line and its properties, or to edit selected lines.
To create a line without a fill, deselect the Fill button on the Create tab.

Line Types

Create individual lines using the following line types:

	Running Stitch		Satin Line
	Double Stitch		Motif Line
	Double Zigzag		No Border Line
	Triple Stitch		

You can select your fill type, and the line type for the surrounding border, before creating the fill. Alternatively, change either the fill or border type afterwards using Fill Area and Line properties.
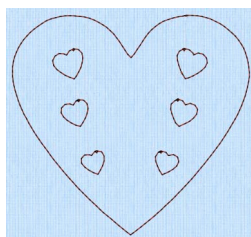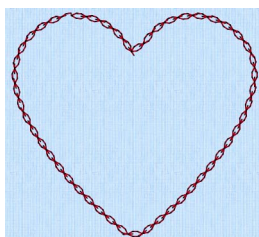
Running Stitch	Motif Line using Pattern 2 from Hand Stitches 1.	Satin Line
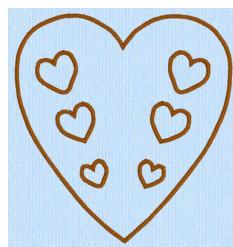
Running Stitch

Running stitch ✏ is a row of small stitches going forward.
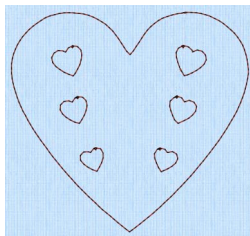
Use lines of running stitch for light markout or as underlay for satin columns and fill areas. Running stitch is also useful for traveling stitches between sections of a design, if it can be placed where it will be covered by later stitch objects.

Running Stitch Properties

Set the stitch length
Create a cutwork line
Select 2 or 4 cutwork needles
Create stability gaps in the cutwork line
Set the distance between the gaps
Use different fill and border colors
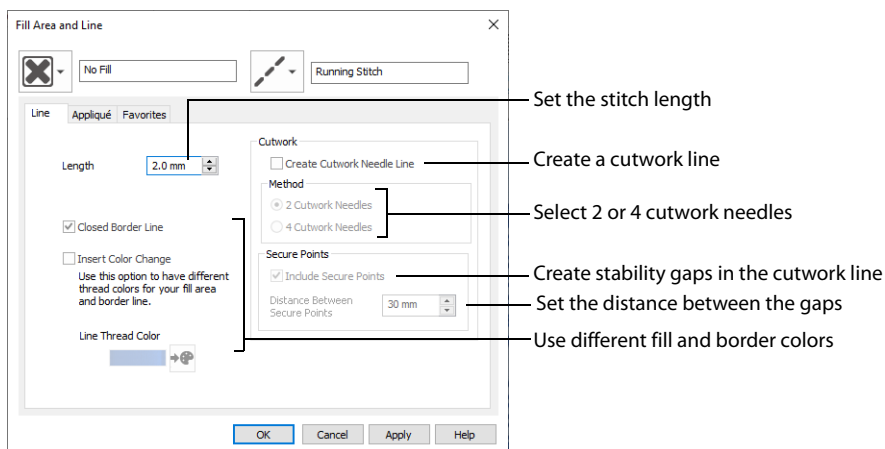
Length
Set the Length of Running stitch from 0.3 to 12mm in steps of 0.1mm.

The initial setting is 2mm.

If you change a running line back to standard stitching after using INSPIRA® Cutwork needles, the stitch length will need to be altered from 0.3mm.

Closed Border
Set the line as an open line or a closed line (a shape).

Use Closed Border to change an open line to a closed one, or vice versa. This allows you to create a fill area with a closed or open border (a border that runs all the way around a fill area, or only part of the way).

Insert Color Change

Insert a color change between a border line and the enclosed fill area. The Color Selection dialog is displayed.

See "Color Selection" on page 179.
Insert Color Change is only used when the line forms the border to a fill area.

Cutwork

The cutwork needle features allow you to draw a cutting line within your design, optimized for the INSPIRA® Cutwork Needles. Use two or four cutwork needles, and add secure points for fabric stability.

Create Cutwork Needle Line

Enable the cutwork needle feature. By default this feature is not selected (checked).

When cutwork is selected Insert Color Change is no longer available. The stitch length is automatically set to 0.3mm and cannot be adjusted.

Method
Choose between:

- 2 Cutwork Needles
- 4 Cutwork Needles

By default 2 needles is selected.

With 2 needles, a bladed needle set at one angle is used to cut around the shape, and then the second needle travels around the shape cutting at a different angle.
With 4 needles a more precise cutting method is used, where each needle is used for the section of the shape that closely matches its angle. This method is recommended for more delicate fabrics.

Secure Points
Select Include Secure Points to create gaps in the cutwork needle line. By default Include Secure Points is selected.

This allows the cut fabric to remain attached for stability while all the cutwork needle lines are created. Afterwards it can be easily trimmed with scissors.
Set the Distance Between Secure Points from 10mm to 100mm in steps of 1mm. The initial setting is 30mm.

Double Stitch

Double stitch ![icon] is a row of small stitches going forward, followed by a row of small stitches going backward, so it ends at the same point where it began.
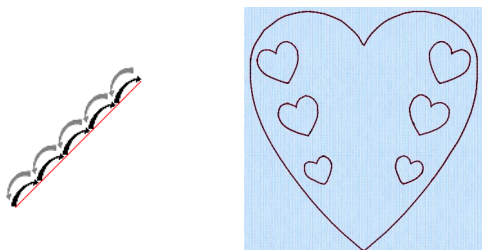
Use double stitch for markout and to place branching outlines that need to return to their starting points.

Double Stitch Properties
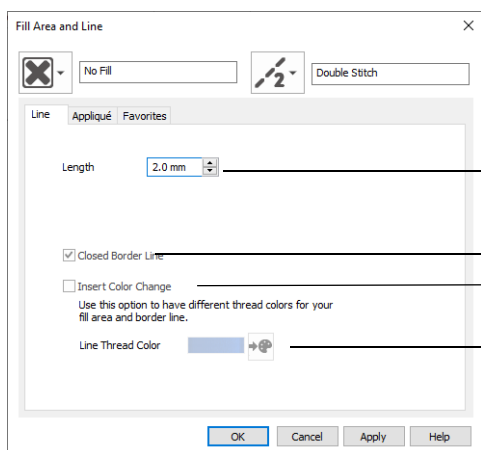
Set the stitch length from 1mm to 12mm

Use a line or a shape (a closed line)
Use a different color for the border

Set the color for the border

Length
Set the Length of Double stitch from 1 to 12mm in steps of 0.1mm.

The initial setting is 2mm.

Closed Border
Set the line as an open line or a closed line (a shape).

Use Closed Border to change an open line to a closed one, or vice versa. This allows you to create a fill area with a closed or open border (a border that runs all the way around a fill area, or only part of the way).

Insert Color Change
Insert a color change between a border line and the enclosed fill area. The Color Selection dialog is displayed.

See "Color Selection" on page 179.
Insert Color Change is only used when the line forms the border to a fill area.

Double Zigzag

Double Zigzag stitch ⊓ is a row of small stitches going forward, followed by a zigzag row of small stitches going backward, so it ends at the same point where it began.

Double Zigzag is a special stitch type, recommended for lace. A running stitch line is retraced in a zigzag pattern to create a mesh if sections are placed together. Alternatively, use this stitch type for crosshatch fill.
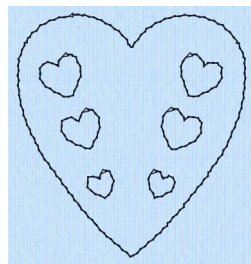
Double Zigzag Properties
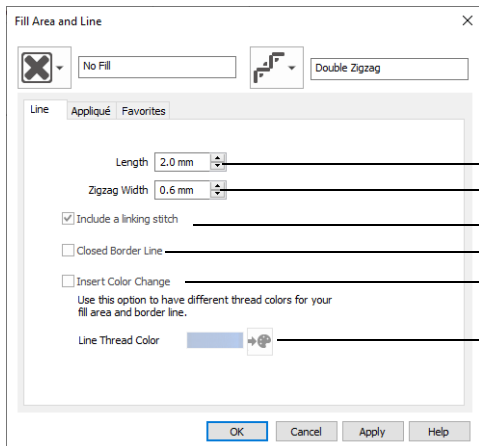
Set the stitch length
Set the width of the zigzag line
Use a linking stitch between sections of Double Zigzag
Use a line or a shape (a closed line)
Use a different color for the border
Set the color for the border

Length

Set the Length of Double Zigzag stitch from 1 to 12mm in steps of 0.1mm.

The initial setting is 2mm.

Zigzag Width

Set the Width of the Zigzag part of the stitch from 0.2 to 6mm in steps of 0.1mm.

The initial setting is 0.6mm.

Include a Linking Stitch

Use a linking stitch between sections of Double Zigzag stitch.

Linking stitches can be used to provide structural stability when creating freestanding lace. They enable a line of stitches to "grip" another line of stitches.

Closed Border

Set the line as an open line or a closed line (a shape).

Use Closed Border to change an open line to a closed one, or vice versa. This allows you to create a fill area with a closed or open border (a border that runs all the way around a fill area, or only part of the way).

Insert Color Change

Insert a color change between a border line and the enclosed fill area. The Color Selection dialog is displayed.

See "Color Selection" on page 179.
Insert Color Change is only used when the line forms the border to a fill area.

Triple Stitch

Triple stitch ![icon] is a row of small three-part stitches, each composed of one stitch going forward, one going backward then one going forward. The stitch length can be changed from 1mm to 12mm.
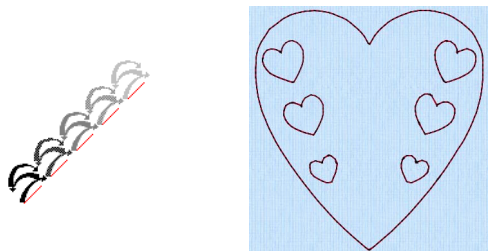
Use triple stitch for heavy markout or as heavy joining lines between sections of a design.

Triple Stitch Properties

Set the stitch length

Use a line or a shape (a closed line)

Use a different color for the border

Set the color for the border
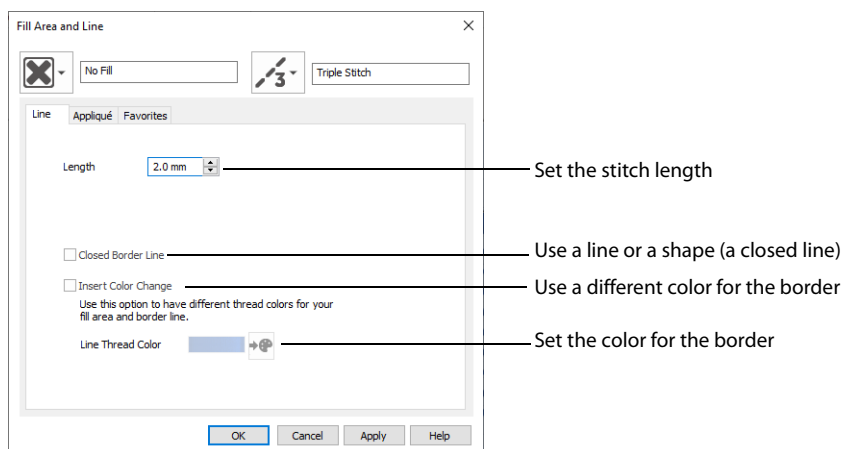
Length
Set the Length of Triple stitch from 1 to 12mm in steps of 0.1mm.

The initial setting is 2mm.

Closed Border
Set the line as an open line or a closed line (a shape).

Use Closed Border to change an open line to a closed one, or vice versa. This allows you to create a fill area with a closed or open border (a border that runs all the way around a fill area, or only part of the way).

Insert Color Change
Insert a color change between a border line and the enclosed fill area. The Color Selection dialog is displayed.

See "Color Selection" on page 179.
Insert Color Change is only used when the line forms the border to a fill area.

Satin Line

Satin Line ![icon] is a line of constant-width satin stitch. The width of the line can be set from 1 to 12mm.
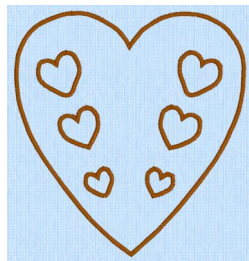
Satin Line Properties

Set density, width and taper for satin line.

Set the satin line width
Set the stitch density for the line
Use edge walk underlay inside each edge of the line
Use a line or a shape (a closed line)
Use a different color for the border

Set the color for the border

Taper the ends of the satin line
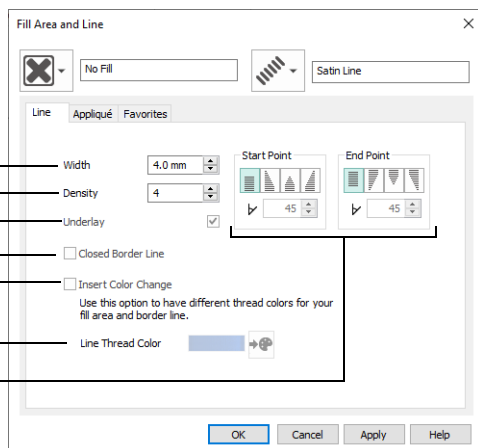
Density

Set Density from 2 to 15. The lower the number, the closer together the stitches and the more stitches are produced. The initial setting is 4.

Embroidery on thicker fabrics usually looks better with more stitch coverage, or a low density setting. Choose a low value such as 2 or 3 for heavy knit fabrics, a higher value such as 5 or 6 for a light material like linen or satin.
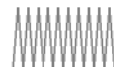
Width

Set Width for satin border from 1 to 12mm. The initial setting is 4mm.

Underlay

Use this option to place edge walk underlay inside each edge of the satin border. Underlay will not be generated if the Border Width is set below 2mm.

Closed Border

Set the line as an open line or a closed line (a shape).

Use Closed Border to change an open line to a closed one, or vice versa. This allows you to create a fill area with a closed or open border (a border that runs all the way around a fill area, or only part of the way).

Insert Color Change

Insert a color change between a border line and the enclosed fill area. The Color Selection dialog is displayed.

See "Color Selection" on page 179.
Insert Color Change is only used when the line forms the border to a fill area.

Tapered Ends

The Start Point and End Point settings can be used to taper the ends of your satin lines.

Use these options to create mitered or pointed ends for your satin lines.

Start Point

Use these options to change the type of line beginning for the satin line. Select a taper type, then set the angle of the taper.

- No Taper ▤
- Left Taper ▨
- Central Point ▲
- Right Taper ◢

To set the Taper Angle ⊿ , click the up and down arrows or enter a number.

End Point

Use these options to change the type of line end for the satin line. Select a taper type, then set the angle of the taper.

- No Taper ▤
- Left Taper ▧
- Central Point ▼
- Right Taper ◣

To set the Taper Angle ⊿ , click the up and down arrows or enter a number.

Motif Line

Use Motif line ✨ to draw a line of motifs.

Use motif lines for decorative stitches and details.
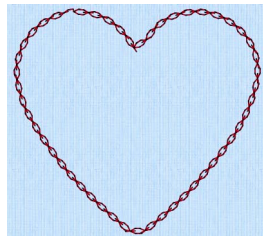
Motif Line Properties
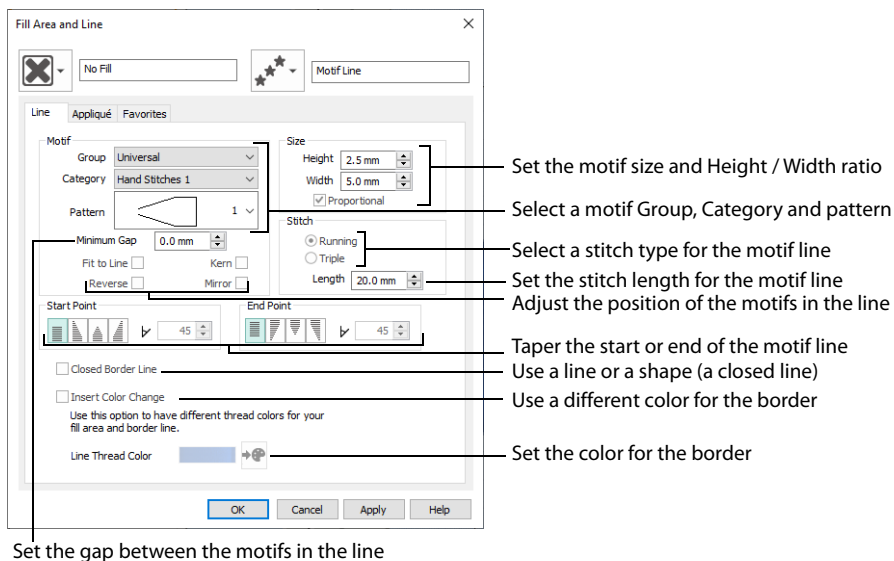
Set the motif size and Height / Width ratio

Select a motif Group, Category and pattern

Select a stitch type for the motif line

Set the stitch length for the motif line

Adjust the position of the motifs in the line

Taper the start or end of the motif line

Use a line or a shape (a closed line)

Use a different color for the border

Set the color for the border

Set the gap between the motifs in the line

Motif

Group
Click the drop-down arrow to select the desired group of motif patterns.

Category
Click the drop-down arrow to select the desired category of motif patterns.

Pattern
Click the drop-down arrow to select the desired motif visually. Motifs are also numbered for convenient reference.

Minimum Gap
The Minimum Gap is the minimum amount of extra stitching that is placed between the motifs along the line. This is in addition to any spacing that is part of the selected motif.

Fit To Line

Select this option to make the shape of the motifs follow the curves of the line.

When Fit To Line is off, the ends of each motif are placed on the line.

When Fit To Line is on, each motif is adjusted to fit along the line.

Reverse

Use this option to reverse the direction of the motif along the line. This is useful, for instance, if you have placed a QuickStitch™ Motif Line and wish to reverse the motif direction. Some motifs are symmetrical and will have no apparent change when they are reversed.

Kern

Use Kern to automatically increase the space between adjacent motifs where necessary, so that the motifs fit along the line without overlapping.

Mirror

Use this option to mirror the motif across the line of motifs. Some motifs are symmetrical and will have no apparent change when they are mirrored.

Size

Height and Width

The Height and Width are initially set according to the chosen motif. The maximum and minimum values for Height and Width are individual to each motif.

Proportional

Use this option to keep the relative Height and Width in proportion when either is changed.

Stitch

Select Running or Triple stitch for stitching out the motifs. Set the maximum Length of stitches from 1 to 20mm in steps of 0.1mm. Length is initially set to the recommended value for each motif.

Tapered Ends

The Start Point and End Point settings can be used to taper the ends of your motif lines.

For Motif Lines, the Central Point option starts at the first stitch point in the first motif in the line. The precise position of the point will vary, depending on the motif used.

Use these options to create mitered or pointed ends for your motif lines.

Start Point

Use these options to change the type of line beginning for the Motif Line. Select a taper type, then set the angle of the taper.

- No Taper ▤
- Left Taper ◢
- Central Point ◬
- Right Taper ◢

To set the Taper Angle △, click the up and down arrows or enter a number.

End Point

Use these options to change the type of line end for the Motif Line. Select a taper type, then set the angle of the taper.

- No Taper ▤
- Left Taper ◸
- Central Point ▽
- Right Taper ◣

To set the Taper Angle △, click the up and down arrows or enter a number.

Closed Border

Set the line as an open line or a closed line (a shape).

Use Closed Border to change an open line to a closed one, or vice versa. This allows you to create a fill area with a closed or open border (a border that runs all the way around a fill area, or only part of the way).

Insert Color Change

Insert a color change between a border line and the enclosed fill area. The Color Selection dialog is displayed.

See "Color Selection" on page 179.
Insert Color Change is only used when the line forms the border to a fill area.

Create a Flower with Motif Lines

1 Click File, New 📄 , or File, New Window 🖿 , and in the Choose Design Type page of the ExpressDesign Wizard select Load Existing Design, then click Next. In the Open Existing design page, click Load a Design 📂 , browse to the folder Documents\mySewnet\Samples\Digitizing\Edo, and load the file 'PetalsBasicFill_Motif fills'.
Alternatively, use the petals design that you created in "Create a Petal Design with the ExpressDesign Wizard" on page 127, and added two motif fills to in "Use Motif Fills in Two Petals" on page 247.

2 Click File, Preferences 📋 , and ensure that Color Tolerance is selected (checked), and that Tie Off Before and After Trims is selected.

3 Click the View tab, and ensure that Grid size is set to 5mm.

4 Click Edit Background 🖼 .

5 In mySewnet™ Draw & Paint, click the Insert tab.

6 In the Shapes drop-down list, select Shape 49, a flower.

7 Click Insert Shape ◓ .

8 Click and drag inside the selection box to move the flower. Position it in the larger end of the petal on the left.

9 In the File menu, click Exit (or click Close in the mySewnet™ Draw & Paint window).

In mySewnet™ Digitizing, the View tab should still be open.

10 Click 2D View 2D .

This enables you to see the picture behind the fill area.

11 Click the Home tab.

12 In the work area, select the fill area for the petal on the left. It will also be highlighted in the FilmStrip.

13 With the blue Pattern Fill selected, click Delete 🗑 to delete it.

This removes the fill area from the petal so that we can create a flower using motif lines.

14 Click the Quick Create tab.

15 In the FilmStrip, select the blue color that was used for the fill.

16 Right-click in the FilmStrip and select Display Only From Start. All objects after the blue color will be hidden. In the FilmStrip, you will be able to see a blue color block and the violet colored fill.

17 In the Quick Create tab, deselect the Fill and Appliqué buttons.

18 In Line click the drop-down arrow and select Motif Line ⋆⋆ .

19 In the Options section click Fill Area and Line. The Fill Area and Line properties for Motif Line opens.

The line selection drop-down is grayed out (unavailable). The line type is set to Motif Line, so only its properties are shown. After creating a line you may change its type and properties.

20 Set the Motif Group to Universal, and the Category to Hand Stitches 1, Pattern 1, the desired chain stitch pattern, is selected automatically.
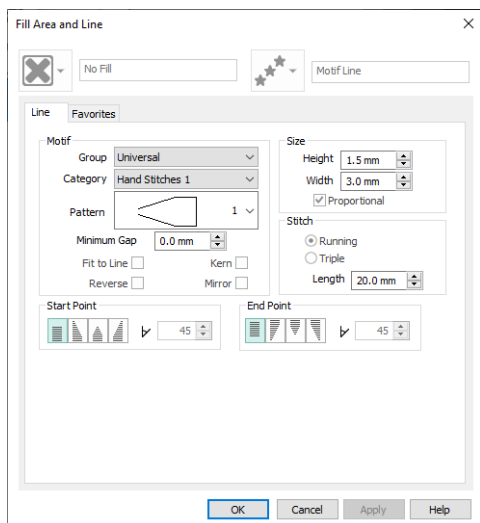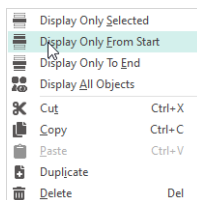
21	Set the Height to 1.5mm. The Width will automatically change to 3.0mm because Proportional is selected.
22	Click OK to close the dialog box.
23	Click QuickStitch™ ▨ .
24	Click along the edge of the flower. A dashed line of alternating colors will appear around the flower, showing the area that is selected for outlining with the Motif Line. Also, the Color Tolerance dialog box will appear, with the Tolerance set to 10.
	Use Color Tolerance to preview the area of the picture that defines the new QuickStitch™ area or line. This is useful even when it is not necessary to adjust the Tolerance value.
25	Click OK and a chain stitch line will appear around the flower. Right-click to deselect the function.
	You may need to click 3D View ▨ in the View tab to see this more clearly.
26	Click the Freehand Create tab.
27	Click Create Area or Line ▨ . The pointer changes to a pen ✎ .
28	Click and drag to draw a line from the flower up to the top right point of the petal.
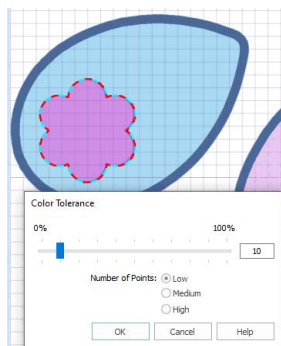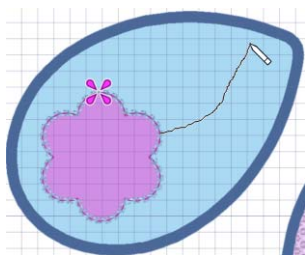
Don't worry if the line is wobbly, you will change it below.

29	Release the mouse button, or lift your pen from the tablet, and a chain stitch line will appear.
30	Right-click to deselect the function.
31	Select the line that you just drew and use the Zoom Bar to zoom in on the line.
32	Move the points (nodes) on the line to smooth it, making it into a gentle curve.
	When you click on a square node it becomes round. Square nodes are used for straight sections, round for curved sections. To make a node square, hold down the Shift key when you click on it.
33	If desired, use Insert Points ▨ or Delete Points ▨ in the Home tab to add or remove points from the line. Right-click to deselect.
34	Use Life View ◉ to preview the results, then click Cancel.
35	Double-click the second color (pale blue) in the color worksheet and the Color Selection dialog box appears.
	Alternatively, scroll up the FilmStrip and click the Color at the beginning of the light blue objects. Right-click on the FilmStrip and select Properties.
36	Click Show All Thread Ranges, then click the drop-down arrow for the Thread Range and select Robison-Anton Rayon Vari 40.
37	In the shade list, browse for 2365 (3CC Horizon) or enter 2365 in the Find Thread box. Click OK.
38	Click the Edit tab.
39	Click Display All Objects ▨ and Zoom To Fit ▨ .
40	Click Save ▨ and browse to the folder Documents\mySewnet\My Designs.
41	Change the File name to 'PetalsMotif' and click Save.
42	Click Print ▨ to print the embroidery worksheet.
43	Click Export Embroidery ▨ and ensure that .vp4 is set as the file format. Click OK.
44	In the Save As dialog, browse to the folder Documents\mySewnet\My Designs and click Export. The design is saved as PetalsMotif.
	There is no need to change the file name, as it is taken automatically from the design file name.

Change Satin Line to Motif Line in an Appliqué Petal

1   Click File, New ![icon], or File, New Window ![icon], and in the Choose Design Type page of the ExpressDesign Wizard select Load Existing Design, then click Next. In the Open Existing design page, click Load a Design ![icon], browse to the folder Documents\mySewnet\Samples\Digitizing\Edo, and load the file 'PetalsBasicApplique'.
Alternatively, use the petals design that you created in "Create Appliqué Areas with Express Border" on page 129.

2   Click the View tab, and ensure that Grid size is set to 5mm.

3   Click File, Preferences ![icon], and ensure that Color Tolerance is selected (checked), and that Tie Off Before and After Trims is selected.

4   Select the satin line for the petal on the left, then right-click to see the Fill Area and Line dialog box.

5   In the Line drop-down menu at the top right, select Motif Line ![icon]. The Line tab of the Fill Area and Line properties dialog box will appear.

6   Set the Motif Group to Universal, and the Category to Hand Stitches 2. Pattern 1, the desired butterfly stitch pattern, is selected automatically.

7   Click Proportional so that it is no longer selected, then set the Height to 4.0mm.

8   Click OK. Click Life View ![icon] to see the effect, and click Cancel.
To change the inside of the middle petal to a QuiltStipple fill, see "Insert QuiltStipple Fill in a Petal" on page 262.
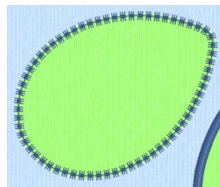
Change Satin Line to Picot Motif Line

1   Click File, New ![icon], or File, New Window ![icon], and in the Choose Design Type page of the ExpressDesign Wizard select Load Existing Design, then click Next. In the Open Existing design page, click Load a Design ![icon], browse to the folder Documents\mySewnet\Samples\Digitizing\Edo, and load the file 'PetalsBasicApplique'.
Alternatively, use the petals design that you created in "Create Appliqué Areas with Express Border" on page 129.

2   Click the View tab, and ensure that Grid size is set to 5mm.

3   Click File, Preferences ![icon], and ensure that Color Tolerance is selected (checked), and that Tie Off Before and After Trims is selected.

4   In the Home tab, click to select Edit Points ![icon].

5   Click the edge of the middle petal. Its nodes (points) are displayed.
In the status bar the stitch type is displayed as Satin Line Appliqué.
In the FilmStrip the objects should also be Satin Line Appliqué. You can select objects in the FilmStrip, or press the right and left arrow keys to step through the objects in the design.

6   Right-click the work area to see the Fill Area and Line properties for this Satin Line.

7   In the Line drop-down menu at the top right, select Motif Line ![icon]. The Line tab of the motif line properties will appear.

8   Set the Motif Group to Universal, and the Category to Hand Stitches 1.

9   Click the drop-down arrow for Pattern and select Pattern 7, a buttonhole picot stitch.

10   Click the Fit To Line and Mirror options so they are selected. This will ensure that the shape of the motif curves to follow the outline of the petal and the blanket stitch will be inside the picot edge.

11   Set the Stitch type to Triple.

Fill Area and Line

No Fill	Motif Line

Line | Appliqué | Favorites

Motif
- Group: Universal
- Category: Hand Stitches 1
- Pattern: 7
- Minimum Gap: 0.0 mm
- Fit to Line ☑   Kern ☐
- Reverse ☐   Mirror ☐

Size
- Height: 6.0 mm
- Width: 8.6 mm
- ☑ Proportional

Stitch
- ○ Running
- ● Triple
- Length: 20.0 mm

Start Point   45
End Point   45

☑ Closed Border Line

☐ Insert Color Change

Use this option to have different thread colors for your fill area and border line.

Line Thread Color

OK   Cancel   Apply   Help

12   Click OK.
Add a motif fill to the right petal in "Insert Motif Fill in an Appliqué Petal" on page 248.

Add a Triple Stitch Embellishment to a Satin Line

1   In the Quick Create tab, ensure that Fill and Line are selected.

2   Ensure that Fill is set to Pattern Fill and Line is set to Satin Line.

3   Right-click the thread color in the FilmStrip and select Properties. Then set the thread to a pale color.

4   In the Options area, click Fill Area and Line and choose a pattern for the Pattern Fill.

5   Click the Line tab and ensure that Width is set to 4mm.

6   Select (check) Insert Color Change, then click Line Thread Color ➔ and choose a medium color for the border.

7   Click OK to close the Fill Area and Line dialog box.

8   Select a shape from the drop-down list.

9   Click the Shape icon. The shape is placed in the center of the work area as a selected block.

10   Resize the shape as desired using the square corner handles.
Hold down Ctrl as you click and drag to resize proportionally. Hold down Shift to resize from the center.

11   In the FilmStrip click the Pattern Fill shape to select it.

12   In the Home tab click Copy, and then click Paste
This will place the copied shape on top of the original. Duplicate would place it slightly to one side.
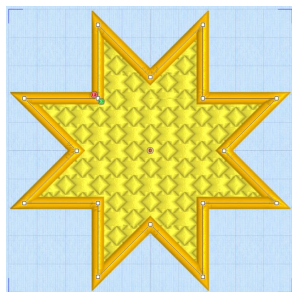
13 Right-click the copy in the FilmStrip and select Properties from the context menu.

14 In Fill, select No Fill ✖. The Line tab opens.

15 In the Line drop-down menu select Triple Stitch, then click Apply.
In the FilmStrip the second shape is now described as Triple Stitch.
This may take a few second to happen.
Note that the upper line exactly follows the line below.

16 Click Line Thread Color ➜🎨 and in the Color Selection dialog box set the thread to a darker color.

17 Click OK twice to view the shape in the work area.

18 Click outside the design to see both lines clearly.
You could also embellish a satin line with a chain stitch or other motif line.

19 Select both shapes in the FilmStrip, then in the Home tab click Group 🔲.
This will keep the two lines together until Ungrouped.
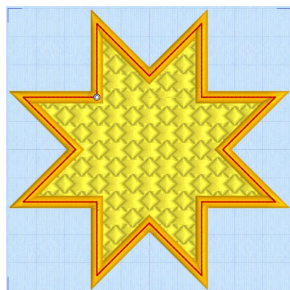
No Border Line

No Border Line ✖ is used where a fill area is desired without a border, for example an area of QuiltStipple fill.

Editing a Design

<div style="text-align: right; font-size: 3em;">16</div>

Use the Edit tab to view colors, to display and hide objects in the design, and to edit parts of the design.

Set Start & End markers to display an object range

Set the properties for the selected object(s)
Create and manage fill patterns
Remove an enhancement from a fill area

Show selected objects
Display all objects in the design
Show only the previous or next color in the design

Edit individual objects
Select objects similar to the one selected
Show and hide particular object types

After you have created an object such as a line, fill or hole, you may want to change its properties; for example the motif size, fill pattern, appliqué fabric or stitch length. Click the object to select it, then right-click it to change its settings in the properties dialog box. See "Fill Area and Line Properties" on page 83.

To change an object within a group, select the object in the FilmStrip, and then right-click it and select Properties in the context menu.

If an object is difficult to select in the work area, select it in the FilmStrip. Alternatively, click a nearby object in the FilmStrip and then use the arrow keys to step through the objects until the desired object is selected in the work area.
To change the properties of all visible objects of the selected type, right-click in the FilmStrip and select Global Properties.

Select Objects

In mySewnet™ Digitizing, designs are made up of a sequence of lines and areas (e.g. stitch lines, fills and columns). Each area, line or column is defined by a number of points that can be seen on the work area. The selected object is highlighted in the FilmStrip in the Design window.

To change the properties of all visible objects of the selected type, right-click in the FilmStrip and select Global Properties.

Select a Place to Insert New Objects

To add stitch objects such as areas, lines and columns between existing objects, select an object in the FilmStrip or work area, then create the new object. The new object is placed below the object that you

Thread Color Bar   Object   Object Type   Scroll Bar
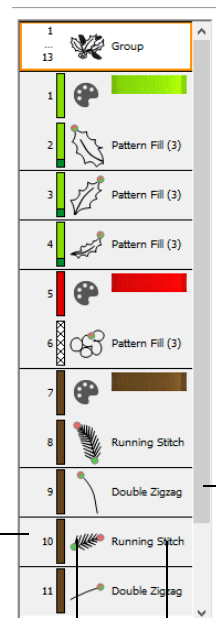
selected. If you select an object within a group, the new objects will be created as part of that group.

Unless you choose a new color, the color of newly inserted objects will be the same as the object above them.

Use the display options on the Edit tab or the right-click context menu to hide objects that you do not want to change.

The color worksheet, object filters and Draw Range are also useful to isolate an object so that it is easier to select the desired insertion point.

Insertion Markers

When a Freehand Create or Point Create tool is selected, a marker shows the location of the last point of the preceding object. This is where new objects will be inserted:

- When objects will be added to the end of the design, the marker is pink ✖.
- When objects are to be inserted (i.e. the selected object is not the last object in the design), the marker showing the final point of the selected object is green ✖.
- When objects are to be inserted, an orange marker ✳ shows the position of the first point in the next object in the design.

Select an Object to Edit

In the work area, click on an individual object to show the points that make it up and check what type it is in the Object Identification Box on the bottom right of the status bar.

The object is also highlighted in the FilmStrip. You may click the desired object in the FilmStrip and the object will be selected on the work area.

If you click on an object in a group, the whole group will be selected and highlighted in the FilmStrip. To select an object within that group, click on it in the FilmStrip.

To edit the shape of a selected object within a group, right-click on the work area to enter Edit Points mode. Then adjust its shape.

After locating the desired object, click and drag its points to change the shape of the object. In the Home tab you can insert extra points ⤴, delete unwanted points ✎ or delete the object 🗑.

Alternatively, right-click to access a dialog box to alter its properties, such as Fill Pattern or Stitch Length.

Stepping Through Designs

In Edit Points mode, use the left and right arrow keys on the keyboard to step through all the objects in sequence. Alternatively, click an object in the FilmStrip and use the up and down arrow keys on the keyboard to step through all the objects in sequence.

If you are in Box Select mode ▸▫ , the selected object will move in the work area. Right-click on the work area to enter Edit Points mode.
The color worksheet, object filters and Draw Range are also useful to isolate objects.

How to Step Through Design Objects

1   In the Design window, ensure that Edit Points mode is selected.

In Edit Points mode the pointer is an arrow. If the Box Select pointer ◥▢ *can be seen, right-click to enter Edit Points mode.*

2   Click any object. Its points will be shown and the object type will be shown on the bottom right of the status bar.

3   Use the right arrow key on the keyboard to select the next object. Its points are shown and the object type is shown on the status bar. If you already have the last object in the design selected, it will remain selected.

4   Use the left arrow key on the keyboard to select the previous object. Its points are shown and the object type is shown on the status bar. If you already have the first object in the design selected, it will remain selected.

Change Object Settings

How to Change Settings for a Single Object

1   Select the object in the work area or FilmStrip.
2   Right-click the object. The Area and Line properties dialog for the object is displayed.
3   In the Area and Line properties dialog make the desired changes.

Change Multiple Objects' Settings

1   Open the Design window.
2   To make it easier to select the desired object, use the color worksheet, or the Hide Object Types buttons and slider bars in the Edit tab to hide other objects.
3   To select an object directly on the work area, click on the desired object, or click an adjacent object then use the left and right arrow keys to step through to the required object (for example, to select a color change).
4   To select an object with the FilmStrip, scroll through the FilmStrip and select the desired object, or click any object and use the up and down arrow keys to step through the FilmStrip.
5   To change the properties of the selected object, right-click on the work area, or right-click on the FilmStrip and select Properties. The properties dialog box for the object type will appear.
6   To change the properties of all visible objects of the selected type, right-click on the FilmStrip and select Global Properties. (Alternatively, choose Select Similar from Visible, then Properties from the FilmStrip context menu.) The properties dialog box for the object type will appear.
7   To change the properties of selected objects, hold the Ctrl key and click the desired objects in the FilmStrip. Right-click one of the selected objects and select Properties. The properties dialog box for the object type will appear.
         To change properties of objects in only one group, choose select Similar from Group, then Properties from the FilmStrip context menu.
8   To change the stitch type for the selected object, choose the desired object type from the line or fill drop-down list in the Fill Area and Line dialog box. The properties for the new object type will appear.
9   Change the settings in the properties dialog box then click OK to apply the new settings. Click Cancel if you decide not to save the new settings.
10   When you click OK for changing Global Properties or the properties for a number of selected objects, all the settings in the dialog box will be applied to all visible or selected objects of that type.
11   Repeat as desired with other objects, then click Life View or Design Player to see the design as it will be stitched.

Delete

Use Delete 🗑 to remove the currently selected object(s) from the design.

To delete commands, use the left and right arrow keys on the keyboard to step through all the objects in sequence until the desired command is selected. Alternatively, select the desired command using the FilmStrip.

The color worksheet, object filters and Draw Range are also useful for isolating objects.

Shortcuts

- Home Tab: 🗑
- Keys: Del; Alt, H, DE; Right-click FilmStrip, D

Delete an Object

1 Click the desired object in the work area or FilmStrip, or click near it and use the left and right arrow keys on the keyboard until it is selected.

2 In the Home tab, click the Delete icon 🗑 (or press Delete on the keyboard) and the object is deleted. If a gap is left by the deleted object, a movement stitch will be inserted.

Insert Commands

Use the FilmStrip to insert a new Color Change or Stop immediately after the selected object. Right-click in the film strip, then select the desired option from the context menu that appears.

Insert Color Command

Use Insert a Color Change 🎨 to insert a color change after the currently selected object. The Color Selection dialog box appears so you can choose the new color.

See "Color Selection" on page 137.

Insert Stop Command

Use Insert a Stop 🛑 to insert a Stop command after the currently selected object.

A Stop will not be inserted if this would place two Stops together.

Change Objects' Sequence

Objects may be moved up and down the FilmStrip with click and drag, or with the arrow (Layout Order) buttons. This changes the order of the objects, and hence changes the order in which the stitches are created for the final embroidery.

Moving an Object With Click and Drag

1 To move an object with click and drag, click the desired object and drag it up or down the FilmStrip. A bar moves up and down the list to show the new list position.

2 Release to drop the object at the desired point. Movement stitches are automatically inserted or removed as needed.
If objects are dragged or inserted between two items in a group they will become part of that group, except if they are inserted immediately after the group header. To insert at the beginning of the group, drag into the middle, then move up.

Moving an Object With the Layout Buttons

1. To move an object with the Layout Order buttons, click the desired object. It is highlighted in the FilmStrip.

2. Click Move Backwards ▼ to move the object one step up the FilmStrip (towards the first stitch object in the design). A bar moves up the list to show the new position.

   Move Forwards ▲ will move the object one step down the FilmStrip. Move to Back ▼ will make the object the first to be stitched out, and Move to Front ▲ the last.

3. Move the object to the desired position.

   To move a selection of objects, either click the top of a sequence then hold the Shift key and click the bottom of the desired sequence, or hold the Ctrl key and click the desired objects. Then click the desired Layout Order button. Alternatively, use click and drag by moving the bar up or down the list to the desired point, then release the mouse button.

   If desired, use the color worksheet and Hide Object Types buttons to hide other objects. This can make it quicker to move the desired object.

   When using click and drag to move to a part of the list that is not visible, move the pointer above the top or below the bottom of the list and the list will scroll automatically. To scroll faster, move the pointer further above or below the list. Move the pointer back into the list to stop scrolling.

   Moving an object up and down the FilmStrip does not change the position of the object on the work area. However, it may change the appearance of the design according to whether or not it changes the overlap with adjacent objects.

   The first color change may not be moved in the FilmStrip. Also, no object may be moved above the first color change in the FilmStrip, except another color change. This ensures that the initial color change in the design cannot be removed, and nothing can be moved before it, but it can be replaced.

Layout Order

The Layout Order buttons are used to move objects within the FilmStrip.

Move Forwards

Move Forwards ▼ brings the object one step down the FilmStrip.

Shortcuts

- FilmStrip: ▼
- Keys: Ctrl + [; Right-click FilmStrip, L, F

Move Backwards

Move Backwards ▲ brings the object one step up the FilmStrip.

Shortcuts

- FilmStrip: ▲
- Keys: Ctrl +]; Right-click FilmStrip, L, B

Move to Front

Move to Front ▲ places the object at the bottom of the FilmStrip or Group.

Shortcuts

- FilmStrip: ▼
- Keys: Ctrl + Shift + [; Right-click FilmStrip, L, N

Move to Back

Move to Back ▲ places the object at the top of the FilmStrip or Group.

Shortcuts

- FilmStrip: ▲
- Keys: Ctrl +Shift +]; Right-click FilmStrip, L, C

Reveal Groups

Use Reveal Groups 🔲 to switch between viewing the objects within Groups in the FilmStrip, and seeing only the Group heading rows in the FilmStrip.

Deselect Reveal Groups to aid in moving groups within the design.

Shortcut

- FilmStrip: 🔲

Edit Lines and Areas

The shape of a line or area can be changed by moving the points that define its outline.
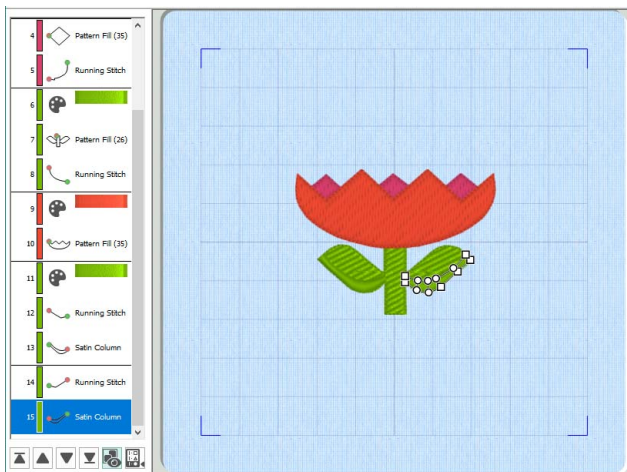
To choose a different object, click it on the work area or the FilmStrip. Alternatively, use the left and right arrow keys to step through the objects in the order they are used in the design. When selecting an object directly on the work area, click near one of the points that define it.

If the visible colors or the object filters are changed, the last visible object is automatically selected. Therefore, change the view of the design before selecting the object you wish to edit. See "Viewing Pictures and Designs" on page 133.

When the desired line or area is selected, its points can be moved. The points are shown as small circles or squares. Some stitch object types, such as Single Stitches have a fixed number of points.

Square points are used for straight sections and corners. Round points are used for curves.

Other objects, such as fill areas, running stitch and satin lines, can have any number of points, and points may be inserted and deleted, allowing greater control over their shapes. The
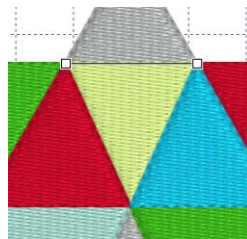
A Single Stitch is defined by two points

start and end points for fill and satin areas can be changed, typically to reduce the need for trimming. Satin areas have angle lines that are used to control the satin angle.
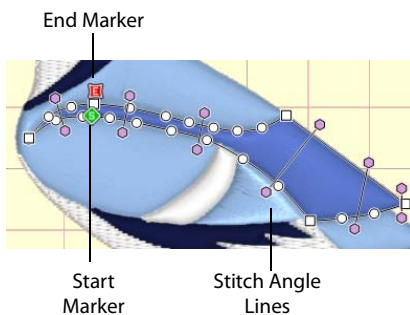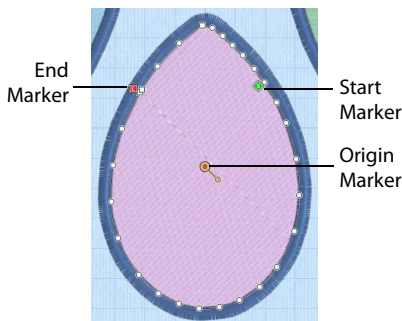
Fill areas have as many points as needed to define their outlines, and also have moveable start, end and origin markers

Satin areas have movable start and end markers and adjustable stitch angle lines

Color change and stop commands, and alignment stitches are shown as a single point when selected.

Move Points

The points that define the currently selected stitch object (satin column, fill area, running stitch, etc.) are shown as small squares and circles.

Also, the object type is shown in the FilmStrip and on the status bar. The FilmStrip also shows the shape of stitch objects, where relevant. The points used to start and end fill and satin areas are shown by the start ⓢ and end 🄴 markers. Some types of fill areas also have an origin, marked by a orange circle ⓞ (for Pattern Fill, the marker has a handle). Satin areas also have stitch angle lines with hexagonal ends.
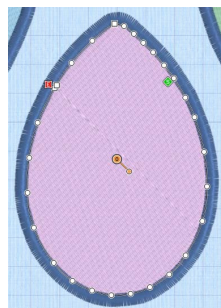
To choose an object to edit, click it on the work area or the FilmStrip. Alternatively, use the left and right arrow keys to step through the objects in the order they are used in the design. When selecting an object directly on the work area, click near one of the points that define it.
Once the points are shown, click and drag the squares or circles to move them.

Moving the points that define a satin area may also affect the stitch angle lines, but moving the stitch angle lines does not affect the shape of a satin area.

Edit Points

Use Edit Points 🖈 to enable the moving and editing of an object's points if another function is being used. Alternatively, click an object to select it and you will be in Edit Points mode.

Shortcuts

■ Home Tab, Points; Status Bar: 🖈

■ Keys: Enter; Alt, H, E

Select and Move Points

1 In the Home tab, click Edit Points 🔓 .
2 Click an object in the FilmStrip, or on the work area, to select it and view its points.
3 Drag the points to change the shape of the object.
Moving the points that define a satin area may affect the stitch angle lines, but moving the stitch angle lines will not affect the shape of a satin area.

Make Lines Straight or Curved

The outlines defining most types of lines and areas can have both curved and straight sections:

To have any curves, lines must be defined by at least four points. The first point of a fill or satin area is always a 'corner' (square) point. The first and last pair of points for a column are always square.

To change a curve (round) point to a square point, hold down the Shift key and click the point without moving it. When adjacent points are corners, the line between them will be straight. This is useful if, for instance, a point was not added as a corner at the desired place on a fill area or stitch line.
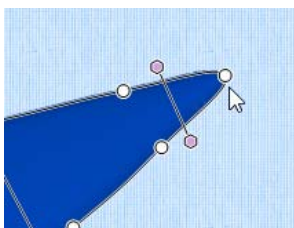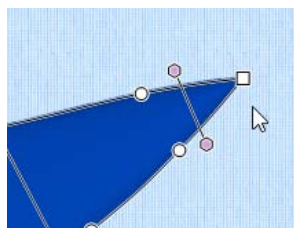
Point is a curve	Point is a corner after Shift + click

To change a corner point to a curve (round) point, simply click the point without moving it. There must be at least two round points next to each other to make the lines curved, so if there is one round point between two square points then the lines to the round point will be straight.

If a line does not have enough points to make the desired section curved, use Insert Point 🖊 to add an extra point to use for the curve.

Move the Start and End Points for Areas

The start and end points for fill and satin areas are shown by circular markers. The start marker ◈ is on the inside of the object, and the end marker 🔲 is on the outside of the object.

Click and drag the desired marker. Move the marker to the point that you wish to use as the new start or end point of the area. Drop at the desired point and the position of the marker will change.

The marker snaps to the nearest point on the edge of the object. If an area does not have a point in the desired position, use Insert Points ![icon] to add an extra point.

Move the Origin for Areas

Some types of fill areas have an origin, marked by a orange circle ![icon]. This is used to move the start point for the pattern in a pattern fill, or the center point for Radial fill, Spiral fill and Shape fill types. For a pattern fill, the origin has a handle for adjusting the angle of the fill.

This means that in a pattern fill area you can control how the pattern is repeated, and its angle.
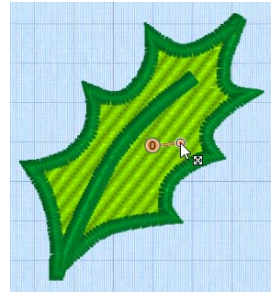
For Radial fill, Spiral fill and Shape fill areas, the origin can be moved. This sets the start point for the fill, such as the point from which stitches radiate on a Radial fill.

The origin can be moved anywhere on the design area. This allows you, for example, to create several of the same types of fill area with a common origin.
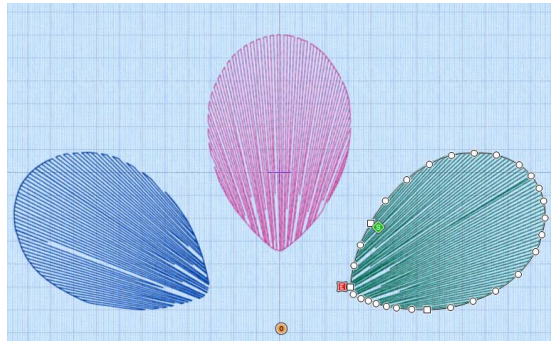
Simply move the origin to the same grid position for all the desired areas, so that the pattern of stitches is unified across the chosen areas.

Change the Stitch Angle for Satin Areas

Satin areas have stitch angle lines that show and adjust the angle of the stitches across the area. The stitch angle lines have hexagonal handles at each end that are used to adjust each line individually.
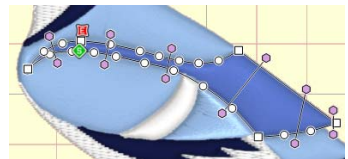
Click and drag the desired hexagonal handle. Drop at the desired point and the position of the angle line will change. If the line does not move, this is because the new end point is not usable. This will happen if, for example, you attempt to force two angle lines to cross each other within the area.

Delete Angle Lines

To delete angle lines, click Delete Points ![icon] then click the hexagon at either end of the line to be deleted. Right-click when you have finished deleting angle lines and/or points.

A satin area must have at least one angle line. Therefore, the last angle line may not be deleted.

Insert Points

Use Insert Points 🔧 to add a new point to the currently selected line.

Points may be inserted into all line and area types except Single Stitch. With this object type Insert Points and Delete Points are not available. For columns, a pair of points will be added.

Points may also be inserted into emboss lines and MultiWave lines.

Click the Insert Points icon 🔧, then click the position on the selected object where you want to add the point. Also use Insert Points 🔧 to add stitch angle lines to satin areas with click and drag.

Shortcuts

- Home Tab, Points: 🔧
- Keys: Ctrl + Shift + D; Alt, H, IP

Insert a Point in a Line

1   Click the desired object to show the points that make it up.
2   Click the Home tab.
3   Click the Insert Points icon 🔧, then click the place on the outline of the object where you want to add the new point.
   The Insert Points icon is only available for objects that can have points inserted.
4   To add a stitch angle line to a satin area, click and drag to draw a line across the desired section of the area. If the angle line does not appear, then it is not allowed in the place you attempted to draw it.
   A stitch angle line cannot cross another stitch angle line. New lines must be added roughly parallel to the existing lines.
5   Right-click to deselect Insert Points.
6   Click and drag to move any of the points in the object to alter its shape.
7   If desired, click the Insert Points icon 🔧 again and repeat.

Delete Points

Use Delete Points ✏ to delete points from the currently selected line.

Points may be deleted from all line and area types except Single Stitch. With this object type Insert Points and Delete Points are not available. For columns, a pair of points will be deleted.

Points may also be deleted from emboss lines and MultiWave lines.

Click the Delete Points icon ✏, then click the points on the selected object that you want to delete. Stitch angle lines can be removed from satin areas by clicking the hexagonal control point at either end of the line. Right-click to finish.

You may not delete all the points for an object. A fill or satin area must have at least three points. Satin border, motif lines and running, double and triple stitch lines must have at least two points. A satin area must also have at least one angle line. To remove all the points for an object, use Delete 🗑 .

Shortcuts

- Home Tab, Points: ✏
- Keys: Ctrl + D; Alt, H, DP

Delete a Point in a Line

1   Click on an object to show the points that make it up.
2   Click the Home tab.

3   Click the Delete Points icon ⟋, then click the points you wish to delete. They will be removed and the object will change shape accordingly. To remove an angle line for a satin area, click the hexagonal control point at either end of the line.

4   Right-click to deselect the function.
The Delete Points icon is only available for objects that can have points deleted.

5   Click and drag to move any of the points in the object to alter its shape.

6   If desired, click the Delete Points icon ⟋ again and repeat.

Convert Points and Bezier Lines

Use the Convert Points ✍ functions to change between types of points in a line in Bezier Mode, or to change a Point Line to a Bezier Line, or a Bezier Line to a Point Line.

For information on how to draw and adjust Bezier Lines, see "Bezier Mode" on page 223.

Shortcuts

- Home Tab, Points: ✍
- Keys: Alt, H, CP

Convert Points to Corner

Use Convert Points to Corner ⋏ to change the selected point in a Bezier line to a Corner point (a point with no handles). Right-click to deselect the function.

Shortcuts

- Home Tab, Points: ⋏
- Keys: Alt, H, CP, CP

Change a Bezier Mode Point to a Corner Point

1   Click on an object created in Bezier Mode to show the points that make it up.

2   Click the Home tab.

3   In the Convert Points ✍ drop-down menu in the ribbon bar, select Convert Points to Corner ⋏.
Edit Points 🔏 is no longer highlighted.

4   Move the pointer over one of the points in your object. The pointer changes to the Convert Points to Corner pointer ⋏.

5   Click on the point. It now has no handles, and the sections of the line by it are straight.

6   Click to adjust any other points that you want to change in your design.

7   Right-click to deselect the function.
Edit Points is highlighted again.

8   If desired, click the Convert Points to Corner ⋏ again and repeat.
For more information on how to adjust Bezier Lines, see "Edit a Bezier Line" on page 224.

Convert Points to Smooth

Use Convert Points to Smooth ⋏ to change the selected point in a Bezier line to a Smooth point (a point with handles that can be adjusted independently). Right-click to deselect the function.

Shortcuts

- Home Tab, Points: ⋏
- Keys: Alt, H, CP, CT

Change a Bezier Mode Point to a Smooth Point

1 Click on an object created in Bezier Mode to show the points that make it up.
2 Click the Home tab.
3 In the Convert Points ✏ drop-down menu in the ribbon bar, select Convert Points to Smooth ⚊.
Edit Points 🔾 is no longer highlighted.
4 Move the pointer over one of the points in your object. The pointer changes to the Convert Points to Smooth pointer ⬎.
5 Click on the point. It now has two handles, and the dashed line between them is straight.
6 Click to adjust any other points that you want to change in your design.
7 Right-click to deselect the function.
Edit Points is highlighted again.
8 If desired, click the Convert Points to Smooth ⚊ again and repeat.
For more information on how to adjust Bezier Lines, see "Edit a Bezier Line" on page 224.

Convert Points to Symmetric

Use Convert Points to Symmetric ⚛ to change the selected point in a Bezier line to a Symmetric point (a point with handles that are the same distance from the point). Right-click to deselect the function.

Shortcuts

- Home Tab, Points: ⚛
- Keys: Alt, H, CP, CS

Change a Bezier Mode Point to a Symmetric Point

1 Click on an object created in Bezier Mode to show the points that make it up.
2 Click the Home tab.
3 In the Convert Points ✏ drop-down menu in the ribbon bar, select Convert Points to Symmetric ⚛.
Edit Points 🔾 is no longer highlighted.
4 Move the pointer over one of the points in your object. The pointer changes to the Convert Points to Symmetric pointer ⬎.
5 Click on the point. It now has two handles at an equal distance from the point, with a straight dashed line between them.
6 Click to adjust any other points that you want to change in your design.
7 Right-click to deselect the function.
Edit Points is highlighted again.
8 If desired, click the Convert Points to Symmetric ⚛ again and repeat.
For more information on how to adjust Bezier Lines, see "Edit a Bezier Line" on page 224.

Convert to Point Line

Use Convert to Point Line to change the selected Bezier Line to a Point Line.

The change takes place immediately.

The Bezier lines in a Column cannot be changed to a Point Line. See "Draw a column with Bezier Curves" on page 297.

Shortcut

- Keys: Alt, H, CP, CL

Change a Bezier Line to a Point Line

1 Click on an object created in Bezier Mode.
The Bezier lines in a Column cannot be changed to a Point Line.

2   Click the Home tab.

3   In the Convert Points ✏ drop-down menu in the ribbon bar, select Convert to Point Line.
The line changes to a standard Point Create line immediately.
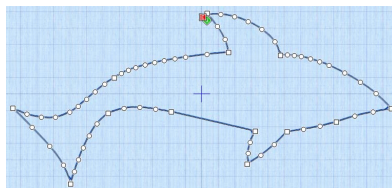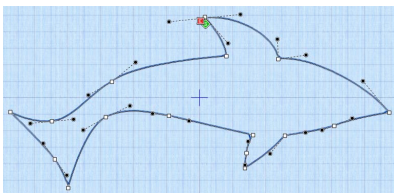
Curved points are added to the line when it is converted. If you change your mind, use Undo rather than converting back.

4   If desired, select another object and click Convert to Point Line again to repeat.

Convert to Bezier Line

Use Convert to Bezier Line to change the selected Point Line to a Bezier Line. The change takes place immediately.

A smoothly drawn line with the minimum of points is more likely to produce a good result.

Shortcut

■   Keys: Alt, H, CP, CC

Change a Point Line to a Bezier Line

1   Click on an object created in Point Mode.
This is an object that was created with Quick Create, Freehand Create or drawn by placing points in Point Create.

2   Click the Home tab.

3   In the Convert Points ✏ drop-down menu in the ribbon bar, select Convert to Bezier Line. The line changes to a Bezier line immediately.
If you change your mind, use Undo rather than converting back.
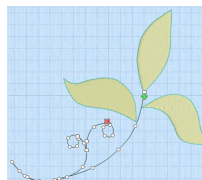
The number of points in the Bezier line will depend on the number of points in the original line. Delete points and adjust the handles on the remaining points to optimize the Bezier line.

If desired, select another object and click Convert to Bezier Line again to repeat.
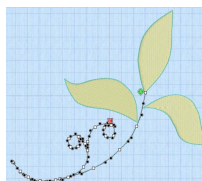
Delete

Use the Delete 🗑 drop-down menu on the Edit tab to delete one or more holes or emboss lines from the currently selected area, or one or more MultiWave lines from the currently selected MultiWave Fill area.

Delete Hole

Use Delete Hole 🗑 to delete one or more holes from the currently selected area. Right-click when you have finished deleting holes.

Shortcuts

■   Edit Tab, Object: 🗑

■   Keys: Alt, E, D, H

Delete a Hole in an Area

1   Click on a fill area containing one or more holes.
2   Click the Edit tab.
3   In the Delete drop-down menu, click Delete Hole ▣ .
4   Click the hole you wish to delete. The hole is removed.
5   Right-click to deselect the function.
The Delete Hole icon is only available for objects that can have holes deleted.
6   If desired, click the Delete Hole icon ▣ again and repeat.

Delete Emboss Line

Use Delete Emboss Line ▣ to delete one or more embossed lines from the currently selected area. Click any node point on the line to be deleted. Right-click when you have finished deleting emboss lines.

Shortcuts

■   Edit Tab, Object: ▣
■   Keys: Alt, E, D, E

Delete an Embossed Line on an Area

1   Click on an area containing one or more embossed lines.
2   Click the Edit tab.
3   In the Delete drop-down menu, click Delete Emboss Line ▣ .
4   Click a node point on the line you wish to delete. The embossed line will be deleted.
5   Right-click to deselect the function.
The Delete Emboss Line icon is only available for objects that can have embossed lines deleted.
6   If desired, click the Delete Emboss Line icon ▣ again and repeat.

Delete MultiWave Line

Use Delete MultiWave Line ▣ to delete one or more MultiWave lines from the currently selected MultiWave Fill area. Click any node point on the line to be deleted. Right-click when you have finished deleting MultiWave lines.

Shortcuts

■   Edit Tab, Object: ▣
■   Keys: Alt, E, D, W

Delete a MultiWave Line from a MultiWave Fill Area

1   Click on a MultiWave Fill area containing one or more MultiWave lines.
2   Click the Edit tab.
3   In the Delete drop-down menu, click Delete MultiWave Line ▣ .
4   Click a node point on the line you wish to delete. The MultiWave line will be deleted.
5   Right-click to deselect the function.
The Delete MultiWave Line icon is only available for objects that can have MultiWave lines deleted.
6   If desired, click the Delete MultiWave Line icon ▣ again and repeat.

Break Apart

Use Break Apart ▣ to break apart a fill area with a border into a separate line and fill area.

Use this feature to duplicate individual parts of an area, or for fine adjustments. For example, use it to change the stitch length of an Appliqué placement line from the default of 2.0mm.

Shortcut

- Keys: Alt, E, B

Break Apart an Area with a Border into a Line and a Fill

1 Click the Edit tab.
2 Click on a fill area with a border.
   Note that in the FilmStrip the area is listed as a single item, e.g. Pattern Fill.
3 Click Break Apart 🔘. The selected area will be separated into a fill and a line, together with color commands if the line is a different color.
4 If desired, select another fill area and click Break Apart again to repeat the process.

Reverse Functions

Reverse Column End to End

Reverse the order of all the points defining a column so that the start becomes the end, and vice versa.

This option is only available when a column is selected.

Shortcut

- Keys: Alt, E, R, E

Reverse Column Side to Side

Swap each pair of points within a column.

Thus, if a column started with a left point and ended with a right point, then all right points would be swapped to become left points. The column would then start on the right and end on the left.

This option is only available when a column is selected.

Shortcut

- Keys: Alt, E, R, S

Reverse Line

Reverse the order of the points defining a line so that the start becomes the end, and vice versa.

This option is only available when a line is selected.

Shortcut

- Keys: Alt, E, R, L

Select a Block of Objects

The select functions on the Home tab allow you to select a block of objects. A selected block of objects can be resized, rotated, mirrored, moved, copied and cut. You may find it

easier to select a block when you have selected colors to display and/or changed the range of objects that are visible.

When a block has been selected, it has a selection box around it on the work area. The selection box has blue handles which are used to resize, rotate and flip the block.
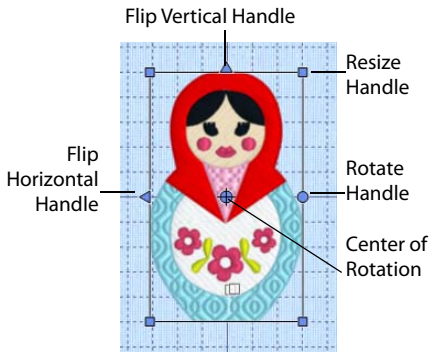
The handles are blue because you can freely manipulate the selection without changing density or stitch length in the objects. This is because the stitches are only generated when you use Export Embroidery.

Click and drag inside the block to move it. Click and drag the square corner handles 🔲 to resize the block. Hold down the Ctrl key as you click and drag to resize proportionally. Hold down Shift to resize from the center. Click and drag the round rotate handle 🔵 to rotate the block freely. Click and drag the center of rotation ⊕ to rotate around a different point. Click the triangular handles to flip the block horizontally ◁ or vertically △.

When making a selection, only objects that are completely enclosed by the selection line will be included in the selection. You will often need to cross Running stitches to make a selection. These objects would not be included because you have not completely enclosed them.

Inserting or Pasting a Block

When a new selection is added to a design by paste or one of the insert functions, it is automatically selected as the current block and Box Select is activated.

Deselecting a Block

Click the work area outside a block to deselect it. The selection box around the block will disappear. Right-click to deselect a block and also turn off the current select function.

Select Last Visible

Use Select Last Visible 🖼️ on the FilmStrip to select the last object that has not been hidden by Color Select, any of the object Filters, or the End slider.

Use Select Last Visible to ensure that new objects that you create appear at the end of your design.

Shortcut

■ FilmStrip: 🖼️

Box Select

With Box Select ⬚, click and drag to draw a rectangle around the area you want to select. When you lift the pen or release the mouse button, the block will show you the extent of your selection. Right-click to deselect. Only objects that are completely enclosed by the selection line will be selected.

Use Add to Selection ⊞ *with any select function to increase the area of selected objects, or use Remove From Selection* ⊟ *to make the currently selected area smaller.*
Box Select is also activated automatically when a block is pasted into a design.

Shortcuts

- Home Tab, Select; Status Bar: ⬚
- Keys: Alt, H, B

Use Box Select

1 If desired, use the FilmStrip, Draw Range sliders, Filters and color worksheet to hide objects so that it is easier to see the required objects.
2 Click the Box Select icon ⬚.
3 Click and drag to draw a rectangle around the required objects.
4 Lift the pen or release the mouse button when the required objects are enclosed. They will become the current selection, indicated by a rectangle with blue handles.
5 If you want to make a new selection, click outside the current selection to deselect it. Then draw a new box around the required objects.
6 Right-click to cancel the Box Select tool, which will also deselect any selected objects.

Point Select

With Point Select ⬡, click a series of points to create an irregular outline of straight or curved lines around the desired area. Click Point Select and the pointer changes to the Point select pointer ⬚. Click a series of points to create an irregular outline of straight or curved lines around the desired area, using Shift+click to place a square (straight line) point. Click and drag ⬚ to reposition an existing point. Click Delete to remove the last–placed point. Right-click when the area is complete. The selection box will show you the extent of the block. Point Select may be easier to use than Freehand Select for precise selections. Click to deselect. Only objects that are completely enclosed by the selection line will be selected.

Use Add to Selection ⊞ *with any select function to increase the area of selected objects, or use Remove From Selection* ⊟ *to make the currently selected area smaller.*

Shortcuts

- Home Tab, Select; Status Bar: ⬡
- Keys: Alt, H, FP

Use Point Select

1 If desired, use the FilmStrip, Draw Range sliders, Hide Object Types buttons and color worksheet to hide objects so that it is easier to see the required objects.
2 Click Point Select ⬡. The pointer changes to the Point pointer ⬚.
3 Click to place the first point for the selection. A yellow node appears.

4	Click to place a series of points around the desired area.

As you click the third point on the line, the line becomes closed (it becomes a loop). As you place more points the line adjusts itself.

The line may 'swing' while you place points. Just carry on, you can adjust it afterwards.

5 Use Shift+click to place square nodes for straight lines.

6 Move the pointer over one of the nodes on the line. The pointer changes to the Move Node pointer ⬚. Adjust the node as desired.

When the Move Node pointer is active you can adjust existing nodes.

If you click while the Point pointer ⬚ is active, another point will be added to the line.

7 When your line is as desired, right-click to surround the area with a selection box.

8 Right-click to deselect Point Select.

Freehand Select

With Freehand Select ⬚, click and drag to draw an irregular outline around the desired area. When you lift the pen or release the mouse button, the area is closed automatically with a straight line between the last pointer position and the start position. The block will show you the extent of your selection. Right-click to deselect. Only objects that are completely enclosed by the selection line will be selected.

Use Add to Selection ⊞ with any select function to increase the area of selected objects, or use Remove From Selection ⊟ to make the currently selected area smaller.

Shortcuts

- Home Tab, Select; Status Bar: ⬚
- Keys: Alt, H, FS

Use Freehand Select

1 If desired, use the FilmStrip, Draw Range sliders, Hide Object Types buttons and color worksheet to hide objects so that it is easier to see the required objects.

2 Click the Freehand Select icon ⬚.

3 Click and drag to draw a line around the required objects. The objects inside the line will become the current selection, indicated by a rectangle with blue handles.

4 The line is closed automatically in a straight line between your start point and end point. If you are not close enough to your start point then you could leave out some desired objects by accident.

5 If you want to make a new selection, click outside the current selection to deselect it. Then draw a new line around the required objects.

6 Right-click to cancel the Freehand Select tool, which will also deselect any selected objects.

Select All Visible

Select All Visible ⬚ is a one-click function that selects all visible objects in the design. Right-click to deselect.

Shortcuts

- Home Tab, Select; Status Bar: ⬚
- Keys: Alt, H, SA

Use Select All Visible

1 Use the FilmStrip, Draw Range sliders, Hide Object Types buttons and color worksheet to hide objects so that only the required objects are visible. Alternatively, for selecting a single object for adjustment, click the desired object in the FilmStrip, either right-click the FilmStrip and click Display Only Selected so that only the chosen object is visible, or click Only Selected ▦ in the Edit tab.

2 Click the Select All Visible ▦ icon.

3 The currently visible objects will become the current selection, indicated by a rectangle with blue handles.

4 Right-click to cancel the Select All Visible tool, which will also deselect any selected objects.

Select None

Use Select None ▦ to deselect all of the objects in the work area, including any outside the hoop.

Use the color worksheet and the Draw Range to select which objects are visible in the current design. This is useful to isolate particular objects, especially if they are more than one color, or you only wish to apply a function to part of an area.

Shortcuts

- Home Tab, Select; Status Bar: ▦
- Keys: Alt, H, SN

Replace Selection

Use Replace Selection ▦ to replace the currently selected objects with the new selection.

Replace a Selection

1 Place several objects on the work area.

2 Use Box Select ▦ (or another of the selection tools) to select some of these objects.

3 With Replace Selection ▦ selected, click Box Select ▦ and select some different objects.
The new selection replaces your old selection.

Shortcuts

- Home Tab, Select: ▦
- Keys: Alt, H, RS

Add To Selection

Use Add to Selection ▦ to add the new selection to the currently selected objects.

Add to a Selection

1 Place several objects on the work area.

2 Use Box Select ▦ (or another of the selection tools) to select some of these objects.

3 With Add to Selection ▦ selected, click Box Select ▦ and select some different objects.
The new selection is added to your old selection.

Shortcuts

- Home Tab, Select: ▦
- Keys: Alt, H, A

Remove From Selection

Use Remove from Selection ⊟ to remove the new selection from the currently selected objects.

Remove from a Selection

1   Place several objects on the work area.
2   Use Box Select ⬚ (or another of the selection tools) to select some of these objects.
3   With Remove From Selection ⊟ selected, click Box Select ⬚ and select some of the objects within your selection.
The new selection is removed from your old selection.

Shortcuts

- Home Tab, Select: ⊟
- Keys: Alt, H, RF

Multiple Select and Groups

Multiple Select

Use multiple select to select more than one object at a time.

In the FilmStrip, hold down the Ctrl key and click the desired objects. A selection box will be placed around the selected objects. Alternatively, use one of the multiple select tools in the Select area.

The selected objects are surrounded by a selection box with a solid outline, and blue handles. Lettering, SuperDesigns and inserted embroideries retain their orange (Group) handles. The whole selection can be scaled, rotated and mirrored.

If you click outside the selection box, the designs will become separate. Use Undo ↶ , or select them again to recreate the multiple selection.

Grouping Selected Objects

In mySewnet™ Digitizing, you can edit objects individually, in a selected block, or in groups which remain as a selection after saving. To reshape or change the properties of an individual object inside a group, select it on the FilmStrip.

When a design including groups is loaded using Insert ⬚ or Open ⬚ , all sections will be grouped together, ready for moving, resizing and so on.

Group

Use Group ▣ to make a more permanent group of all the currently selected objects. Use Group to group the objects permanently, or to make a temporary Group while moving or editing them.

A group can be modified in the same way as a selection. You can move, resize, mirror and rotate it.
Group ▣ can only be used in conjunction with one of the selection tools.

The grouped objects are surrounded by a selection box with a solid outline, and orange handles. The group can be scaled, rotated and mirrored.

If you click outside the selection box, and then click one of the objects within the group, the objects will still be grouped.
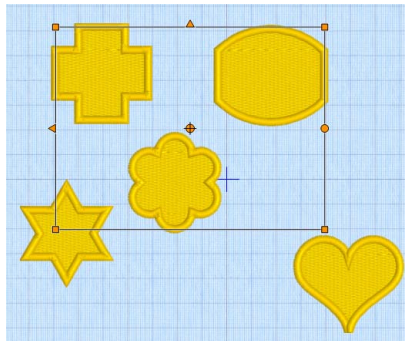
Shortcuts

- Home Tab, Group: ▣
- Keys: Alt, H, G; Right-click FilmStrip, G

Ungroup

Use Ungroup ▧ to split the currently selected group into the objects which make it up.

Ungroup can only be used when a group is selected.

Shortcuts

- Home Tab, Group: ▧
- Keys: Alt, H, U; Right-click FilmStrip, N

Select Similar from Visible

Use Select Similar from Visible ⊙ to select all visible objects with similar properties (i.e. the same name in the FilmStrip); for example, select all Radial Fill areas, or all Satin Lines.

It will select all Pattern Fills, whether or not they have a border, but not select Pattern Fill Appliqué areas at the same time as Pattern Fill.

Shortcuts

- Edit Tab; FilmStrip Context Menu: ⊙
- Keys: Alt, E, M, V; Right-click FilmStrip, V

Select Similar from Group

Use Select Similar from Group ▦ to select all objects with similar properties (i.e. the same name in the FilmStrip) that are in the same Group.

Objects with similar properties that are in a different Group, or in no Group will not be selected.

Shortcuts

- Edit Tab; FilmStrip Context Menu: ⬚
- Keys: Alt, E, M, G; Right-click FilmStrip, U

Modify a Block of Objects

Move a Block of Objects

Move a selected block using click and drag, or nudge. Click inside the block and drag it to the required position, or use the arrow keys to nudge it into place. When a block is moved, movement stitches are inserted before and after the block to connect it to the previous and following objects.

If you accidentally move the center of rotation, simply click and drag inside the selection box again.

How To Move a Block of Objects

1 Click anywhere inside the selection and drag it to the required position. The rectangle around the selection will be dragged with the pointer.

2 Lift the pen or release the mouse button to drop the selection in place. The selected objects will be redrawn in their new location.

3 Alternatively, use the arrow keys to nudge the selection into position, then click outside the block to place it.

4 When you move a selection, you may sometimes move the center of rotation by accident. Simply release the center of rotation, then click and drag the selection as usual. The center of rotation will snap back to the center of the selection when you drop the selection in its new position.

Resize a Block of Objects

Click and drag one of the blue square corner handles to resize. Hold down Ctrl as you click and drag to resize proportionally.

How To Resize a Block of Objects

1 If you want to keep the selected objects in proportion, hold down the Ctrl key.

2 Click and drag any of the square resize handles.

3 Lift the pen or release the mouse button, and then release the Ctrl key if you used that to keep the proportions. The selection will be redrawn at its new size.

Mirror a Block of Objects

Mirror a block of stitches vertically or horizontally using the blue flip handles on the block selection box.

Horizontally Flip Block

Click the Flip Horizontal handle ◁ to mirror a block horizontally.

Vertically Flip Block

Click the Flip Vertical handle ⟁ to mirror a block vertically.

Rotate a Block of Objects

Click and drag the rotation handle to rotate the block freely to any angle.
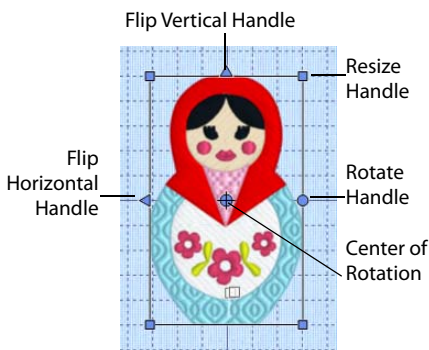
If desired, move the center of rotation before rotating the block.

The selection box around the block is rotated around the center of rotation. The block will be redrawn in its new position.

Move the Center of Rotation

The center of rotation ⊕ is initially shown in the middle of the block. Click on or within the center of rotation, then drag it to any position in the design. This changes the pivot point around which the block rotates.

When the block is moved or resized, the center of rotation is returned to the center of the block.

Rotate 45 Degrees

Use Rotate 45 ⬛ to rotate the selected block of objects in 45 degree steps. If desired, move the center of rotation ⊕ before rotating.

Shortcuts

- Home Tab: ⬛
- Keys: Alt, H, R4

Modify Block

Use Modify Block ⬛ to open the Modify Block dialog, where you can show and change the size, rotation and skew of the currently selected block.

If no objects are selected, the whole design will be modified.

Shortcuts

- Tools, Home Tab: ⬛
- Keys: Alt, H, M, M

Modify Block

Use the Modify Block ⬍⟲ dialog box to show and change the size and rotation of the currently selected block.

Modify the currently selected block as desired, then click OK to show your changes in the work area.

Click Undo ↻ to reverse your changes.

Size

Height and Width %

Show and change the height ✂↕ and width ✂ percentage of the currently selected block.

The size in millimeters to which the block will be changed is shown to the right.

Proportional

Use this option to keep the relative Height and Width in proportion when either is changed.

Rotate

Angle

Enter an angle, from 0 to 359 degrees, in the Angle box. The preview shows the selected angle.

If desired, move the center of rotation ⊕ before rotating.
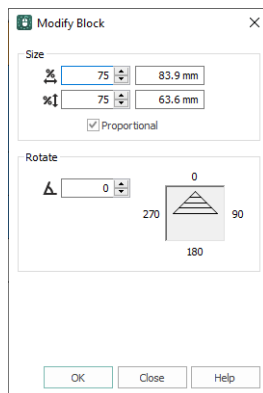
Resize a Bicycle Design

1 Click File, New, or File, New Window, and in the Choose Design Type page of the ExpressDesign Wizard select Load Existing Design, then click Next. In the Open Existing design page, click Load a Design, browse to the folder Documents\mySewnet\Samples\Digitizing\Edo, and load the file 'Bicycle'.
2 Ensure the Home tab is selected, and click Box Select.
3 Click and drag to draw a rectangle around the bicycle.
4 Release the mouse button and the bicycle is surrounded by a selection box with blue handles.
   The blue handles indicate that when the size of the design is changed it will be resized. The stitches are recalculated to maintain the original density.
5 Note the number of stitches in the design. You can see this in the Information area on the Design panel.
6 Click Modify Block ⬍⟲. The Modify Block dialog box appears.
7 In the Size section, ensure Proportional is checked, then change Height percentage ✂↕ to 75%.
   The Width percentage will increase by the same amount.
8 Click OK. The bicycle decreases in size, and the number of stitches is reduced from 23606 to approximately 17842.
9 Left-click outside the select box to deselect the design.
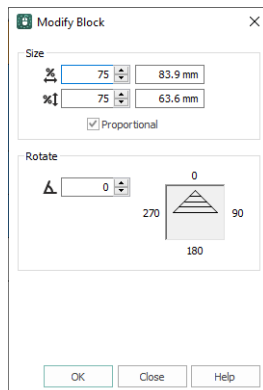
Scale to Fit Hoop

Use Scale to Fit Hoop ⊞ to resize the design in the work area proportionally, to fit within the boundaries of the hoop, centered in the hoop. This is useful to resize a whole design to fit in a different hoop, although you need to consider whether to change settings or stitch types. For example, if you enlarge a design, it may be beneficial to add a pattern to wide satin columns.

The whole design will be resized, including hidden areas.

Shortcuts

- Home Tab, Modify Block: ⊞
- Keys: Alt, H, M, S

Change Design Size

Use the Change Design Size ⊞ dialog box to alter a design automatically to a new size, allowing for the stitch objects used. Resize the design to the desired width or height, then click OK to show your changes in the work area.

Click Undo ↺ to reverse your changes.

It is not possible to resize the design to a size greater than the selected hoop. If a larger size is entered, the design will be scaled to fit the selected hoop, and a warning message displayed. To enlarge the design more, select a bigger hoop before using Change Design Size.
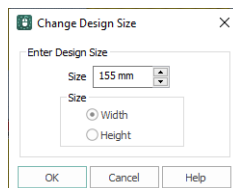
Size

Enter the desired Width or Height in millimeters.

Select Width or Height to select the dimension to use when resizing.

Shortcuts

- Home Tab, Modify Block: ⊞
- Keys: Alt, H, M, C

Cut, Copy and Paste Objects

Once objects have been selected with Box Select, Point Select, Freehand Select or Select All Visible, they can be cut and copied. Only objects that are completely enclosed by the selection line will be selected. The selection of objects on the clipboard can be pasted as many times as desired in the Design window, or into a separate mySewnet™ Digitizing window.

Cut a Block of Objects

Use Cut ✂ to cut out the selected objects and place them on the clipboard. The selection can then be pasted back in.

Use Delete 🗑 to remove a block of objects from the design. See "Delete" on page 336.

Shortcuts
- Home Tab: ✂
- Keys: Ctrl + X; Alt, H, CU; Right-click FilmStrip, T

Copy

Use Copy 📋 to Copy the selected objects to the clipboard, without affecting the current selection. The selection can then be pasted back in. If no objects are selected, the whole design will be copied.

Use Copy Embroidery to copy the whole design to another mySewnet™ Embroidery Software module.

Shortcuts
- Home Tab: 📋
- Keys: Ctrl + C; Alt, H, CO; Right-click FilmStrip, C

Paste a Block of Objects

Use Paste 📋 in the Home tab to paste the objects on the clipboard back into the design, or into a separate mySewnet™ Digitizing window. The first object in the block is placed in the same position on the work area after the selected object or the last visible object in the design.

Color Changes are only transferred if they are within the copied block. If there are no Color Changes in a pasted block then all the objects will use the thread color already in use where the block is pasted.

Embroideries that have been copied from other mySewnet™ Embroidery Software modules may not be pasted into mySewnet™ Digitizing, because they are not copied as objects. However, you may use Insert Embroidery 🎁 to import embroideries from other mySewnet™ Embroidery Software modules, and you can move a design from mySewnet™ Digitizing to another mySewnet™ Embroidery Software module with Copy Embroidery 📋.

Shortcuts
- Home Tab, Paste drop-down: 📋
- Keys: Ctrl + V; Alt, H, PA; Right-click FilmStrip, P

Paste Into Center

Use Paste, Paste Into Center 🔧 in the Home tab to paste the objects on the clipboard into the center of the work area. The first object in the block is placed after the selected object or the last visible object in the design.

Color Changes are only transferred if they are within the copied block. If there are no Color Changes in a pasted block then all the objects will use the thread color already in use where the block is pasted.

Shortcuts
- Home Tab, Paste drop-down: 🔧
- Keys: Ctrl + Shift + V; Alt, H, P, PI

Paste and Replace

Use Paste and Replace in the Home tab Paste drop-down to paste the objects on the clipboard, replacing the currently selected objects.

Color Changes are only transferred if they are within the copied block. If there are no Color Changes in a pasted block then all the objects will use the thread color already in use where the block is pasted.

Shortcuts
- Home Tab, Paste drop-down
- Keys: Alt, H, P, PR

Paste Into New Window

Use Paste Into New Window in the Home tab Paste drop-down to paste the objects on the clipboard into a new window.

Color Changes are only transferred if they are within the copied block. If there are no Color Changes in a pasted block then all the objects will use the default thread color.

Shortcuts
- Home Tab, Paste drop-down
- Keys: Alt, H, P, PW

Clipboard Block

When objects are copied they are placed on the Clipboard Block (usually called the clipboard). The selection of objects on the clipboard can be pasted as many times as desired within mySewnet™ Digitizing.
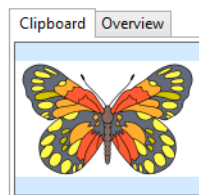
Duplicate

Use Duplicate to make a copy of the selected objects, which is automatically pasted on the work area below and to the right of the original and after the selected objects in the stitch sequence.

Shortcuts
- Home Tab:
- Keys: Alt, H, DU; Right-click FilmStrip, I

Insert Embroidery

Use Insert Embroidery to insert any embroidery into the current design.

To insert an .edo or .can design outline file, use Insert . See "Insert" on page 163.
An inserted embroidery is automatically converted to stitch objects and placed as a group. The first object in the group is placed after the selected object or the last visible object in the design. The group can be moved, resized, mirrored, rotated, copied or cut. Embroideries are inserted at the size they were created.

To open an embroidery as a design, use File, New *to start a design with no picture, and Insert Embroidery* *to convert an embroidery to a design.*

To see the name of an embroidery, position the arrow pointer over the desired thumbnail. A label showing the file name will appear.

The following embroidery file formats may be loaded: Bernina (.art version 1, 2, 3), Brother/Baby Lock/Bernina PEC (.pec), Brother/Baby Lock/Bernina PES (.pes version 2 - 11), Compucon/Singer PSW (.xxx), Husqvarna Viking / Pfaff (.vp4, .vp3 and .vip), Husqvarna (.hus, .shv and .dhv), Janome (.jef and .sew), Melco (.exp), Pfaff (.pcs), Tajima (.dst) and Toyota (.10*).

Files that hold color information, such as .vp4, .vp3, .vip, .hus, .shv, .dhv, .pcs, .pes, .jef, .sew and .xxx, are shown in the nearest match to the colors in which they were created for the selected Thread Range (set in mySewnet™ Configure). For files that do not store colors, such as .dst, .exp and .10?, the embroidery will be shown in a default color sequence.

Shortcuts

- Home Tab:
- Keys: Alt, H, IE

How to Insert an Embroidery

1. Click the Insert Embroidery icon . The Open dialog box will appear.
2. Browse to the desired embroideries folder.
3. Use the scroll bars to view all the embroideries within the folder.
4. Click on an embroidery to select it, then click Open to insert the embroidery into the work area.
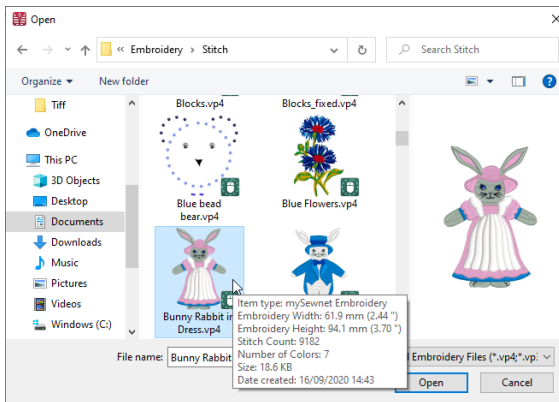
The embroidery is converted to a group of objects and placed in the center of the work area.

Use Ctrl + click in the Open dialog box to insert multiple embroideries. Each embroidery will be inserted as a separate group. Use Reveal Groups *to view the inserted groups.*

Insert Lettering

Use Insert Lettering **A** to insert lettering from any mySewnet™ Embroidery Software font into the current design. The first object in the inserted character is placed after the selected object or the last visible object in the design. The character is also placed as a group so that it can be moved, resized, mirrored, rotated, copied or cut. Characters are inserted at the selected size relative to the 'A' character in the font.
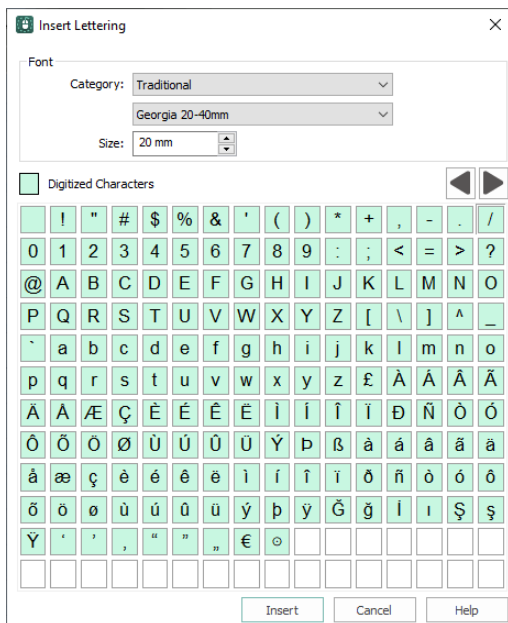
Shortcuts

- Home Tab: **A**
- Keys: Alt, H, IL

Insert Lettering in a Design

1   In the Home tab click the Insert Lettering icon **A** and the Insert Lettering dialog box will appear.

2   Click the drop-down arrow next to the font Category and select the desired category.

3   Click the drop-down arrow next to the font name and select the desired font. The available characters in the font will be highlighted in the table.
Only characters that have been created for the font may be selected.

4   Click the desired character and it will be shown highlighted.

5   Click Insert. The character will appear on the work area as a group, so you can adjust it as desired.
Alternatively, double-click to insert the character.

6   Repeat to place additional characters as desired.
Subsequent characters are placed to the right of the previous character, creating a line of text that can be selected, moved and adjusted as desired.

Insert SuperDesign

Use Insert SuperDesign 🎁 to insert a SuperDesign from the SuperDesign sets available in mySewnet™ Digitizing. SuperDesigns are special designs that can be resized with constant stitch density. Some SuperDesigns are multicolored, and the stitch type and style for many can be changed. Alter the size, proportions, stitch type and thread color.

Choose a Style for certain SuperDesign sets, for example the Animals 1 set contains Natural, Sepia and Line styles.

SuperDesign sets are grouped into categories. Each set contains 9 SuperDesigns. The SuperDesign gallery shows thumbnails of all the SuperDesigns in the currently selected SuperDesign set.
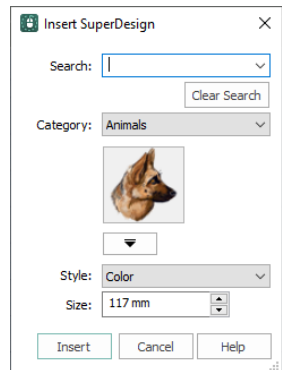
Shortcuts

- Home Tab: 🎁
- Keys: Alt, H, IS

Insert a SuperDesign

1. In the Home tab, click Insert SuperDesign 🎁. The Insert SuperDesign dialog box opens.
2. Search for a SuperDesign in the Search box (see "Search for a SuperDesign" on page 363), or choose a SuperDesign Category from the drop-down Category menu. The preview will show the first design set in that category.
   Select a single Category, or browse All categories.
3. Click the drop-down arrow below the Category list, and choose a SuperDesign set, then click a design to select it.
4. Set the Size in millimeters as desired, from 5mm to 200mm. This sets the height of the SuperDesign, and the width is set proportionally.
5. Click Insert. The SuperDesign is inserted in the work area as a Group, leaving any existing SuperDesigns unchanged.

Search

You can search for a SuperDesign by name, folder name, or keyword.

Enter the desired text in the Search box and press Enter. Click Clear Search to remove the search text, and use the drop-down menu to reuse previous searches.

Click Clear Search before browsing SuperDesigns by Category.

Search for a SuperDesign

1. In the Home tab, click Insert SuperDesign 🎁 to open the Insert SuperDesign dialog box.
2. Enter a search term in the Search box, for example 'christmas', and press Enter. A gallery of search results appears by the pointer.
3. Scroll down to view all of the Christmas designs. Alternatively, click the drop-down menu in the dialog box to view the Christmas designs.
   These are from Christmas categories, and single designs with a Christmas theme.
4. Note that the SuperDesign Category drop-down menu is not available. Click the Clear Search button below the Search box. The most recently used category becomes available.
5. In the Search box enter 'dog', then press Enter.

Besides 18 household pets, there are also three pictures of a sausage in a roll (a hotdog). Searching may sometimes produce unexpected results!

6   Click the Clear Search button to return to Category view.

7   In the Search box enter 'lion', then press Enter. There are ten different Lion designs.

8   Place the pointer over the first four lions in turn.
The first three are part of the Animals set in the Appliqué Category, and the fourth is from Tassels. They are all named Lion. You can search on Category or SuperDesign name.

9   Place the pointer over the last six lions.
All of these lions are from Zodiac, and are named Leo. The term "Lion" is from the keywords for these SuperDesigns.

10   Click to select the first Leo, then click Insert. The lion is inserted as a group in the work area.
The Search function finds all varieties of a particular SuperDesign, there is no need to click the Style option for a SuperDesign set individually when using Search. In the example above, the appliqué lions using Satin Line, and the two styles of Motif Line are found.
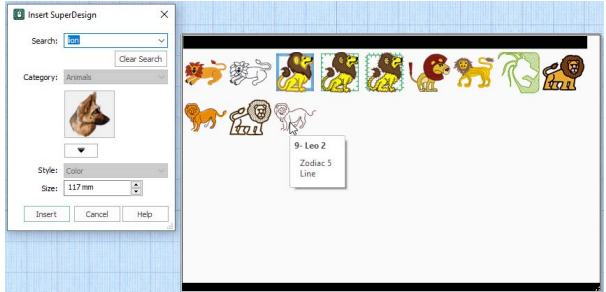
Insert ExpressDesign

Use Insert ExpressDesign 🔟 to create a new design in the ExpressDesign Wizard. Use ExpressDesign into Rectangle 🔟 to create a new design that is a best-fit to a rectangular area you draw, and use ExpressDesign into Hoop 🔟 to create a new design that is a best-fit to the currently selected hoop.

Insert ExpressDesign is used to add new design elements to an existing design, but can also be used to create the first part of a new design, or used repeatedly to compose a design from elements created in the ExpressDesign Wizard.
See "Insert ExpressDesign" on page 97.

Notes and Settings

Notes

Click Notes 💬 to display the Notes, then click Edit ✏️ to change the Notes for the currently selected design. The Notes dialog will appear.

The Notes dialog allows free text and keywords to be added to the Notes for the selected design. Type additional Notes in the Notes box.

Use Ctrl+Enter to start a new line of text.

Up to 2000 characters can be entered in the Notes.

Keywords
Select Keywords for the design from the list, then click Add to add them to the Notes for the design.
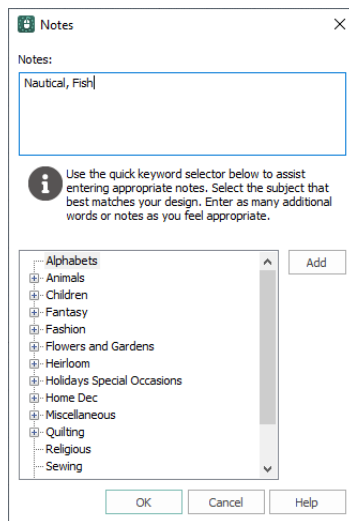
Add Notes to a Design

1 Click Notes 💬. The Notes are selected in the Notes and Settings pane.

2 To edit the Notes, click Edit ✏️.

3 In the Notes text box make your desired changes to the Notes.
Use Ctrl+Enter to start a new line of text.

4 To add Keywords, select the keyword from the category heading or subcategory in the scrolling list. Then click Add.
Double-click to expand the folders until the desired keyword is highlighted. (Alternatively click on the + sign.)

5 Click OK to save your amended Notes and added keywords.

Settings

Click Settings ⚙ to display the Settings, then click Edit ✏ to change the Settings for the currently selected design. The Settings dialog will appear.

Use Ctrl+Enter to start a new line of text.

Up to 2000 characters can be entered in the Settings.

When you wish to store the settings for an area, use the 'Show

a text summary for these options 🔍 ' option on the Favorites tab of the Fill Area and Line properties dialog.
Use Ctrl + C and Ctrl + V to Copy and Paste the text to the Settings dialog.
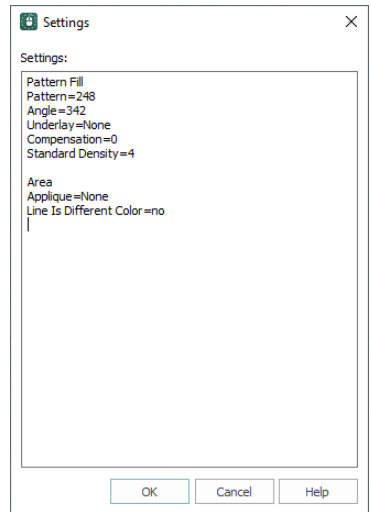
Add Settings Information to a Design

1 Select the design for which you want to amend the settings. The design will be highlighted.
2 Click Settings ⚙ .
3 Click Edit ✏ .
4 In the Settings text box make your desired changes to the Settings.
 Use Ctrl+Enter to start a new line of text.
5 Click OK to save your amended Settings.

Undo and Redo

Undo

Use Undo ↺ to reverse the last action. Unlimited Undos are possible. Every time you click on Undo, the previous action is reversed. If you are not satisfied with the result of the Undo, click Redo.

To remove an area that was not the last created, select it, then click Delete 🗑 .

The Zoom commands cannot be reversed using Undo.

Shortcuts
- Quick Access Toolbar: ↺
- Keys: Ctrl + Z

Redo

Use Redo ↻ to reverse the last action that was undone by Undo. If you are not satisfied with the result of the Redo, click Undo.

Shortcuts
- Quick Access Toolbar: ↻
- Keys: Ctrl + Y

Fill and Satin Patterns

Set the Fill Pattern number for fill areas, satin areas and columns. When a pattern fill area is first created, for example by converting from another stitch type, the initial setting is pattern 3. Standard satin uses Pattern 0, which is not available for Pattern Fill areas.

Patterns in categories other than Standard are recommended for use in relatively large fill areas, as they have repeating patterns which work well when 'tiled' together. Pattern 36 produces a 'satin effect' fill stitch. The first four patterns in the Gradient & Lace category (253-256) are recommended for multicolor gradient. Patterns 257 to 264 provide banded fill patterns that combine with crosshatch parallel fills to create a weave effect for lace designs. Set Spacing for the parallel fill at 2.4mm to combine with Pattern 257, 2.8mm to combine with Pattern 258, and so on.

Animals 1 — Patterns 37 to 48

Arrows — Patterns 49 to 60
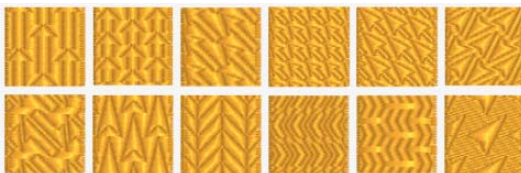
Circles 1 — Patterns 61 to 72
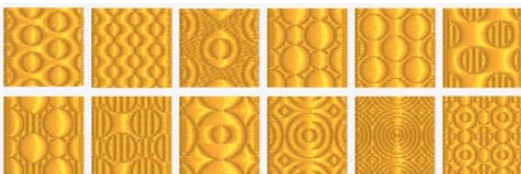
Circles 2 — Patterns 73 to 84
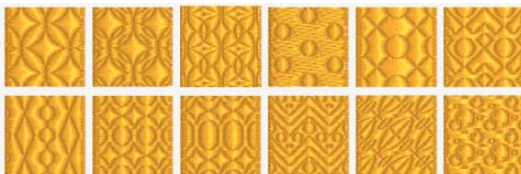
Climate — Patterns 85 to 96
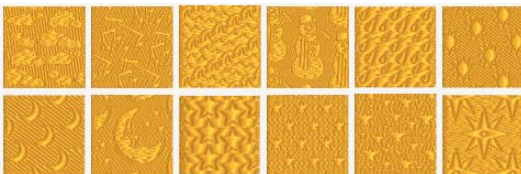
Diamonds — Patterns 97 to 108
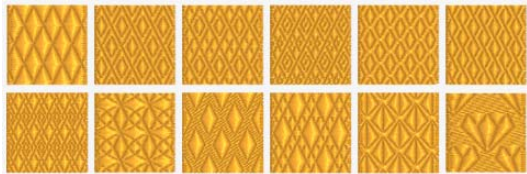
Gradient & Lace — Patterns 253 to 264
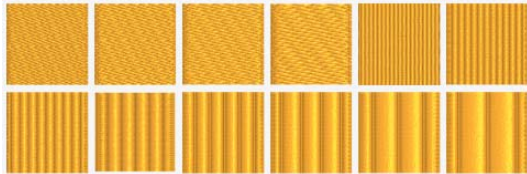
Hearts — Patterns 109 to 120
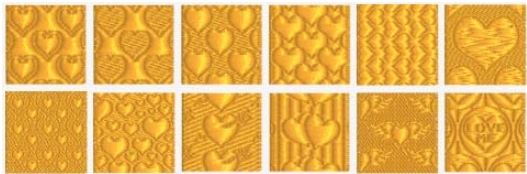
Leisure 1 — Patterns 121 to 132

Mosaic 1 — Patterns 133 to 144
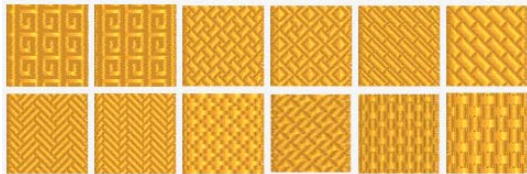
Mosaic 2 — Patterns 265 to 276
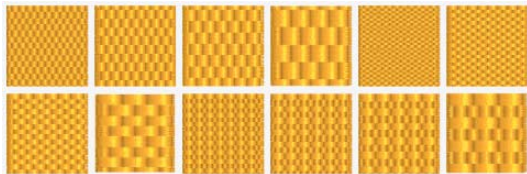
People — Patterns 145 to 156

Plants & Flowers 1 —
Patterns 157 to 168
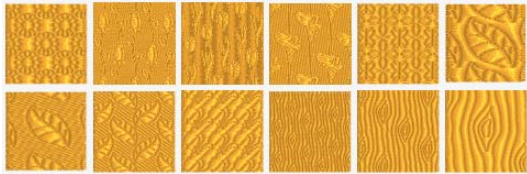
Polygons — Patterns 169 to 180
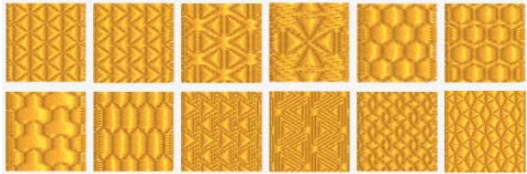
Rope & Chains —
Patterns 181 to 192
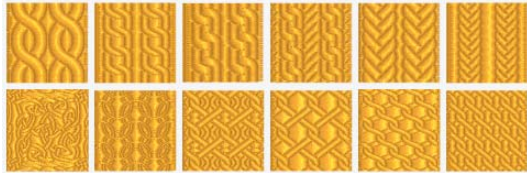
Squares 1 — Patterns 193 to 204
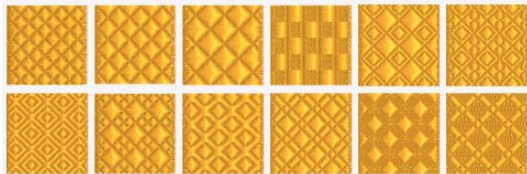
Squares 2 — Patterns 205 to 216
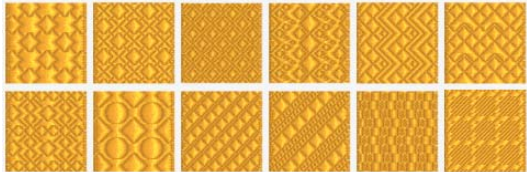
Standard 1 — Patterns 1 to 12
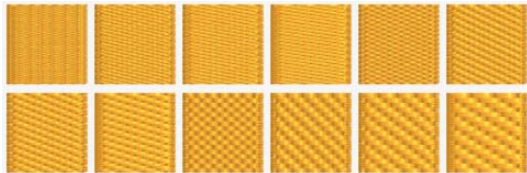
Standard 2 — Patterns 13 to 24

Standard 3 — Patterns 25 to 36
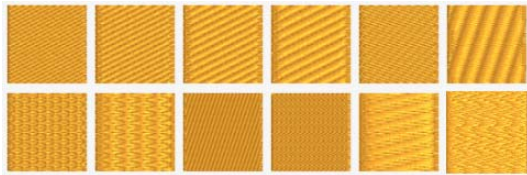
Transport — Patterns 217 to 228

Waves 1 — Patterns 229 to 240
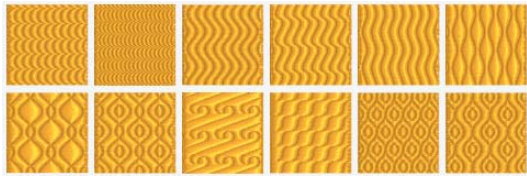
Waves 2 — Patterns 241 to 252

Preferences

17
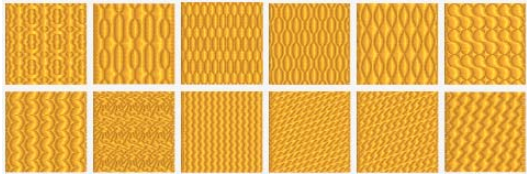
Use Preferences ![icon] to set stitch length for single and motif stitches, and color tolerance and screen options. When these are changed, the new settings will be remembered when mySewnet™ Digitizing is closed and reopened.

Shortcut
■ File Menu: ![icon]

General Preferences
Choose whether or not to use color tolerance, and the stitch length for single stitches when broken up.

Color Tolerance
Selecting the Color Tolerance option causes the Color Tolerance dialog to appear when any of the QuickStitch™ or QuickTrace functions are used. It allows parts of a picture to be selected for filling or tracing according to how similar they are in color to the chosen color.

This option is initially selected.

Single Stitches

Break Up
Select Break Up to break long Single Stitches into Running Stitches at the length set in Maximum Stitch Length.

Maximum Stitch Length
Set the maximum Single Stitch length from 1 to 12mm in steps of 1mm. The initial setting is 6mm.

Single Stitches will be broken up into stitches of this length, unless the setting is altered in the properties box.

Creating Stitches Preferences

Select whether or not to automatically add tie stitches, the maximum stitch length for motifs, and the stitch length for Felting Needle color effects.

Tie Off Before and After Trims

Select this option to automatically add a tie stitch before and after a Trim.

When this option is not selected, no ties are automatically added.
This option is initially selected.

Minimum Gap to Add Trim

Set the minimum gap between objects to automatically add a trim.

Maximum Stitch Length for Motif

Set the maximum length of motif stitches used in motifs from 1 to 20mm in steps of 0.1mm. The initial setting is 2mm.

Felting Needle Color Effect

Set the stitch length for Felting Needle stitches. These settings are used whenever a felting needle color is selected in mySewnet™ Digitizing.

Break Up

Break up Felting Needle stitches into a preset minimum length.

Stitch Length

Set the stitch length for Felting Needle stitches from 0.1mm to 6.0mm in steps of 0.1mm. The initial setting is 0.4mm.

Printing   18

In different parts of the program you can print a design template, a picture background, or a drawing.

Print: Design Window

Use the Print options for the Design window to choose what to print. Any combination of embroidery worksheet, plan view and an individually printed picture can be selected.

The Print Setup button presents a Print Setup dialog box, where you specify the printer and its connection.

Print worksheets

Choose scale, grid & flip

Select information

Print a plan of the project

Print the background picture

Select measurement units

Preview the printout
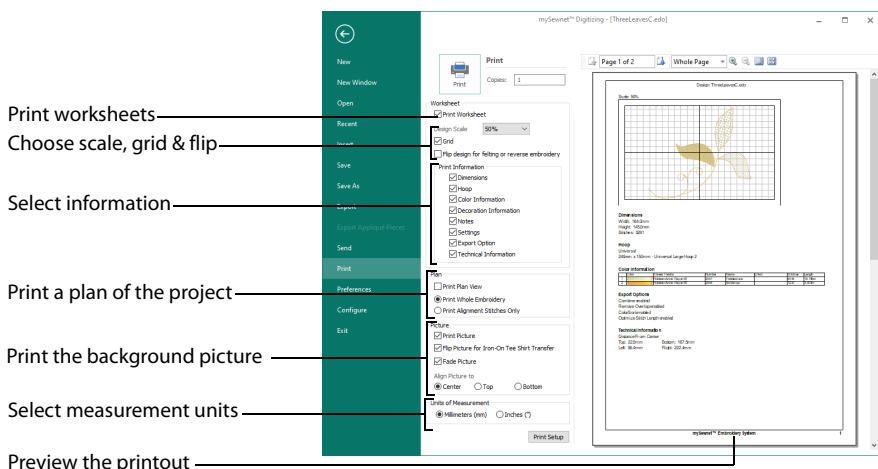
At least one of the main print options, Print Worksheet, Print Plan View or Print Picture, must be selected or there will be nothing to print. If none of these options is selected, the Print button will be grayed out (unavailable).

Shortcuts

- QuickAccess Toolbar: 🖨

Print
Click Print to open the Print page and print the project. See "Print" on page 376.

Worksheet
Select whether to print a worksheet, and the information to be printed on the worksheet, such as the Dimensions, Color Information, Notes and Technical Information. In addition, the scale may be altered and a grid turned on or off.

Print Worksheet
Select this option to print a worksheet for the embroidery. Use the Worksheet Options to alter the appearance and contents of the printed worksheet.

Design Scale

Select 25%, 50%, 75% or 100% scaling when printing your embroidery. This is how large the embroidery will print compared to the real size of a stitched out embroidery. Use a reduced Design Scale if you want to ensure that the worksheet fits on one page. Use the Print Preview on the right to see how many pages will be printed.

Grid

This determines whether or not a grid will be printed with the embroidery. If you turn this off you will still get a rectangle representing the hoop.

Flip design for felting or reverse embroidery

Flip the embroidery for being stitched in reverse, or for felting effects.

Print Information

This determines what additional information is printed. All items are selected initially.

Dimensions

The size of the embroidery and the stitch count.

Hoop

The hoop used for the embroidery.

Color Information

The sequence of thread colors used and, if available, the thread specification (range and thread number). Stop Commands and their text (where present) are also shown.

Decoration Information

Information on the decorations used in mySewnet™ Embroidery, and their size, color and number.

Notes and Settings

Any notes or settings that are included with the embroidery.

Export Options

The Export options used for the embroidery, as set in the Export dialog box.

Technical Information

The distance of each edge of the embroidery from the center of the embroidery.

Plan

Select whether to print a Plan View, and choose how to print the embroidery when you print the plan view. Use the plan view as a guide for aligning the embroidery to the picture.

Print Plan View

Select this option to print a plan view of the picture, with either the whole embroidery or the alignment stitches printed over the picture. When stitching out, use the plan view as a guide for aligning the embroidery to the picture.

Print Whole Embroidery

The whole embroidery will be printed on the plan view. If there are alignment stitches under the embroidery, they may be obscured by the embroidery.

Print Alignment Stitches Only

Only the alignment stitches (if present) in the first color block in the embroidery will be printed. If the alignment stitches will be obscured by the rest of the embroidery, choose Print Alignment Stitches Only. Otherwise, it is generally better to choose Print Whole Embroidery.

Picture

Print Picture

Select this option to print a page that shows only the picture.

When you are ready to print the picture onto printable fabric or an iron-on transfer, select only this option. That is, deselect Print Worksheet and Print Plan View. This is so that you can load your printer with the printable fabric or transfer, without printing the worksheet or plan view first.

The picture can optionally be flipped and/or have the colors faded by 50%.

Flip Picture for Iron-On Tee Shirt Transfer

Use this option if you are printing onto iron-on transfer paper, instead of printing directly onto the fabric. This is typically used for transferring the picture to a tee-shirt. Using iron-on transfer paper flips the picture, so use this option to flip it back again, ensuring that the picture is correctly orientated when it is ironed onto the tee-shirt.

Fade Picture

Use this option to fade the picture by 50%, if desired. This will make the threads stitched over the picture stand out.

Fade Picture affects both the plan view and the individually printed picture.

Align Picture To

Use this option to position the printed picture on your printable fabric or transfer paper. If you have a small picture, you can use this option to conserve the printable media by moving the printed picture to the top or bottom of the page. Alternatively, use center alignment to make hooping up easier.

Choose from Center, Top or Bottom. Use Print Preview to verify the size and position if you have already printed on the other part of the media.

Units of Measurement

Set the Units of Measurement for the Dimensions and Technical Information to mm or inches, as desired.

Print Setup

Click the Print Setup button to see the Print Setup dialog box that is used to select the printer, what paper to use and the paper orientation.

Print Setup

This is displayed when you click the Print Setup button in the Print dialog box. Use Print Setup to select the destination printer and its connection.
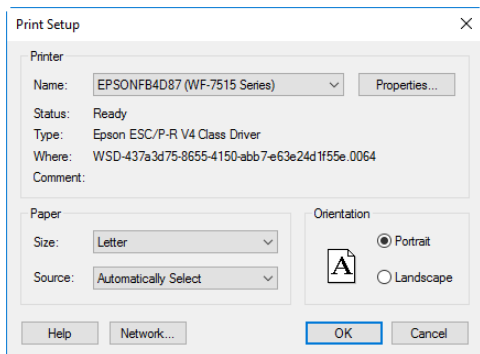
Printer

Select the printer you want to use.

Paper Size

Select the size of paper that the embroidery is to be printed on.

Paper Source

Some printers offer multiple trays for different paper sources. Specify the tray here.

Orientation

Choose Portrait or Landscape. Generally, you should not need Landscape for the standard hoop sizes as the embroidery is rotated automatically by the print process when you print an embroidery that uses a Rotated hoop.

Properties

Displays a dialog box that provides additional printing choices, specific to the type of printer you have selected.

Print

Print the embroidery displayed on the mySewnet™ Digitizing preview. Other information, such as the Dimensions, Color Information, Notes and Technical Information is printed depending on the choices made in Page Setup. The scale may also be altered and a grid turned on or off in Page Setup. If possible, the hoop will be printed with the same orientation as on the screen. If a horizontal hoop is too wide to fit on the paper at the

Design Scale chosen in Page Setup then the hoop will be rotated 90 degrees when it is printed.

The Print dialog box appears, where you may specify number of copies, the destination printer, and other printer setup options.
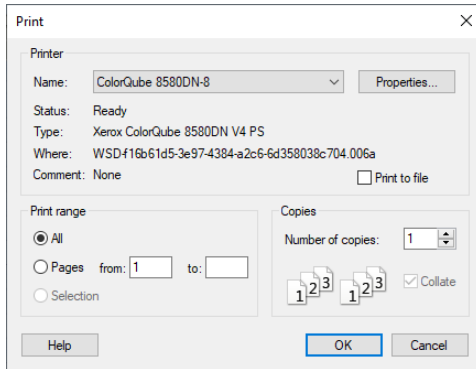
Printer
Select the printer you want to use.

Properties
Displays a dialog box where you can make additional choices about printing, specific to the type of printer you have selected.

Print to File
When this option is checked, you will be prompted for a file name after you click OK. The print job will then be saved with the file name you specify and can be sent to the printer at a later time.

This is an advanced Windows® printing option.

Print Range
Select the range of pages you wish to print.

Copies
Select the number of Copies you wish to print. If you choose to print more than one copy, you can choose to Collate the copies.

Quick Reference Guide 19

Design Window

Ribbon Tabs

File Tab/Menu

	New	Clear the screen ready to create or load a new design. Ctrl + N
	New Window	Open an additional mySewnet™ Font Digitizing window. Ctrl + Shift + N
	Open	Open an existing design, replacing the design on the screen. Ctrl + O
	Save	Save the design with the same name. Ctrl + S; Alt, 2
	Save As	Save the design under a new name. Ctrl + Shift + S; Alt, 3
	Export	Save the embroidery in the current window as a flattened .vp4 file, or in an alternative embroidery format. Ctrl+ E; Alt, 4
	Export Appliqué Pieces	Save or print appliqué outlines ready for cutting by a fabric cutter or INSPIRA™ Cutwork Needles. Ctrl + Shift + E
	Send	Send the selected embroidery to the mySewnet™ Cloud, or to the connected machine or computer. Ctrl + K
	Print	Set printing options, preview and print the selected design(s) and background.
	Preferences	Set the stitch and screen options.
	Configure	Open mySewnet™ Configure.
	Exit	Close the current window and prompt to save new and changed designs. Alt + F4
	Recent	Open recently used designs.

Home Tab

Clipboard		
	Copy	Copy the selected objects to the clipboard, without affecting the current selection. Ctrl + C; Alt, H, CO, CO
		Copy Embroidery Copy the design as an embroidery for use in another mySewnet™ Embroidery Software module. Ctrl + Shift + C; Alt, H, CO, CE

		Paste	Paste the objects on the clipboard back into the design. Ctrl + V; Alt, H, P, PA
		Paste Into Center Paste the objects on the clipboard into the center of the work area. Ctrl + Shift + V; Alt, H, P. PI	
		Paste and Replace Paste the objects on the clipboard, replacing the currently selected objects. Alt, H, P, PR	
		Paste Into New Window Paste the objects on the clipboard into a new window. Alt, H, P, PW	
	Cut	Cut out the selected objects and place them on the clipboard. Ctrl + X; Alt, H, X	
	Duplicate	Make a copy of the selected objects, which is automatically pasted on the work area below and to the right of the original. Ctrl + D; Alt, H, DU	
	Delete	Delete the selected object or the last object in the design. Delete; Alt, H, DE	

Select

	Box Select	Select a block of objects by drawing a rectangle. Alt, H, B	
	Freehand Select	Select a block of objects by drawing a line around the required objects. Alt, H, FS	
	Point Select	Select a block of objects by clicking a series of points to create an irregular outline of straight or curved lines around the required objects. Alt, H, FP	
	Select All Visible	Select all visible objects as a single block. Ctrl + A; Alt, H, SA	
	Select None	Deselect all of the objects in the work area, including any outside the hoop. Ctrl + Shift + A; Alt, H, SN	
	Replace Selection	Replace the currently selected designs with the new selection. Alt, H, RS	
	Add To Selection	Add the new selection to the currently selected designs. Alt, H, A	
	Remove From Selection	Remove the new selection from the currently selected designs. Alt, H, RF	

	Group	Group selected objects together so they may be moved, resized or scaled and rotated together. Alt, H, G	
		Ungroup Ungroup a selected group so that each object may edited independently. Alt, H, U	

![Rotate 45 icon] 45°	Rotate 45		Rotate the selected block of objects by 45 degrees. Alt, H, R4
![Modify Block icon]	Modify Block		Show and change the size and rotation of the currently selected block. Alt, H, M, M
		![Scale to Fit Hoop icon]	Scale to Fit Hoop Resize the design in the work area proportionally to fit within the boundaries of the hoop. Alt, H, M, S
		![Change Design Size icon]	Change Design Size Alter the design automatically to a new size allowing for the stitch objects used. Alt, H, M, C

Points

![Edit Points icon]	Edit Points		Use Edit Points to enable the moving and editing of an object's points if another function is being used. Return; Alt, H, E
![Insert Points icon]	Insert Points		Add a new point to the currently selected line. Ctrl + Shift + D; Alt, H, IP
![Delete Points icon]	Delete Points		Delete points from the currently selected line. Ctrl + D; Alt, H, DP
![Convert Points icon]	Convert Points and Bezier Lines		
		![Corner icon]	Convert Points to Corner Change the selected point in a Bezier line to a Corner point. Alt, H, CP, CP
		![Smooth icon]	Convert Points to Smooth Change the selected point in a Bezier line to a Smooth point. Alt, H, CP, CT
		![Symmetric icon]	Convert Points to Symmetric Change the selected point in a Bezier line to a Symmetric point. Alt, H, CP, CS
			Convert to Point Line Change the selected Bezier Line to a Point Line. Alt, H, CP, CL
			Convert to Bezier Line Change the selected Point Line to a Bezier Line. Alt, H, CP, CC

Insert

![Insert icon]	Insert	Insert outline designs (.edo and .can files) into the current design by name or number. Alt, H, IN
![Insert Embroidery icon]	Insert Embroidery	Insert embroidery files by name or number. Alt, H, IE
![Insert Lettering icon] A	Insert Lettering	Insert lettering from mySewnet™ Embroidery Software fonts. Alt, H, IL
![Insert ExpressDesign icon]	Insert ExpressDesign	

		ExpressDesign into Rectangle Create a design automatically to fit in the selected area. Alt, H, IR, IR
		ExpressDesign into Hoop Create a design automatically to fit in the hoop. Alt, H, IR, IH
	Insert SuperDesign	Insert a SuperDesign from the SuperDesign sets available in mySewnet™ Digitizing Alt, H, IS
Hoop		
	Change Hoop	Choose the hoop size you wish to use in mySewnet™ Digitizing. Ctrl + H; Alt, 6; Alt, H, H; Alt, V, H
	Life View	Show how an embroidery exported from the project will look in 3D with real-world perspective. Create a picture or video of your design. Ctrl + L; Alt 9; Alt, H, L
	Design Player	Play through the stitches in the embroidery as if they were being stitched from an exported embroidery. Create a picture or video of your design. Ctrl + J; Alt 0; Alt, H, J

Quick Create Tab

Command			
	Color Change		Insert a Color Change after the currently selected object. Alt, Q, C, C
			Pick Color Choose a color from the background picture to set a new thread color. Alt, Q, C, P
			Quick Colors Click one of the Quick Colors to set a new thread color.
Fill Area and Line			
	Fill		Create a fill.
			No Fill No fill type is selected. Alt, Q, F, N
			Pattern Fill Create a fill area with small stitches in a repeating pattern. Alt, Q, F, P
			Motif Fill Create a fill area with one or two motif stitches in a repeating pattern. Alt, Q, F, M
			Shape Fill Create a fill area where the stitching lines follow one of 75 shapes, using motif lines if desired. Alt, Q, F, S
			Radial Fill Create a fill area that radiates out from the center. Alt, Q, F, R
			Spiral Fill Create a fill area that follows a spiral path from the center. Alt, Q, F, L
			QuiltStipple Fill Create a stippled fill area. Alt, Q, F, Q
			Contour Fill Create a fill area that follows the contours of the outline. Alt, Q, F, C
			Crosshatch Fill Create a crosshatched fill area. Alt, Q, F, X
			Curved Crosshatch Fill Create a curved crosshatched fill area. Alt, Q, F, H
			MultiWave Fill Create a MultiWave fill area. Alt, Q, F, U

			Echo Fill Create an Echo fill area. Alt, Q, F, E
	Line		Create a line or border.
			No Border Line No border line is placed around the Fill Area. Alt, Q, L, N
			Running Stitch Create a border of running stitches (small consecutive stitches). Alt, Q, L, R
			Double Stitch Create a border of double stitch (small stitches going forward, followed by small stitches going backward). Alt, Q, L, D
			Double Zigzag Create a line of small stitches going forward, followed by zigzag stitches going backward. Alt, Q, L, Z
			Triple Stitch Create a border of triple stitch (small three-part stitches, each composed of one stitch going forward, one going backward then one going forward). Alt, Q, L, T
			Satin Line Create a border of satin stitches of constant width. Alt, Q, L, S
			Motif Line Create a border of motif stitches. Alt, Q, L, M
	Appliqué		Use appliqué for the area.
			Select Appliqué Fabric Open the Appliqué Selection dialog box to select an appliqué fabric. Alt, Q, A, F
	QuickStitch™		Fill the selected area with stitches automatically. Alt, Q, Q
	QuickStitch™ + AutoHole		Fill the selected area with stitches and create holes automatically. Alt, Q, H
	Shape		Select one of 75 shapes to draw as a fill area with or without a border, or as a closed line, on the work area. Alt, Q, S; Alt, Q, P
Enhance			
	QuickStitch™ Hole		Insert a hole automatically in the selected fill area. Alt, Q, U
	Emboss Line		

		Freehand Emboss Line Draw one or more embossed lines of needle points over the selected object(s). Alt, Q, E, F	
		Point Emboss Line Place points to define one or more embossed lines of needle points over the selected object(s). Alt, Q, E, P	
	MultiWave Line		
		Freehand MultiWave Line Draw one or more MultiWave lines within the selected MultiWave Fill object. Alt, Q, W, F	
		Point MultiWave Line Place points to define one or more MultiWave lines within the selected MultiWave Fill object. Alt, Q, W, P	

Trace

	Trace		
		Double Trace Create a layer of double stitch, with running stitch where necessary, automatically following the selected line. Alt, Q, T, D	
		Quadruple Trace Create a layer of running and a layer of triple stitches automatically following the selected line. Alt, Q, T, Q	
		Satin Line Trace Create satin stitches of fixed width automatically following the selected line. Alt, Q, T, S	
		Motif Line Trace Create a line of motif stitches automatically following the selected line. Alt, Q, T, M	

Satin Area

	QuickStitch™ Satin	Create a satin area automatically in the selected area. Alt, Q, K
	QuickStitch™ Multiple Satin	Create a multiple part satin area automatically in the selected areas. Alt, Q, M

Options

	Fill Area and Line	Open the options dialog for the fill area and line. Alt, Q, OF
	Satin Area	Open the options dialog for the satin area. Alt, Q, OS
	Quick Create from Background	Create a design using the current background picture. Alt, Q, B

Freehand Create Tab

Command			
	Color Change		Insert a Color Change after the currently selected object. Alt, R, C, C
			Pick Color Choose a color from the background picture to set a new thread color. Alt, R, C, P
			Quick Colors Select one of the 32 Quick Colors.
	Single Stitch		Insert Single Stitches of variable length. Alt, R, N
	Alignment Stitch		Insert an alignment stitch. Alt, R, G
	Stop		Insert a Stop after the currently selected object. Alt, R, P
Fill Area and Line			
	Fill		Create a fill.
			No Fill No fill type is selected. Alt, Q, F, N
			Pattern Fill Create a fill area with small stitches in a repeating pattern. Alt, R, F, P
			Motif Fill Create a fill area with one or two motif stitches in a repeating pattern. Alt, R, F, M
			Shape Fill Create a fill area where the stitching lines follow one of 75 shapes, using motif lines if desired. Alt, R, F, S
			Radial Fill Create a fill area that radiates out from the center. Alt, R, F, R
			Spiral Fill Create a fill area that follows a spiral path from the center. Alt, R, F, L
			QuiltStipple Fill Create a stippled fill area. Alt, R, F, Q
			Contour Fill Create a fill area that follows the contours of the outline. Alt, R, F, C

		Crosshatch Fill Create a crosshatched fill area. Alt, R, F, X	
		Curved Crosshatch Fill Create a curved crosshatched fill area. Alt, R, F, H	
		MultiWave Fill Create a MultiWave fill area. Alt, R, F, U	
		Echo Fill Create an Echo fill area. Alt, R, F, E	
	Line	Create a line or border.	
		No Border Line No border line is placed around the Fill Area. Alt, Q, L, N	
		Running Stitch Create a border of running stitches (small consecutive stitches). Alt, R, F, R	
		Double Stitch Create a border of double stitch (small stitches going forward, followed by small stitches going backward). Alt, R, F, D	
		Double Zigzag Create a line of small stitches going forward, followed by zigzag stitches going backward. Alt, R, F, Z	
		Triple Stitch Create a border of triple stitch (small three-part stitches, each composed of one stitch going forward, one going backward then one going forward). Alt, R, F, T	
		Satin Line Create a border of satin stitches of constant width. Alt, R, F, S	
		Motif Line Create a border of motif stitches. Alt, R, F, M	
	Appliqué	Use appliqué for the area.	
		Select Appliqué Fabric Open the Appliqué Selection dialog box to select an appliqué fabric. Alt, R, A, F	
	Create Freehand Area or Line	Fill an area with stitches by drawing a line around it. Alt, R, R	
Enhance			

⬚	Freehand Hole	Cut out holes within the selected fill area, by drawing outlines to define the holes. Alt, R, H
⬚	Freehand Emboss Line	Draw one or more embossed lines of needle points over the selected object(s). Alt, R, E
⬚	Freehand MultiWave Line	Draw one or more MultiWave lines within the selected MultiWave Fill object. Alt, R, W

Column

⬚	Freehand Satin Area	Draw an outline to create a satin area. Alt, R, T
⬚	Satin Column	Place alternate points to define a column of satin. Alt, R, S
⬚	Feathered Satin	Place alternate points to define a column of feathered satin. Alt, R, D
⬚	Richelieu Bars	Place alternate points to define a column of Richelieu bars (short sections of satin perpendicular to the direction of the column). Alt, R, B
⬚	Tapered Motifs	Place alternate points to define a line of motifs that vary in size according to the width of the column. Alt, R, M

Options

	Fill Area and Line	Open the options dialog for the fill area and line. Alt, R, OF
	Satin Area	Open the options dialog for the satin area. Alt, R, OS
	Column	Open the options dialog for the column. Choose from: Satin Column, Feathered Satin, Richelieu Bars and Tapered Motifs. Alt, R, OC

Point Create Tab

Command

⬚	Color Change	Insert a Color Change after the currently selected object. Alt, P, C, C
⬚		Pick Color Choose a color from the background picture to set a new thread color. Alt, P, C, P
		Quick Colors Select one of the 32 Quick Colors.
⬚	Single Stitch	Insert Single Stitches of variable length. Alt, P, N
⬚	Alignment Stitch	Insert an alignment stitch. Alt, P, G

![STOP]	Stop		Insert a Stop after the currently selected object. Alt, P, P

Fill Area and Line

	Fill		Create a fill.
		![No Fill icon]	No Fill No fill type is selected. Alt, Q, F, N
		![Pattern Fill icon]	Pattern Fill Create a fill area with small stitches in a repeating pattern. Alt, P, F, P
		![Motif Fill icon]	Motif Fill Create a fill area with one or two motif stitches in a repeating pattern. Alt, P, F, M
		![Shape Fill icon]	Shape Fill Create a fill area where the stitching lines follow one of 75 shapes, using motif lines if desired. Alt, P, F, S
		![Radial Fill icon]	Radial Fill Create a fill area that radiates out from the center. Alt, P, F, R
		![Spiral Fill icon]	Spiral Fill Create a fill area that follows a spiral path from the center. Alt, P, F, L
		![QuiltStipple Fill icon]	QuiltStipple Fill Create a stippled fill area. Alt, P, F, Q
		![Contour Fill icon]	Contour Fill Create a fill area that follows the contours of the outline. Alt, P, F, C
		![Crosshatch Fill icon]	Crosshatch Fill Create a crosshatched fill area. Alt, P, F, X
		![Curved Crosshatch Fill icon]	Curved Crosshatch Fill Create a curved crosshatched fill area. Alt, P, F, H
		![MultiWave Fill icon]	MultiWave Fill Create a MultiWave fill area. Alt, P, F, U
		![Echo Fill icon]	Echo Fill Create an Echo fill area. Alt, P, F, E
	Line		Create a line or border.
		![No Border Line icon]	No Border Line No border line is placed around the Fill Area. Alt, Q, L, N

	Running Stitch	Create a border of running stitches (small consecutive stitches). Alt, P, L, R
	Double Stitch	Create a border of double stitch (small stitches going forward, followed by small stitches going backward). Alt, P, L, D
	Double Zigzag	Create a line of small stitches going forward, followed by zigzag stitches going backward. Alt, P, L, Z
	Triple Stitch	Create a border of triple stitch (small three-part stitches, each composed of one stitch going forward, one going backward then one going forward). Alt, P, L, T
	Satin Line	Create a border of satin stitches of constant width. Alt, P, L, S
	Motif Line	Create a border of motif stitches. Alt, P, L, M
	Appliqué	Use appliqué for the area.
		Select Appliqué Fabric Open the Appliqué Selection dialog box to select an appliqué fabric. Alt, P, A, F
		Create Point Area or Line Fill an area with stitches by placing points around it. Alt, P, R
Enhance		
	Point Hole	Cut out holes within the selected fill area, by placing points to define the holes. Alt, P, H
	Point Emboss Line	Place points to define one or more embossed lines of needle points over the selected object(s). Alt, P, E
	Point MultiWave Line	Place points to define one or more MultiWave lines within the selected MultiWave Fill object. Alt, P, W
Satin Area		
	Point Satin Area	Place points to create a satin area. Alt, P, T
Enhance		
	Satin Column	Place alternate points to define a column of satin. Alt, P, S

▮▮▮	Feathered Satin	Place alternate points to define a column of feathered satin. Alt, P, D
▨▨	Richelieu Bars	Place alternate points to define a column of Richelieu bars (short sections of satin perpendicular to the direction of the column). Alt, P, B
✦✦	Tapered Motifs	Place alternate points to define a line of motifs that vary in size according to the width of the column. Alt, P, M

Options

	Fill Area and Line	Open the options dialog for the fill area and line. Alt, P, OF
	Satin Area	Open the options dialog for the satin area. Alt, P, OS
	Column	Open the options dialog for the column. Choose from: Satin Column, Feathered Satin, Richelieu Bars and Tapered Motifs. Alt, P, OC

Edit Tab

Display Range

	Draw Previous Color Block	Step through the color blocks in reverse order. Alt, E, P
	Draw Next Color Block	Step through the color blocks one at a time. Alt, E, N
	Display All Objects	Display all objects and commands in the design. Alt, E, A
	Draw Range	The upper slider bar sets the Draw From Start object. The lower slider bar sets the Draw To End object. Move the appropriate slider bar to change the start or end object. Objects are not displayed when the color block containing the objects is hidden.
	Only Selected	Show only the currently selected object. Alt, E, Y
	Only From Start	Show only the currently visible objects from the start to the selected object. Alt, E, S
	Only To End	Show only the currently visible objects from the selected object to the end of the design. Alt, E, E

Hide Object Types

	Lines	Show and hide Running, Double and Triple Stitches, Tapered Motifs and Motif Lines. Alt, E, HL
	Fills	Show and hide pattern fill areas, motif fill areas and shape, radial, spiral, QuiltStipple, contour and crosshatch fill areas. Alt, E, HF
	Satin Areas	Show and hide satin areas. Alt, E, HA
	Columns	Show and hide Satin Columns, Richelieu bars, feathered satin and satin lines. Alt, E, HC
	Single Stitches	Show and hide Single Stitches and Alignment Stitches. Alt, E, HS
	Stops and Colors	Show and hide Color Change and Stop commands. Alt, E, HP
	Groups	Show and hide Groups and all their contents. Alt, E, HG
	Appliqués	Show and hide Appliqué areas. Alt, E, HQ

Object

	Delete	
	Delete Hole	Delete one or more holes from the currently selected area. Alt, E, D, H

			Delete Emboss Line Delete one or more embossed lines from the currently selected area. Alt, E, D, E
			Delete MultiWave Line Delete one or more MultiWave lines from the currently selected MultiWave fill area. Alt, E, D, W
	Break Apart		Break a complex object into its constituent parts. Alt, E, B
	Reversal		
			Reverse Column End to End Reverse the order of all the points defining a column so that the start becomes the end and vice versa. Alt, E, R, E
			Reverse Column Side to Side Swap each pair of points within a column. Alt, E, R, S
			Reverse Line Reverse the order of the points defining a line so that the start becomes the end, and vice versa. Alt, E, R, L
	Manage My Fills		Load new pictures for fill patterns, export an existing My Fill pattern as a picture and delete unwanted My Fills. Alt, E, F
			Select Similar from Visible Select all visible objects with similar properties. Alt, E, M, V
			Select Similar from Group Select all objects with similar properties that are in the same Group. Alt, E, M, G
	Properties		Display the properties for the selected object. Alt, E, O
	Global Properties		Change the properties of all visible objects of a selected type. Alt, E, G

View Tab

Grid		
Show Grid	Show or hide the background grid, and set its size. Show Grid: Alt, V, G; Size: Alt, V, S	
Get Length	Measure the distance between any two points on the work area. Alt, V, L	
Background		
Edit Background	Load, create or edit a background picture in mySewnet™ Draw & Paint Alt, V, E	
Fade	Use the slider to Hide, Fade or Show the background image.	
View Mode		
3D View	View objects as embroidery stitches. Ctrl + T; Alt, V, 3	
2D View	View objects as individual stitches with no shading. Ctrl + R; Alt, V, 2	
Object View	View the outline of the objects in the design. Ctrl + R; Alt, V, O	
Hoop		
Change Hoop	Choose the hoop size you wish to use in mySewnet™ Digitizing. Ctrl + H; Alt, 6; Alt, H, H; Alt, V, H	
Panels		
Show Design Panel	Show the Design Panel. Alt, V, D	
Show FilmStrip	View the Filmstrip. Alt, V, F	

Help Tab

Help Topics	List help topics. F1; Alt, L, H	
About mySewnet™ Font Digitizing	Display module information, version number and copyright. Alt, L, A	

Design Window — FilmStrip

FilmStrip Items

Thread Color Bar
The color bar shows the color of each object, even when the Color Changes are hidden.

Object
Each object is represented graphically. Markers are shown for Color Changes, Alignment Stitches and Stops. A Color Change also shows a thread sample. All other object types show the shape of the objects as black outlines.

Object Type
The name of the object type is shown.

Layout Order

▼	Move Forwards	Bring one step closer to the front of the design.
▲	Move Backwards	Bring one step closer to the back of the design.
▼	Move to Front	Place at the front of the design.
▲	Move to Back	Place at the back of the design.
	Reveal Groups	Switch between viewing the objects within Groups in the FilmStrip, and seeing only the Group heading rows in the FilmStrip.
	Select Last Visible	Select the last object that has not been hidden by Color Select, any of the object Filters, or the End slider.

FilmStrip Context Menu

	Display Only Selected	Show only the currently selected object or group of objects.
	Display Only From Start	Display only the visible objects from the start of the design to the selected object. Hence, all objects after the selected object are hidden.
	Display Only To End	Display only the visible objects from the selected object to the end of the design. Hence, all objects before the selected object are hidden.
	Display All Objects	Display all objects and commands in the design.
	Cut	Cut out the selected objects and place them on the clipboard. Ctrl + X
	Copy	Copy the selected objects to the clipboard, without affecting the current selection. Ctrl + C
	Paste	Paste the objects on the clipboard back into the design. Ctrl + V
	Duplicate	Make a copy of the selected objects, which is automatically pasted on the work area below and to the right of the original.
	Delete	Delete the selected object or the last object in the design. Del.
	Insert Color Change	Insert a Color Change after the currently selected object. The Color Selection dialog box appears so you can choose the new color.
	Insert Stop	Insert a Stop after the currently selected object.
	Group	Group selected objects together so they may be moved, resized or scaled and rotated together.
	Ungroup	Ungroup a selected group so that each object may edited independently.
	Select Similar from Visible	Select all visible objects with similar properties.
	Select Similar from Group	Select all objects with similar properties that are in the same Group.
	Properties	Show the properties dialog box for the selected object.
	Global Properties	Show the properties dialog box for the selected type of object, to change the properties of all visible objects of that type.
	Layout Order	
	▼ Move Forwards	Bring one step closer to the front of the design. Ctrl + [; Alt, L, F

	Move Backwards Bring one step closer to the back of the design. Ctrl +]; Alt, L, B
	Move to Front Place at the front of the design. Ctrl +Shift + [; Alt, L, N
	Move to Back Place at the back of the design. Ctrl + Shift +]; Alt, L, C

Design Window — Design Panel

Design Information

Stitch Count ≣: The Stitch Count of the embroidery.

Height ↕ : The Height of the embroidery.

Width ↔: The Width of the embroidery.

Colors ●: The number of colors in the embroidery.

Color Select

A worksheet panel showing the color blocks in the design. It is used to change the thread color and add thread or needle effects, show which color blocks are visible and turn the display of color blocks on and off.

Use Design Property Colors ≣ to show or hide thread colors in the Color Select area that are part of an object's property; for example, colors in multigradient density fill areas or satin columns.

Notes

Enter up to 2000 characters in the Notes for information and keywords about the design.

Settings

Enter up to 2000 characters in the Settings for information on the techniques used for the design.

Edit

Click Edit to update the Notes or Settings by using the dialog box.

Clipboard Block

The Clipboard Block shows the current selection that can be pasted into the work area.

Overview Window

The overview window gives a small overview of the whole work area for the current embroidery and background.

Toolbars

Quick Access Toolbar

	Insert	Insert an existing design into your current project. Ctrl + I; Alt, 1
	Save	Save the design with the same name. Ctrl + S; Alt, 2
	Save As	Save the design under a new name. Ctrl + Shift + S; Alt, 3
	Export	Save the design in the current window as a flattened .vp4 file, or in an alternative embroidery format. Ctrl+ E; Alt, 4
	Print	Print the selected design(s) and background. To set page options, use File, Print. Ctrl + P; Alt, 5
	Change Hoop	Choose the hoop size you wish to use in mySewnet™ Digitizing. Ctrl + H; Alt, 6; Alt, H, H; Alt, V, H
	Undo	Undo the last action. Ctrl + Z; Alt, 7
	Redo	Redo the previously undone action. Ctrl + Y; Alt, 8
	Life View	Show how an embroidery exported from the project will look in 3D with real-world perspective. Ctrl + L; Alt, 9; Alt, H, L
	Design Player	Play through the stitches in the embroidery as if they were being stitched from an exported embroidery. Ctrl + J; Alt, 0; Alt, H, J

Status Bar

Use the Select Tools on the Status Bar to select objects in your design.

	Edit Points	Use Edit Points to enable the moving and editing of an object's points if another function is being used.
	Box Select	Select a block of objects by drawing a rectangle.
	Freehand Select	Select a block of objects by drawing a line around the required objects.
	Point Select	Select a block of objects by clicking a series of points to create an irregular outline of straight or curved lines around the required objects.
	Select All Visible	Select all visible objects as a single block. Ctrl + A
	Select None	Deselect all of the objects in the work area, including any outside the hoop. Ctrl + Shift + A

Use the Zoom Commands on the Status Bar to navigate around designs.

	Zoom	
	Zoom To Rectangle	Increase magnification of an area of the design. Ctrl + 0
	Zoom To Fit	Fit work area to screen. Ctrl + 9
		100% Display picture at 100% magnification. Ctrl + 1
		200% Display picture at 200% magnification. Ctrl + 2
		400% Display picture at 400% magnification. Ctrl + 3
		800% Display picture at 800% magnification. Ctrl + 4
		75% Display at 75% magnification. Ctrl + 5
		50% Display at 50% magnification. Ctrl + 6
		25% Display at 25% magnification. Ctrl + 7
	Zoom Out	Decrease magnification. Ctrl + -
	Zoom In	Increase magnification. Ctrl + =

Design Window — Font Control Panel

	Create or Edit Font	Start or modify a font or SuperDesign set.
	Save	Save any changes to the selected font or SuperDesign set. Ctrl + S
	Export As EDO	Save the current font character or SuperDesign file as an EDO file to load into mySewnet™ Digitizing or insert into another font or SuperDesign set.
	Size Options	Set the recommended minimum and maximum size for the font or SuperDesign set.
	Universal Properties	Standardize the use of object types within a font, change all objects of one type to another type, define the objects that can be edited in other modules, and compress the font.
	Multiple Character Copy	Duplicate a range of characters within your font.
	Move Guidelines	Move the guidelines and baseline for the font.
	Show Font Grid	Show or hide the dotted grid for designing characters.
	Snap to Grid	Force points to snap to position according to the font grid spacing.
	Navigation	Insert a Navigation object required for Space characters.
	Font Background	Choose any of the TrueType® and OpenType® fonts installed on your computer as a background for creating a font.
	Insert Points on Straight Lines	Add points to straight lines that have few points on them, to improve kerning and results with curved line types.

Create / Update Thumbnails

Select Create / Update Thumbnails to generate thumbnails automatically from SuperDesigns.

Character Set

Select the desired character set from the drop-down list.

Select the character or SuperDesign to be created or edited from the table of characters or SuperDesigns.

Use Previous Page ◀ *and Next Page* ▶ *to view the previous and next pages of characters in the font.*

Nearest Point

	Bottom Left to Bottom Right	Select character that joins bottom left to bottom right.
	Top Left to Top Right	Select character that joins top left to top right.
	Bottom Left to Top Right	Select character that joins bottom left to top right.
	Top Left to Bottom Right	Select character that joins top left to bottom right.

Thumbnail

	Open Picture	Open an image file to use as a thumbnail for the current SuperDesign.
	Save Picture	Save an image file used as the thumbnail for the current SuperDesign.

Preview Size

Use the slider to set the font display size and the size used for Export As EDO, or Export Embroidery.

Help

Show help for the control panel.

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