

Project 1 – Color Changing Kitty

You will learn the following techniques in this project:

- How to find and place an **embroidery design** into the **Work Area**
- How to change the thread colors and how to use the **Color Tone** control
- How to save the changed file on your computer's internal hard drive as a **VP4 Project File**
- How to use the **Export** tool to create a stitch file from you project

We will save this project and all of the projects in this book on the hard drive installed on your computer.

For this project we will use the **Universal** hoop group and choose the **180mm X 130mm - Universal Large Hoop 1** hoop. To select this hoop, **left click** on the **View**

Tab then **left click** on the **Hoop** tool  on the **Ribbon Bar**. When the **Hoop Selection** dialog opens, **left click** on the drop down arrow at the right of the **Hoop Group** list box to see the list of groups and then **left click** on the **Universal** group. Next, **left click** on the drop down arrow on the right of the **Hoop Size** list box and then **left click** on the **180 mm X 130 mm - Universal Large Hoop 1** hoop to select that hoop. **Left click** on the **Horizontal** radio button in the **Orientation** frame.

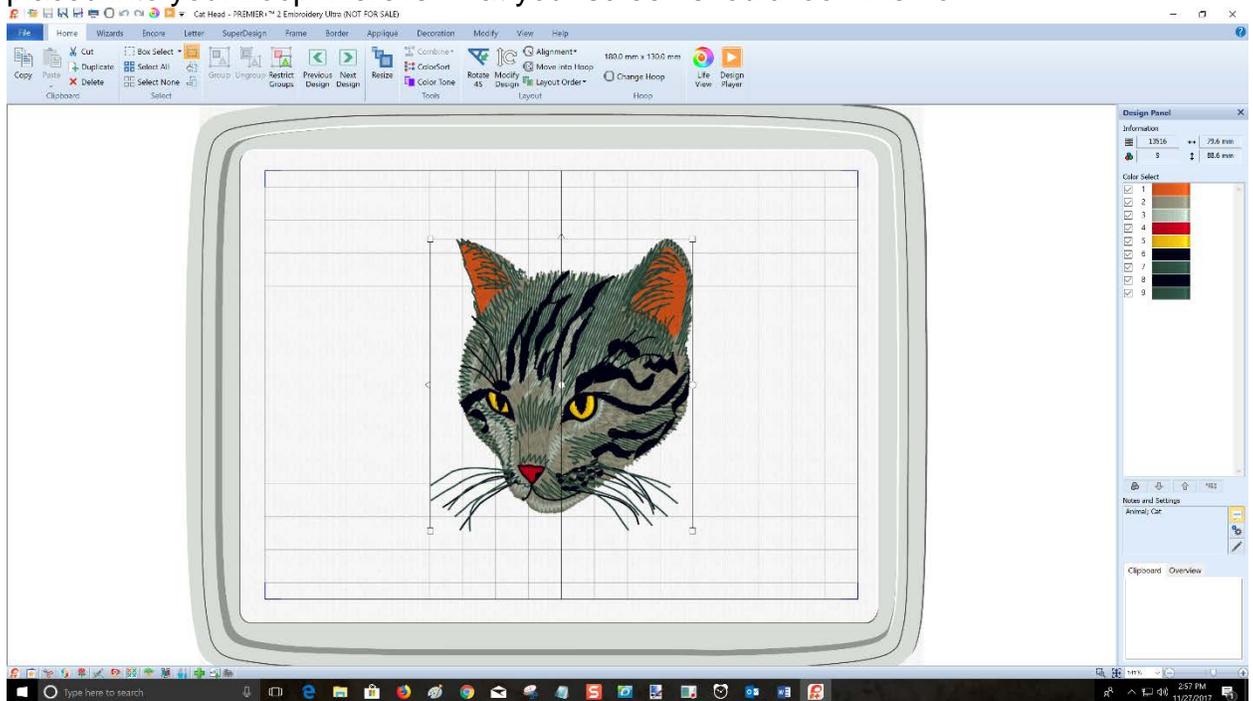
Let's get started...

1. **Left click** on the **File** tab found in the upper left-hand corner of your screen. Once that the **File** tab opens we will use the **Insert** tool to navigate to and open a design. We use the **Insert** tool rather than the **Open** tool because when the **Open** tool is used it clears all designs from the **Work Area** and unless you have previously saved any work you have done to this point then you can lose all of the work you have done to this point. When you click on the **Insert** tool, the **Open** dialog will appear. Don't worry about losing anything at this point. By selecting the **Insert** tool any design you select will be **Inserted** at this point. Now, you need to navigate through your hard drive to the following location to select this file to open:

C:\Users\...\Documents\Premier+2\Samples\Premier+2Emb\Stitch2\Animals\Cat Head.VP4

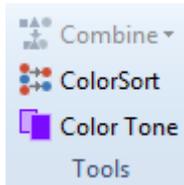
Note: after the word Users in this address, you will insert the name of your computer in place of the ellipsis (...), you would use the name that you supplied for your computer. This can be found by opening **File Explorer** on your computer and then browsing your hard drive until to see **C:\Users** and find the name of the folder that you supplied when you first booted your computer when it was new.

2. This design is a great design and it looks great the way it is. But what if we don't want to use a gray cat for our project? You can always just substitute another thread color at the time you stitch the design out and hope for the best. However, with your **Premier+2 Embroidery** software and the **Color Tone** tool, you can get everything right before you ever sew a single stitch. There are some things that you need to know about **selecting** designs and changing colors.
3. After you click on the design name **Cat Head.VP4** you should **left click** on the **Open** button at the bottom right corner of the **Open** dialog and that design will be placed into your hoop. Here is what your screen should look like now:



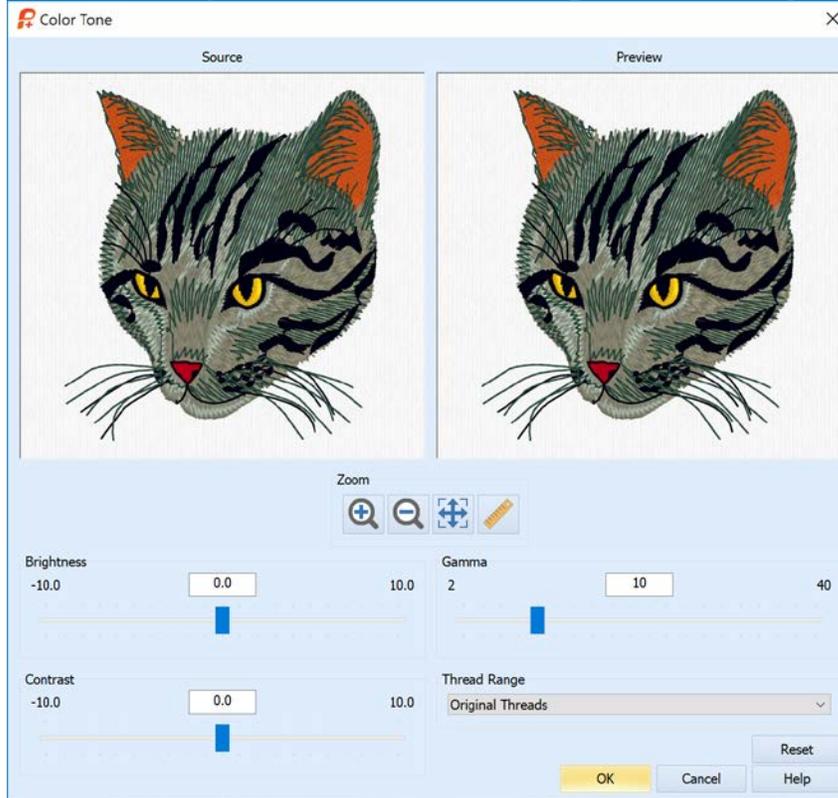
The design is in **selection mode** and a **selection box** surrounds the design. We can see the **handles** around the design that will allow us to **resize, flip, or rotate** the design. Because the design is in **selection mode** the **thread colors** are present in the **Color Select** window on the **Design Panel**. Because the **design component** is in **selection mode** we are ready to immediately begin working with the **design component**. Look at the **Color Selection** tool. You can now see the first six colors in this design and, if you touch any of the colors with your mouse pointer, the thread range, color number in that range, and the color name all appear in a yellow **tool tip** and the threads stitched in this color in this design will change color to indicate their location in the design. Above the **Color Select** frame, the **Information** items about the **design component** (its size, number of stitches, etc.) are all filled in. And, the majority of the other tools on the **Home** tab of the **Ribbon Bar** are now available. For now, we are going to cover how to change the thread colors in this design and how to begin using the **Color Tone** tool.

4. **Left click** on the **Home** tab above the ribbon bar so that you are viewing the **Home** ribbon. The **Color Tone** button is located just below the word **Frame** in the ribbon as shown here:



The **Color Tone** tool looks like two purple rectangles with a darker rectangle sitting on top of a lighter right rectangle.

5. **Left click** to open the **Color Tone** dialog. Here is what you will see:



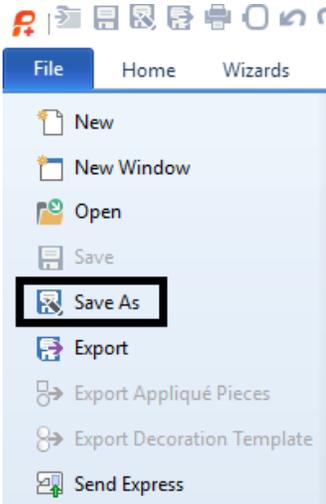
This is the **Color Tone** dialog. When you first look at the controls and their names, you may feel very intimidated. **Brightness**, **Gamma** (what could that be?), **Contrast**, and all of the numbers! How will you ever learn how to use this? As with everything, once you begin using this great tool, you will wonder how you ever got along without it. For right now, I'm only going to show you how the

controls affect the design. Later I will cover each control in detail and explain how and why they work. You can use the sliders to change each setting or you can type in the number that you want to use in the text box inside of each control. **Left click** in the **Brightness** text box and change that setting to **3.8**. Then, **left click** inside of the **Gamma** text box and change that to **16**. Finally, **left click** inside of the **Contrast** text box and change that setting to **1.8**. Look at the two designs in the **Source** and **Preview** windows at the top of the dialog. You can see, as you change each setting, how this affects the design. But what good is it to just look at the changes? Here is what makes this tool so fantastic. **Left click** on the **OK** button to close the dialog.

6. When you close the **Color Tone** dialog, all of the thread colors are changed so that they match the new settings you created when using the **Color Tone** tool. **Color Tone** made these changes for us and it can do much more. We will cover this later.

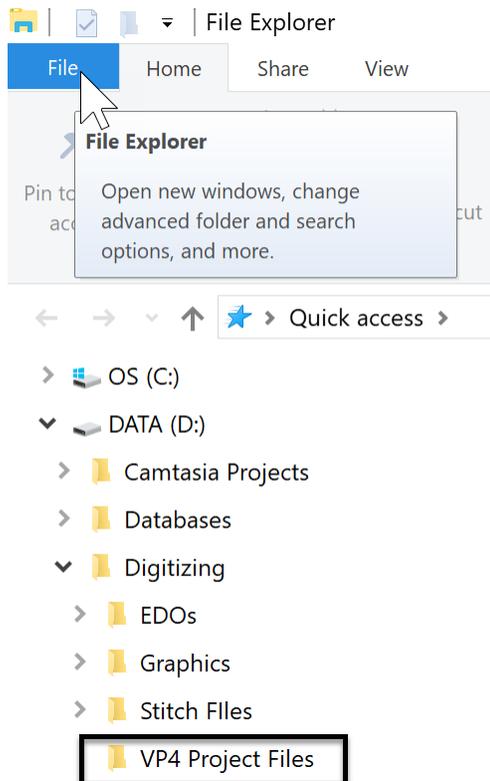
Saving Your Work

7. You should decide on one particular folder in which you will always save your work. That folder should be in your root directory and it should have the name **Embroidery Projects**. This is where we will save this newly changed design in the form of a **VP4 Project File** and then in the form of a **Design component** in the format that is usable by our sewing machine. The tool to use to save our **VP4 Project File** is the **Save As** tool. It is located on the **File** page of your software. **Left click** on the **File** tab to show the **File** options. This is what you should see:



The **Save As** option is the fifth option from the top. **Left click** on the **Save As** tool to open the **Save As** dialog.

8. I recommend that you develop a system of cataloging your embroidery designs in a manner that makes sense for you. I keep all of my work in a folder named **Digitizing** and within that folder I have a sub-folder named **VP4 Project Files**. The **Stitch** folder contains all of the files that are machine ready to stitch out. The **VP4 Project Files** folder contains all of my **VP4 Project Files** so that I can easily return to them if I need to make any changes to my designs. If you willow my example and then open the Digitizing folder, your screen should look like this:



At the bottom of the dialog, the **File Name** text box shows the default name of **Untitled**. **Double left click** on the words **Untitled.vp4** to select them. Now, change the name of the file to **ColorChangeKittyV01**. Take note of the contents of the **Save as type** text box just beneath the **File Name** box. This is the format of the file you are going to save. In this case, we are using the **VP4 Project File (*.vp4)** format. Remember, this type of file **IS NOT A DESIGN COMPONENT**. We will cover the creation of **Design components** when we cover the use of the **Export** tool. You're done! It was just that easy to bring in a design, change the color of the thread to be used, and then save the **VP4 Project File** in a safe place on your hard drive without overlaying and changing the original design.

Project 2 – Spring is in the Air

We can now build on the skills we learned in the first project to create a new and more personalized project. You will learn how to:

- Add lettering to a **design component**
- Move a design within the hoop
- Use the **Export** tool
- Center a design in the hoop
- Use the **Group** tool

Before we begin the actual project, here is what I want to create in the finished design:



This design contains one of the **design components** that come with your software and some lettering from the **Letter** tab.

Make sure that you have the **240 mm X 150 mm Universal Large Hoop 2** selected. If you need help selecting this new

hoop size, then refer back to **Step 3** in the **Setting Preferences** procedure a few pages back.

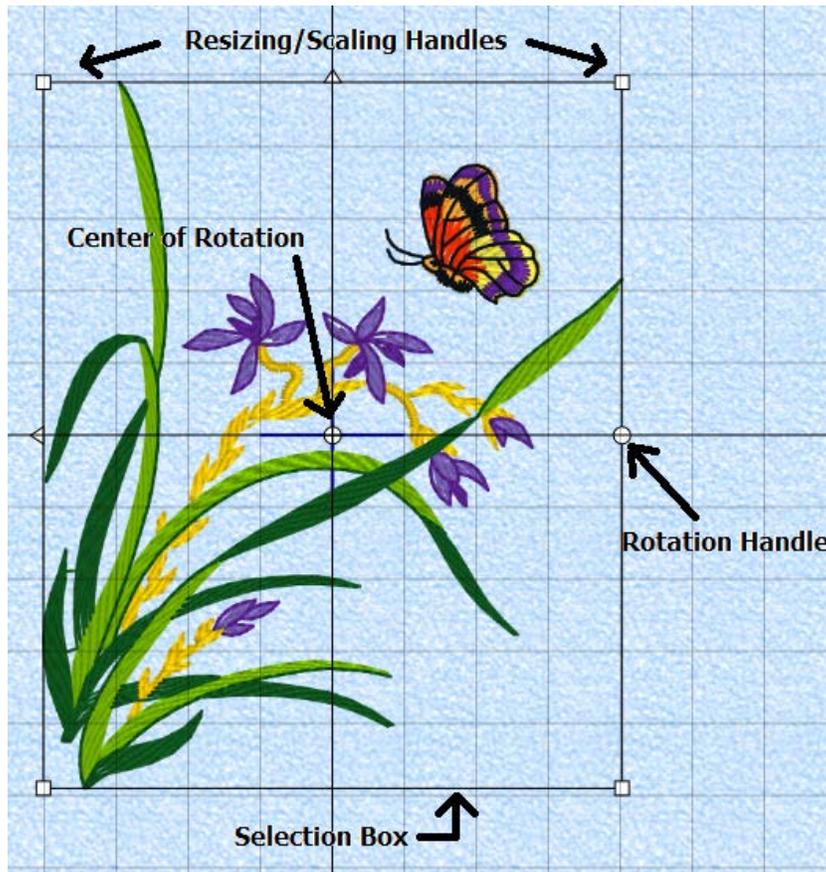
Let's get started.

1. Using the **Design View** dialogue as we did in project number one, navigate through your hard drive and find the following design:

C:\Users\...\Premier+2\Samples\Premier+2Emb\Stitch2\Butterflies And Bugs\Small Butterfly Scene.vp3

Remember: Place the name of your computer in this search right after the word **Users** in place of the ellipsis (...) to find this design.

2. Once the **design component** is in **selection mode**, this is what it looks like:



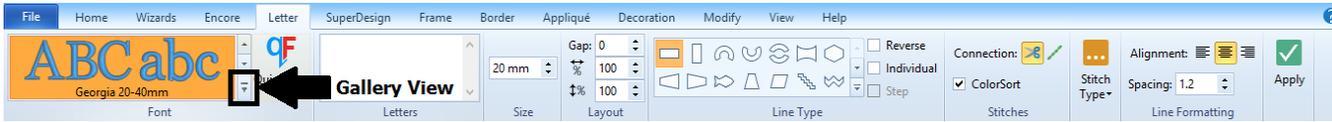
Not shown in this graphic is the full extent of the **Stitch Area**. All design components (**design components** and lettering) must remain inside of the area bounded by the **Stitch Area** as shown by the area filled with the grid lines. If you move a design component outside of the **Stitch Area** then you will not be able to **combine** and **export** the design. When a design component is moved outside of the **Stitch Area**, the

Resizing/Scaling Handles will change from **square** to **round** to warn you that the selected object is outside of the **Stitch Area**. You may save the design as a **VP4 Project File** and return to that file later to work with the separate design components. A file that has not been **Exported** it will not stitch out. Once a design has been **Exported** and converted to a **Design component** you cannot open the file again and modify its appearance by working with the separate components. Only the **Export** process will convert your work to the **fixed as stitches** format of your choice.

3. When this **design component** is first loaded into the **work area**, it is centered within the hoop and that is not where I want it to be. I want to move the design to the left of the hoop to give me some room to place my lettering. Now that the **design component** is in **selection mode**, I can move this component by placing my mouse pointer anywhere inside of the **selection box** where it will change into a four-headed arrow and then hold down my **left mouse button** and move my mouse. This action will drag the selected object around the screen. **Left click and hold** then drag the embroidery design to the left side of the hoop. After you complete the move, **release your left mouse button**. We will reposition this object later.

4. Let's put the lettering into the design now. **Left click** on the **Letter** tab of the **Ribbon Bar** which is found at the **top of** the **Work Area**. That is where you will find all of the tools we need to add our lettering.

5. This is how the **Letter** tab on the **Ribbon Bar** looks:



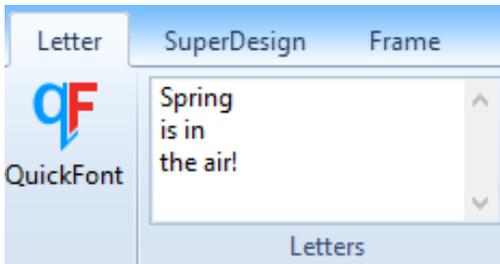
Later, I will go over each and every tool on the **Letter** tab of the **Ribbon Bar**. For now, we will simply select a certain font and add lettering in that font to our project. I want to use the **Ivy 2C 15-60 mm** font that is found in the **Floral** font **Category**. Finding this font is an easy task. All you have to do is to **left click** on the **Gallery View** button that is just to the left of the word **QuickFont** next to the display window for the currently selected font. This will bring up a display of all categories and all fonts within those categories. You can use the vertical scrollbar to move down through the various categories until you find the **Floral** category. Then you will find all the fonts in that category listed in alphabetical order by the name of the font. When you find the font you're looking for, **left click** on the font to select it. As soon as you left click on the font, the display of all the fonts will close and you are now ready to enter your text.

7. This is what the display of fonts will look like:



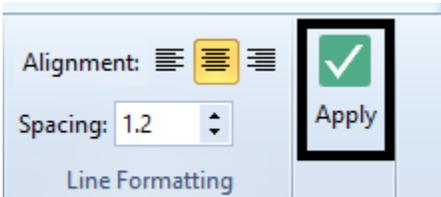
Left click on the vertical scrollbar at the right of the font display and drag it down until you find the name of the category we are looking for. Then find the font, **Ivy 2C 15-60 mm**, and left click on the font to select it. The font display will close and we are now ready to enter our lettering.

8. Now we are ready to enter our lettering in the **Letters** box. If you remember my earlier graphic of my design, here is what I want to have in my project. I want the words **Spring** on one line, the words **is in** on the second line, and **the air!** on the third line. I also want the text **center justified**. Let's begin by entering the words in the **Letters** text box. **Left click** inside of the large **white text box** just above the word **Letters**. You will see that a vertical bar appears there. That bar is known as the **insertion point**. When you type, the next letter you type on your keyboard will be placed at that location. **Type in** the words **Spring** and then stop. To get the words **is in** on the next line you simply hit the **Enter** key. When you do this, you'll see that the **insertion point** moves to the next line and you are now ready to type in the words **is in** on the second line. Follow that by once again hitting the **Enter** key and type in **the air!** Go ahead and do this now. This is what you should see when you are finished:



Everything looks good. You can see that we selected the correct font by the name of the font appearing in the **Font** box. The words we want to use are in the **Letters** box. The size of **15 mm** is set (we can easily change that in a few seconds). We are ready to apply these letter to the

design. **Left click** on the **Apply** button located on the far right of the **Ribbon Bar**. The apply button is found here:



9. Your lettering might appear anywhere on the **work area**. Use the same technique that you used to move the embroidery design by **left clicking and holding** inside of the lettering and then drag the lettering to the right side of the embroidery design. Here is how your screen should look now:



Notice that there is a **selection box** around the lettering. (**Note:** If you somehow lost the selection box around the lettering, just **left click** on the lettering to re-select the lettering.)



Notice that the corners on the **selection box** around the lettering are **green** (which means that the lettering is a **graphic image** and has not yet been **fixed as stitches**) and there are **triangular flipping handles** at the top and left of the box. A **round rotation handle** is on the right side of the selection box and the round **center of rotation** is in the

center of the selection box. When we move from the **Letter** page to the **Home Tab**, the lettering will remain as a graphic image until we take another action to **fix the lettering as stitches**. **Left click** on the embroidery design on the left side of the screen and then look at the **Color Select** section of the **Design Panel** on the right side of the screen. A **selection box** now surrounds that embroidery and the thread colors shown in the **Color Select** area of the **Design Panel** changed. This is because we now have two separate design components in the **Stitch Area**. Next, we will position the flowers and the lettering relative to each other to create a pleasing arrangement. Then we will use the **Group** tool to preserve that positioning.

10. **Left click** on the **Home** tab on the **Ribbon Bar** and this is what you will see:



We have to position these design components relative to each other so that they look nice. Let's move the flowers and butterfly so that the lettering is beneath and to the right of the blades of grass in the design. Use the skills you learned earlier to **left click** on a design component to **select** it and then **left click and drag** that component to its new position.

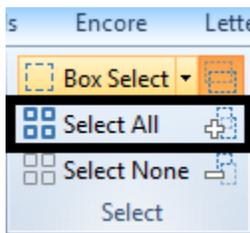
11. This is what I came up with:



I want to preserve this positioning of these two design components while, at the same time, be able to use the **Center in Hoop** tool to reposition the design components relative to the center of the hoop. To do this we will use the **Group** tool on the **Home** tab. **Left click** on the **Home** tab to move there.

12. **Left click** on each of the **design components**. When you click on the flowers and butterfly you will see either white (or blue) control handles around the **Selection Box**. **Blue** control handles mean that you have **Resize** turned on. The **white** or **blue** control points mean that this part of the design is **fixed as stitches** and cannot easily be changed without using the tools on the **Modify** page. If this is true, then find the **Resize** tool on the **Ribbon Bar** and **left click** on it to turn it off. When you **left click** on the **Lettering** the control handles will be **green**. When a design component has **green handles** around the **Selection Box** this means that the component has not yet been **fixed as stitches** and may easily be changed. We will now select both design components and then use the **Group** tool to lock their relative positions so that when we use the **Center in Hoop** tool, the two design components will move as if they were one.

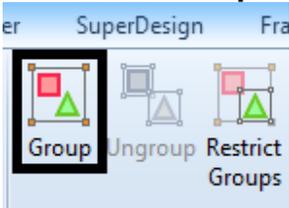
13. **Left click** on the **Select All** tool to place all of these design components into **selection mode**. Here is where the **Select All** tool is found:



Notice on your screen that a selection box with **orange** control handles appears around both design components. The **orange** control handles mean that **multiple design components** are now in **Selection Mode** and the software is now ready to **Group** these design components if you want to do so. Now we are ready to **Group** these design

components.

14. Locate the **Group** tool. Here is where you will find it:



Notice that the lines on the outside of the **Group** tool icon are solid. Also notice that the lines on the outside of your selected design components are **dashed**. This is a reminder to you that your design components have not yet been placed into a **Group** unless they have **solid lines** around them. **Left click** on the **Group** tool to create a

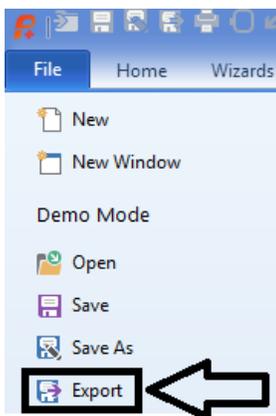
Group containing these two design components.

15. Now, your screen should look like this:



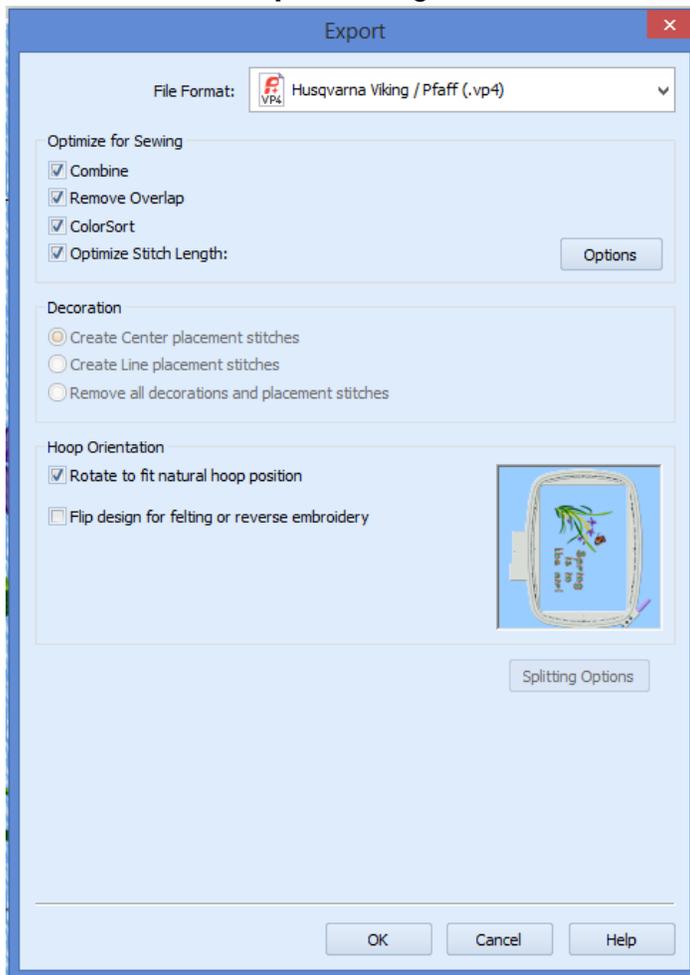
Notice that the control handles are still **orange** and the lines in the **selection box** are now solid rather than dashed. At this point, you can now **left click** on the **Alignment** tool drop down list and then click on **Center in Hoop** found in that list. Your design will now be centered in the hoop.

16. It's now time to save our work. When we saved our project at the end of **Project 1** we used the **Save As...** tool. Remember, **Save As...** will save your **VP4 Project File** but that type of file cannot be stitched out. You should refer back to those instructions if you need a refresher. You should **ALWAYS** use the **Save As...** tool to save your work as a **VP4 Project File** before closing down your software. It's OK to use that tool when saving our work, but **Save As...** does not offer us certain **finalization** options that I want to use now. To use those options, we have to use the new **Export** tool. This tool is found on the **File** tab of the **Ribbon Bar** as shown here:



Left click on Export.

17. This is what the **Export** dialog looks like:



This is where we turn our **VP4 Project File** into any of the various **fixed stitch format** files that the various sewing machines can understand and stitch out. Here in the **Export** dialog, it's possible to turn on **Combine, Remove Overlap, ColorSort, and Optimize Stitch Length**. We can also select the file format for the design that we are about to export, in the file format list. We'll learn much more about export later in another chapter. If we are using the **Decoration** tool to prepare for the application of various crystals, sequins, and/or beads, this is where we specify if we want placement stitches added to our design to assist in the placement of those items. We may also select the **Flip Design for Felting** here. For now, simply **left click** on the **OK** button.

And at this point we have completed **Project Number 2**.

Project 3 – Golf Shirt for the Pro

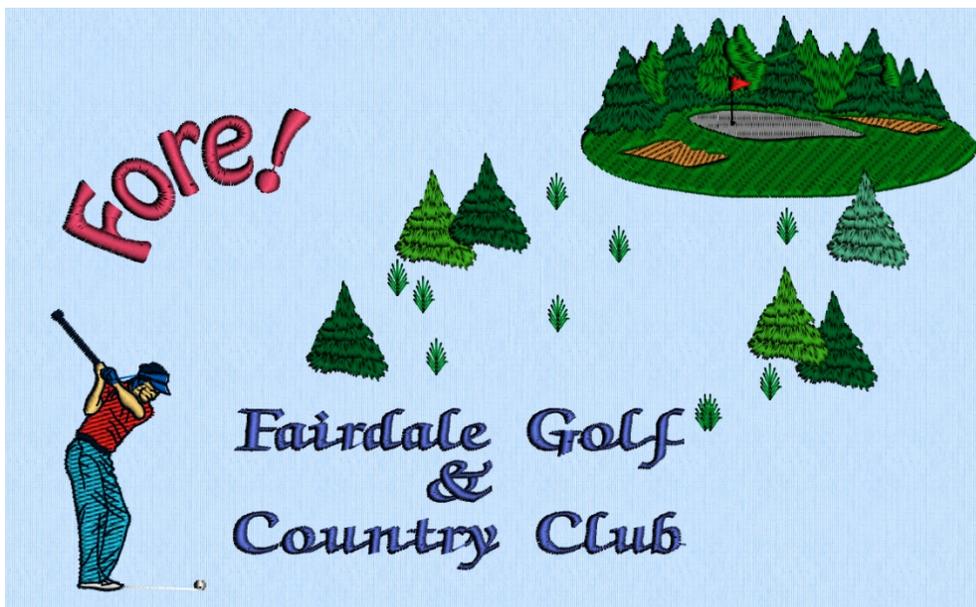
There are so many designs out there that are made specifically for women and children's use. Let's create a project that men will enjoy.

We will use all of the skills that we learned in **Project 1** and **Project 2** to create this design. In addition, we will use some **editing** features in **Premier+2 Embroidery** to create an entirely new design.

In this project, you will learn the following:

- How to use two separate embroidery designs to create a new design
- How to use the tools on the **Modify** page to extract part of a design and then use that part to create a whole new design
- How to add a **Motif** to put extra touches into a design
- How to switch between parts of the design for editing purposes

Let's begin by looking at what I have in mind for my final project. This is what I want to create:



I began this design by looking through the sample **design components** that were installed with my software and I found the golf green and the golfer. I decided to pick out one of the trees from the background of the green and copy and paste

that tree several times to make a simulated fairway. I used the **Motif Underline** section of the **Border** tab on the **Ribbon Bar** to pick a motif to make the smaller greenery for the fairway and pasted this new design component onto the fairway. I added the golfer from the **design components** that came with the software and, finally placed the lettering into the design.

Make sure that you have the **240 mm X 150 mm Universal Large Hoop 2** selected.

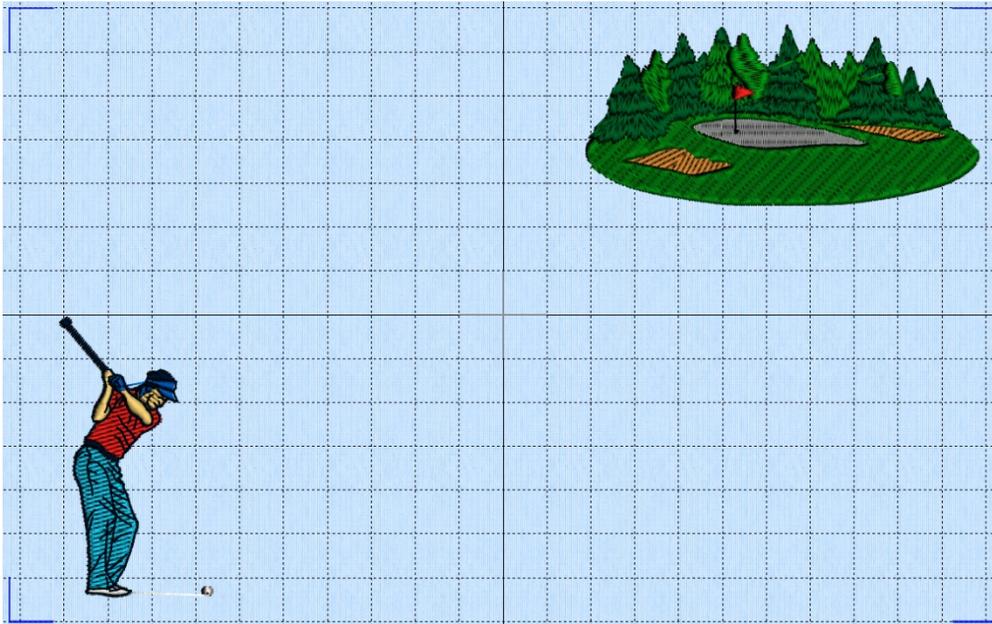
Let's get started.

1. The first thing we have to do is find and load the following designs into our **work area**. Using the skills you learned earlier, using the **View** tool to find and load the following designs:

C:\Users\...\Documents\Premier+2\Samples\Premier+2Emb\Stitch2\Leisure\Golf Green.vp3

C:\Users\...\Documents\Premier+2\Samples\Premier+Emb2\Stitch2\Leisure\Golf Man.vp3

After you load these designs, position them in these approximate locations in your **stitch area**:



Be careful when you position the

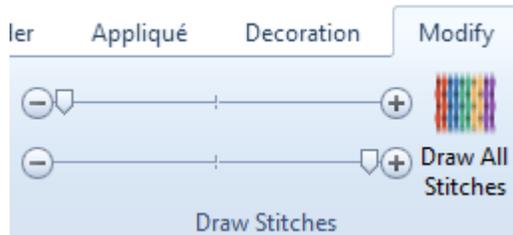
embroideries. Make sure that the designs remain within the area bounded by the blue corners of the **stitch area**.

Now, the real magic begins. I want to copy one of the trees in the background of the **Golf Green** design. We will go to the **Modify** tab on the **Ribbon Bar** to do this. Before we move to the **Modify** tab, it is a good idea to make sure that the **Golf Green** design is in **selection mode**. Looking at this graphic, you should realize that neither design is in **selection mode** because there is no **selection box** around either design. **Left click** on the **Golf Green** design to make sure that it is in **selection mode**. Your design may already be in **selection mode** if you moved the **Golf Green** last. After ensuring that the **Golf Green** is in **selection mode**, **left click** on the **Modify** tab of the **Ribbon Bar**.

2. When you arrive on the **Modify** tab of the **Ribbon Bar**, you should see that the **Golf Green** design in the **work area** is shown in **2D** mode rather than in **3D** mode and it is shown in color. This is because the **Golf Green** design is in **selection mode**. The **Golf Man** design, on the other hand, is shown as faded,

barely colored stitches and is in what is known as **Ghost Mode**. You can only change a design that is in **selection mode**. And this is exactly what we want to do. I want to move through the design until only the stitches for one tree are visible so that we can copy just those stitches to use elsewhere in our project.

3. Here is how we can hide all of the other stitches in the **Golf Green** design. Look at the **Ribbon Bar** as shown here:

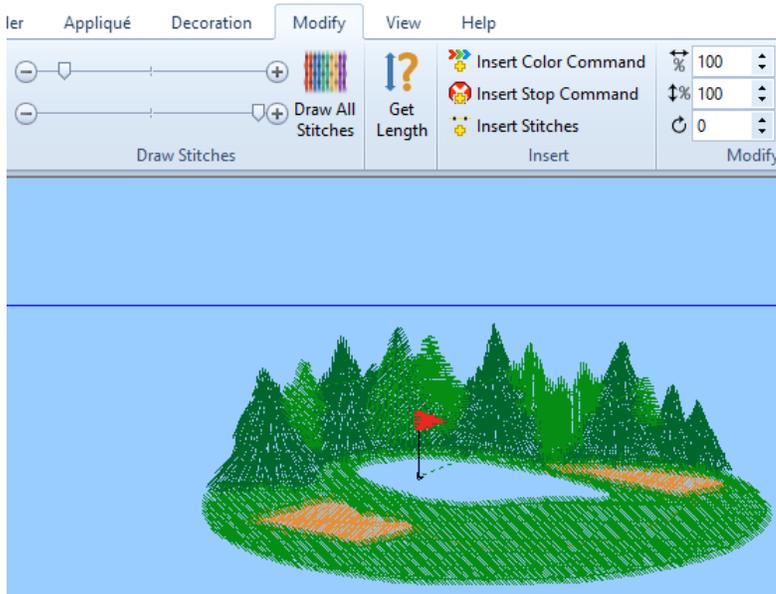


In the **Draw Stitches** section of the **Ribbon Bar** are the two controls known as the **First Visible Stitch** tool (on the top) and the **Last Visible Stitch** tool (on the bottom). These two tools give us the power to focus on any set of stitches in the design and then extract a copy of those stitches to use elsewhere in another design. Here is a brief explanation of how they work.

Suppose that this embroidery contains a total of 1,000 stitches. Let's say that one of the trees that we want to copy from this design begins stitching at stitch 100 and that same tree ends at stitch 300. To focus on that set of stitches all we have to do is move the slider in the **First Visible Stitch** tool to a position that is 100 stitches into the design. Then, stitches 1-99 will be hidden from view. To hide the stitches from 301-1,000 at the end of the design, all we have to do is move the **Last Visible Stitch** slider so that it is positioned on stitch number 300. At that point, we will only see the 200 stitches that make up the tree that we want to copy.

Since we don't know what the correct stitch number is at the start of the tree, all we have to do is move the sliders by dragging them to the right (in the case of the **First Visible Stitch** tool, or the left, in the case of the **Last Visible Stitch** tool until we see only the stitches that we want to copy. Let's give that a try now.

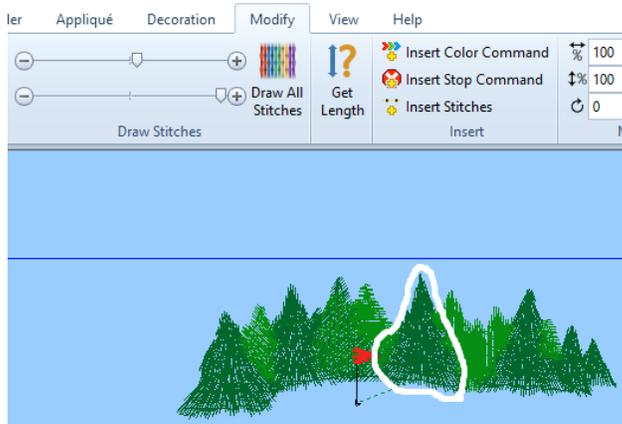
4. **Left click and hold** on the **square button** in the **First Visible Stitch** tool and drag it towards the **right** side of that control. Watch the effect this has on the embroidery in the **stitch area**. The first thing you will see is that the stitches done in **Color Number 1** (the putting green itself) will disappear. Here is what you should see:



You can see that I moved the slider in the **First Visible Stitch** tool only about the width of the slider itself and the stitches from **Color Number 1** are now invisible. Continue to move the slider further to the right and watch how other stitches disappear. Stop from time to time and **release** your left mouse button to allow your computer to refresh your view. Continue moving the

slider to the right until the putting green, the sand traps, the large green fairway area around the putting green are all invisible and then stop.

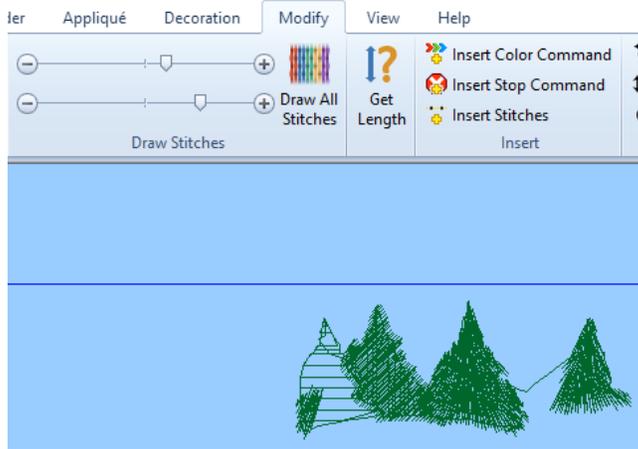
This is what your screen should look like now:



You can see that I had to move the **First Visible Stitch** tool about halfway across the control to get to this point. Continue to move the **First Visible Stitch** tool to the right and watch what happens. **Note:** I outlined the tree in my Windows Paint program to show you which tree I want to copy.

5. You will see that the **darker** of the trees begin to disappear until eventually the bottom of the target tree that I outlined above begins to disappear while the lighter colored trees to the right and left of the target tree remain in place. This means that we now have to begin removing stitches from the **End** of the design by using the **Last Visible Stitch** slider. If you look at the colors in the **Color Select** frame, you can predict which color stitches will be removed first. The red

stitches that make up the golf flag will be the first to go, then the black stitches that make up the flag pole, and finally, the lighter green stitches that make up the light green trees will be removed. **Left click and hold** on the **Last Visible Stitch** slider and move it to the left, pausing occasionally to let the screen refresh itself. Eventually, this is what you will see:



All of the light colored trees will disappear and the first dark tree on the left will begin to disappear as we work our way back towards the target tree. Continue your work by **left clicking and holding** on the **Last Visible Stitch** slider and moving it to the left until you can see only the stitches that make up the target tree. As you get close to your goal, you can **left click** on the **Minus Sign** in that control to

move **1 stitch at a time** in that direction. You should switch back and forth between the **Plus Sign** and the **Minus Sign**, moving 1 stitch at a time until you can see only the one tree, our target tree in the **stitch area**.

- At this point, we are ready to use a tool in the **Select** section of the **Ribbon Bar**. Here is the section of the **Ribbon Bar** where you will find this tool:



Left click on the **Select All Visible** tool which is found in the **Select** section of the **Ribbon Bar** located just to the left of the **Draw Stitches** section of the **Ribbon Bar**. When you do this, a **selection box** will appear

around our target tree. We will now complete this process with a **left click** on the **Copy** tool found on the **Clipboard** section of the **Ribbon Bar** as shown here:

Your tree will now appear on the **Clipboard**.

- Left click** on the **Home** tab of the **Ribbon Bar**. Our tree is on the **Clipboard** ready to be placed into our **stitch area**. **Left click** on the **Paste** tool which is found on the **Clipboard** section of the **Ribbon Bar** as shown here:



Note: Before I put this graphic in my book, I edited it in Windows Paint to add the **white rectangle** around the pasted part of the design. You will not see this in your software.

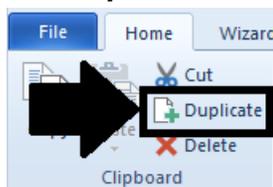
When you use this tool, a **single copy** of whatever is on the **Clipboard** will be added to the **work area** on your screen. Here is what my screen looked like:



Your copy will be placed right on top of the same location from which we first copied the stitches. **Left click and hold** inside of the selection box on the tree, then drag the tree to a new location inside of the **work area**. I want to place more than one copy of this tree inside of our **work area**.

To do this I will use the **Duplicate** tool.

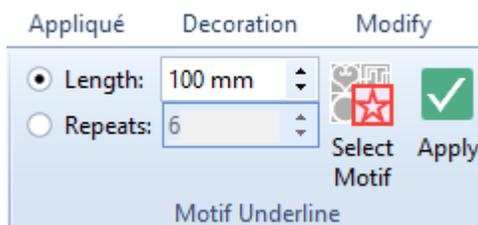
The **Duplicate** tool is found in the same area of the **Ribbon Bar** as shown here:



Before I can use that tool, I have to make sure that the stitches I want to duplicate are in **selection mode**. If you see a selection box around your tree, then you are ready to use the **Duplicate** tool. If your tree is not in selection mode, then just **left click** on the single tree to place it into selection mode.

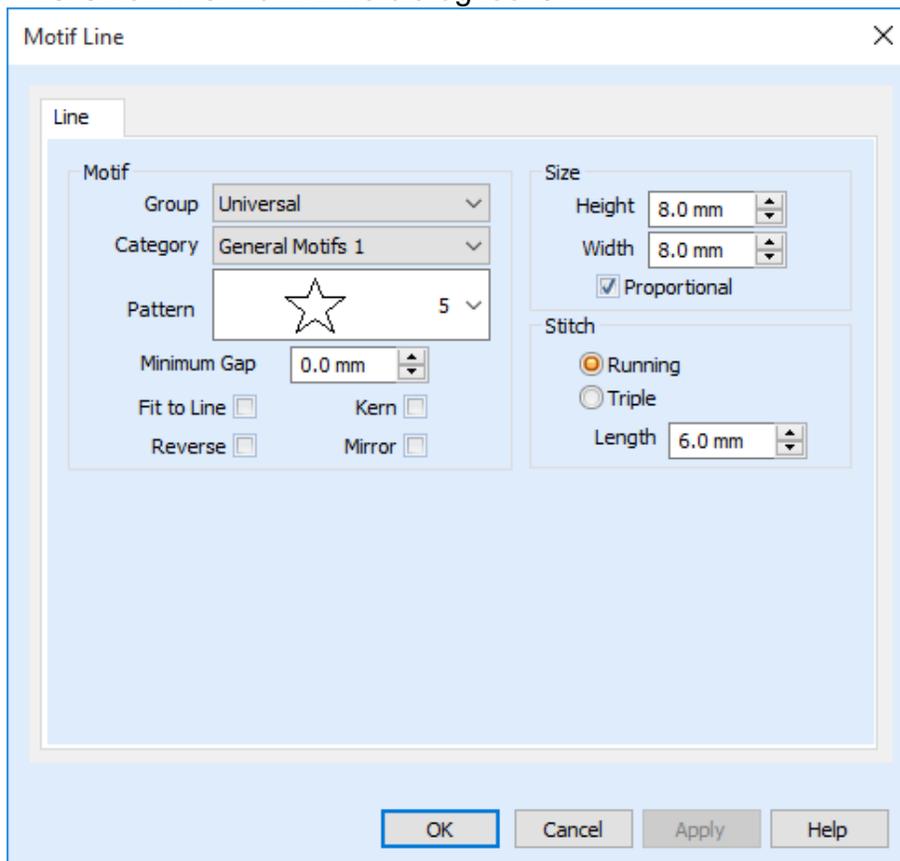
8. If you like where your tree is placed then you can leave this copy alone. If you wish to move the tree to a new location, then **left click and hold** on the tree and drag it to a new location. Let's add another tree to the design. While the target tree is still in **selection mode**, **left click** on the **Duplicate** tool. Repeat this until you have **6** trees (more if you like) in the **work area**. It doesn't matter where the other trees are placed because you can select each one later by simply **left clicking** on any one of the trees you just created. After you place all of your trees into the **stitch area**, move them around to allow space for the placement of the wording near the bottom center of the screen. Earlier, in **Project 1**, you learned how to change the colors of the threads in your design. Use those skills to change the shades of some of the trees so that some remain in the dark green color while others are a lighter green color. Use your own creativity to add a personal touch to your project.

9. Now, we are going to visit the **Border** tab on the **Ribbon Bar** to add a motif. **Left click** on the **Border** tab on the **Ribbon Bar**. We will be using the **Motif Underline** section as shown here:



Look in the **Motif Underline** section of the **Ribbon Bar**. **Left click** on the radio button (the dot) to the left of the word Repeats. **Left click** on the number in the spin box and type in the number 1. **Left click** on the **Select Motif** button to open the **Motif Line** dialog.

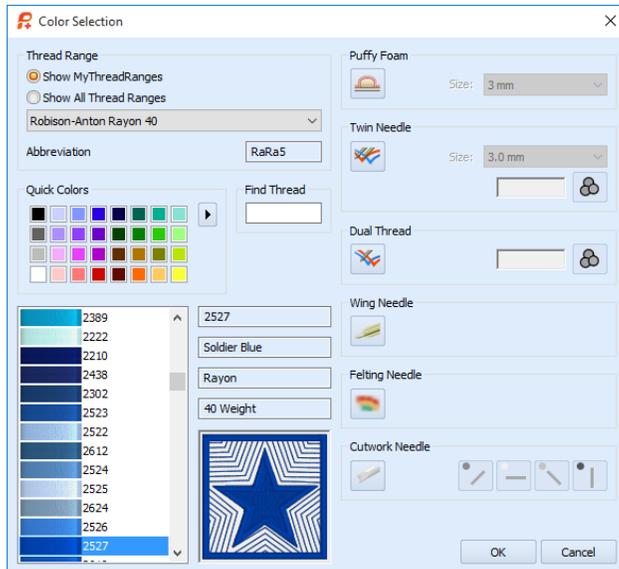
10. This is how the **Motif Line** dialog looks:



There are many different tools in this dialog, and we will not be using them all at this time, but I will be covering each and every one of them later. For now, simply follow these instructions. **Left click** on the drop down arrow at the right of the **Category** combo box. The **General Motifs 1** category is

currently selected. Find the **Hand Stitches 2** category and **left click** on that list entry to select it. Now, **left click** on the drop down arrow to the right of the **Pattern** combo box. This will now show a list of the **Motifs** found in the **Hand Stitches 2** category. Scroll down using the vertical scroll button, until you find pattern number **12**. **Left click** on that pattern to select it. Before clicking on the **OK** button, **left click** on an area of the hoop that contains no embroideries. We do this so that the **Motif** will **not** be automatically grouped with either embroidery and we are free to put the new stitches anywhere for use in the next step. Then **left click** on the **OK** button. Now that we have selected the **Motif** that we wish to use, and set the number of repeats to 1, **left click** on the **Apply** button.

11. The **Motif** may appear anywhere in your design. **Left click** on the **Home** tab on the **Ribbon Bar**. The **Motif** will be in **selection mode**. This is a good time to change the color of the **Motif** to the one that we want to appear in our final design. **Double left click** on the thread color in the **Color Select** frame on the **Design Panel** to open the **Color Selection** dialog as shown here:



To select a thread color of green, left click on any of the green squares shown in the **Quick Colors** array in the **Color Selection** dialog, then left click on the **OK** button.

12. As soon as the color change is complete, **left click** on the **Duplicate** tool that you learned about earlier in this project and place 8-10 (or whatever pleases you) additional copies of this **Motif** into your design. Here is what I came up with: Notice that once again I left an open area to the right of the **Golf Man** embroidery to hold the name of the golf course. We are now ready to add the lettering.



14. **Left click** on the **Letter** tab on the **Ribbon Bar** to move to the **Letter** section. We saw the **Letter** section of the **Ribbon Bar** back in **Project 2**. For this project, we are going to just go ahead and select the Font that I want to use but this time we will use one of the **Line Types** to give the font a different look. **Left click** on the drop down arrow at the lower right corner of the **Font** example window as shown here:



This will open the **Gallery View** window that shows us all of the Fonts by Category and how the fonts look.

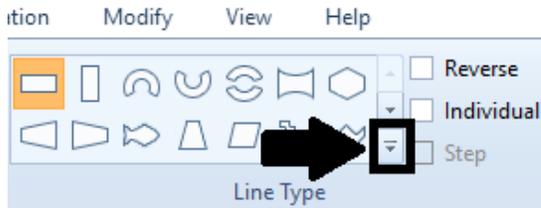
15. This is what the display looks like:



Left click and hold on the **Vertical Scroll Button** and move it towards the top of the **Vertical Scroll Bar**. The various **Category Names** will appear on the left side of the display in alphabetical order. Find the **Modern Category**. Now, look at the different font exemplars in the

display. The **Font Names** are also in alphabetical order within each **Category**. Find the **Rian 10-30 mm** font and **left click** on the font to select it. The **Font Display** dialog will close and you will see the font exemplar in the **Font** window on the **Ribbon Bar**.

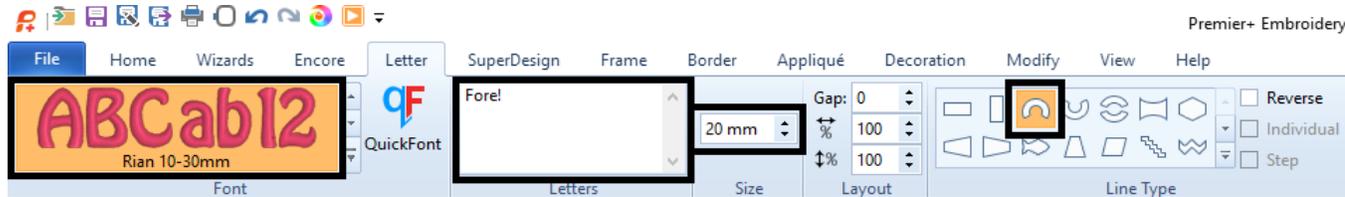
16. **Left click** in the **Letters** text box to place the **insertion point** there. Type in **Fore!** but don't apply the lettering yet. I want to use a special **Line Type** because I want the letters to be curved when we apply them. Find the **Line Type** section of the **Ribbon Bar** as shown here:



Left click on the drop down arrow shown here to view all **21** of the various **Line Types** available. The default, **Horizontal**, is presently selected. I want to use the **Circle Clockwise** option that is in the top row, third from the left. **Left**

click on that button and the background color of the button will change to gold to show that the option is selected.

This is what the left side of the **Ribbon Bar** looks like:



Look closely at this graphic and make sure that you selected **Font (Rian 10-30mm)**, the correct **Letters** text box should contain **Fore!**, and the correct **Line Type (Circle Clockwise)** chosen. Now, we will set the size of the lettering for this word. To the right of the **Letters** text box you will see the **Size** section of the **Ribbon Bar**. **Left click** in the spin box that presently has a size of **10 mm** in it and change that size to **20 mm**. At this point we are now ready to use the **Apply** button found all the way to the right side of the **Ribbon Bar**. **Left click** on **Apply** to add this lettering to our project.

16. Here is how your screen should look now:

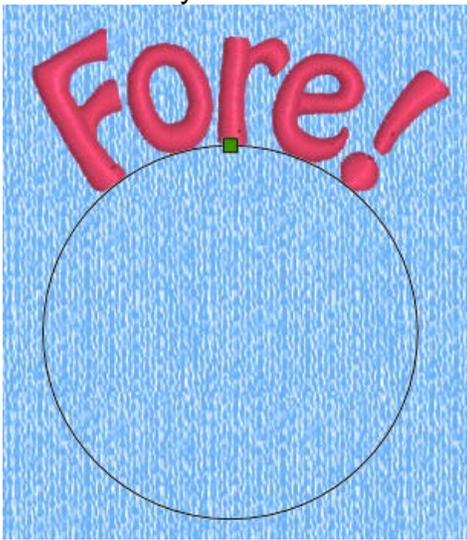


The circle shown behind your letters is the shape that the letters will snap to as soon as we begin to change the size and placement of these letters. First, let's move the

letters to the upper left corner of the design. To do this, move your mouse pointer to the **inside** of the thin black circle that appeared with the lettering. Your pointer will turn into a four-headed arrow. When the cursor changes to the four-headed arrow, **left click and hold** then drag the lettering towards the upper left corner of the design. Do not place your mouse pointer on the little green square (which is the **Resizing Handle**) on the edge of the thin black circle when you are making this move. That little green square does something else that we will work on in the next step.

17. Now that you moved the lettering to the upper left corner of the design, **release your left mouse button**. I mentioned that I wanted the lettering to be curved rather than straight. Right now the lettering is straight and not curved. The software is waiting for you to set the curvature amount. **Left click on the little green square** at the top of the thin black circle.

18. This is what you should see:



The lettering is now curved to fit the outside of the thin black line. Now we can use the same screen object (the **Resizing Handle**), to adjust the amount of curvature of the lettering. **Move your mouse pointer** towards the **Resizing Handle**. At first, the mouse pointer will be a four-headed arrow. Then, as you get near the **Resizing Handle**, your mouse pointer will change to a thin, black crosshair. The change in your mouse pointer's appearance means that you can now **left click and hold** then drag the size of the circle using the **Resizing Handle**. Go ahead and experiment with this a little. Drag the handle to make the circle large, then drag and make

the circle smaller. The whole time, don't release your left mouse button. As you change the size of the thin black circle, you might also notice that where the lettering sits on the circle also changes.

20. After you use the **Resizing Handle** to change the size of the circle and you now want to move just the lettering along the edge of the circle, **hold down the Ctrl key** on your keyboard before you **left click and hold** on the **Resizing Handle**. Now, the size of the circle will be locked in and only the **Resizing Handle** will move around the edge of the circle.
21. As soon as you have this lettering properly sized and positioned to suit your taste, move the lettering down so that it is at the **upper right** corner of the golfer in the lower left corner of the project. We will now create the name of the country club. Because this lettering will be on a normal, horizontal line, begin by **left clicking** on the **Horizontal line type** (the leftmost **line type** in the top row.)

Now, follow the same procedure we followed in steps **14 and 15** earlier to find the **Script** category. Find and **left click** on the **Calligraph 15-50mm** font in the **Script** category to select it.

22. You are now ready to enter the lettering in the **Letters** text box. We want the lettering to appear on three lines with the text center justified. Here is how you place lettering on separate lines. **Left click** in the **Letters** text box to place the **insertion point** in the box. **Type in** the first line of text we want here **Fairdale Golf**. Now, to move to the second line in the **Letters** text box, **hit the Enter key**. You should see that the **insertion point** is now down on the second line in the **Letters box**. **Type in** the **&** character (Shift 7). **Hit the Enter Key**. Now, type in **Country Club**. Check the **Size** of this font is currently **15 mm** and we will accept that. After typing in this lettering, **left click** on the **Apply** button on the right. Now **left click** on this lettering to select it and then **left click and hold** on the lettering and drag it to the position shown at the beginning of this project. Because of the size of this lettering, and depending upon where you placed the trees and bushes in your project, you may have to adjust the size of the lettering. To do that, move your mouse pointer to any of the **green handles** at the corners of the lettering in the work area until the mouse pointer changes to a **black crosshair**. You can then **left click and hold** on the handle and move it to change the shape and size of the lettering until it fits as in my example.