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## Chapter 1 – Welcome & Introduction

Congratulations and thank you! By purchasing **Pro-Q Designer**, you have made an excellent decision. You have purchased quality software that is reliable, innovative and designed specifically for quilting! **Quilting Mouse Technologies** has distinguished itself in the field of robotic quilting by consistently producing superior software that is not only ahead of its time, but has a favorable cost-performance ratio.

**Pro-Q Designer** is the THIRD generation of a software product that is dedicated solely to digitizing, editing and layout of quilting design. We are proud to have been the sole developer of this type of product for the last 4 years – and there is still nothing on the market today that even comes close!

Our commitment to you is ongoing. We look at your purchase as the beginning of a long and productive relationship. This and every version of our software was designed after working with users to get their input to make it easier to use, and add the features and functions that they most wanted! So, please feel free to contact our sales and support team at any time with any questions or concerns you have. You will be pleased to find out we actually listen!

### ***Important – Regarding Copyright and Intellectual Property***

**Pro-Q Designer** respects the copyright and intellectual property of not only designers but of everyone – whether affiliated with quilting or not! We encourage our users to have that same respect, to obey the laws regarding copyright and intellectual property, and to also respect the individual designer's terms and conditions as it relates to the use of their patterns.

The **Pro-Q Designer** program does not support the use of encrypted pattern files, nor do we have a utility for unlocking patterns. That means if you have a pattern that is locked to your specific system you will not be able to use it in **Pro-Q Designer**. We will describe later in the Guide how you can bring in a low resolution picture of an encrypted pattern FOR PLACEMENT ONLY in your layouts (you will not be able modify it or even print it from **Pro-Q Designer**). This will let you arrange patterns that compliment the encrypted pattern so you can see visually if it looks good in your layout or not.

Copyrighted patterns and fonts in general, contain EMBEDDED copyright information. Any final pattern files you create in order to sew on your quilt will contain ALL the copyright information and designer comments embedded in the pattern file. You will not be able to delete or alter the original copyright statements in **Pro-Q Designer**.

**Pro-Q Designer** also offers the ability to print full-sized templates for ORIGINAL PATTERNS. If the pattern you try to print contains copyright information, you MAY be limited to printing a layout that is fitted to an 8½ x 11 page.

If you are aware of someone who is violating copyright (especially someone who has already been warned, or should know better), we recommend that you contact the

designer (or owner of the copyright) immediately. Ignorance of a designer's terms and conditions of use is no excuse for violating copyright or intellectual property rights.

Please make sure that you give any and all designers credit where credit is due.

If the designer grants an Open Source Copyright so that you can modify their patterns at will, you should give credit even if you use only a portion of one of their patterns! In a case where you have used only a portion (for example a single rose to fit a small area), you should also be sure that you state that you personally modified the pattern. This is a courtesy to the designer so that others do not judge their work based on your interpretation.

If the designer grants a Copyright that says you MAY NOT modify their pattern file, you should clarify with the designer whether or not that means you can resize, flip or rotate their pattern. This is generally covered – as is sewing off the edge of the quilt (you could clip the pattern at the edge in this case). You should not modify the pattern file in any way that is prohibited by the designer.

We encourage users to request the TERMS AND CONDITIONS OF THE COPYRIGHT before they purchase pattern files from a designer. This will help avoid disappointment and confusion after you purchase a pattern.

Thank you!

### ***MANDATORY READING – Before you get started! (5 paragraphs)***

**Pro-Q Designer** comes with a USB dongle that limits the use of the software. You will need to have it plugged into the computer at all times when you are running the program.

**If you are using our product with the Statler Stitcher, you need to be running Precision Stitch 8.00 or better!** If you have an older controller in your Statler that will not allow you to run this version of Precision Stitch, you will need to upgrade before you will be able to use the files created by **Pro-Q Designer**.

Along with this Guide we have enclosed a set of full color diagrams that are labeled to make it easier for you to learn the names associated with some of the different parts of the program. You will also find a list of the Hotkeys. These documents are also available in PDF format in case you need another copy.

The + sign means that information refers to one or more system, and not ALL the robotics systems that **Pro-Q Designer** supports. We will normally follow the + with a list of the system or systems we are referring to. When there is a lot of info, you will find it inside of a box to make it easier to see.

Please remember that this is a **Quick Start Guide!** It is designed to get you using the product quickly! That means that not every feature of the **Pro-Q Designer** program is documented in this Guide. There are also not many pictures because almost every section has a video associated with it that you should watch before you read that section. There is much more information available in our help system. We have also included PDF files and videos that go into more detail on some subjects. Our help system will also connect to the internet and give you access to new material online!

### *Where to Get More Help*

Many of our users are very self reliant and well educated people! They also love helping others, so our users group is very strong and there are many members who contribute on a regular basis. You can join the **Pro-Q Designer Users Group** by going to: <http://groups.yahoo.com/group.pro-qdesigner>. To prevent spammers we require that you request membership, but posts are not moderated (unless someone is disruptive). Unlike many other companies, we do try to do as much support as possible on the group because we find it helps other users. If a support person asks you to call, it is just to get to the bottom of things quickly. We will usually post a synopsis of the problem and the solution if it is a quick one.

Our help file system is very interactive. You will find a wealth of info not in this **Quick Start Manual**. There are also video snippets and a growing list of PDF files. If your design computer is connected to the internet, the help system will also link with the latest online information.

Updates to the program, manual and help system will be posted online at <http://pro-qdesigner.com>. We hope to eventually have a fully interactive online system that will make our product even EASIER to use!

Tech support is **on call** 7 days a week to help. Please note that that does not mean we can answer the phone. We have **extended support hours** so that users who work and do not have a regular schedule have more options, but that doesn't mean we can always answer – or that we don't ever take a few days off. If you leave a message, we will be paged and can usually get back to you shortly. Please consult the website for the tech support phone number and the hours we are normally available. Overseas users or those who work unusual hours can arrange a time that is convenient for them. We will make sure we are available. However, please be sure you don't miss your appointment as we typically make special arrangements to insure we will be there for you.

### *Finding the Videos*

There are two types of videos. The companion videos to this guide are on CDs 2 and 3, and the short "how to" videos are located in the help system. To locate the "how to" videos, click on ANY yellow "?" in **Pro-Q Designer**. Click on the *Video Index* link to go to the video menu.

*How to Read This Manual*

To draw your attention to certain points, we change the typeface slightly in certain instances. Sometimes you will see text in a BOX. The box is a way to draw your attention to a certain concept or to separate information on a certain system. Text in a box, or that is part of an illustration may not follow the conventions below. In **general**, this is what the formatting of the text indicates:

Regular text	Normal information or discussion.
ALL CAPS	Important Information or Keyword.
<b>Bold italics sans</b>	Main Subject Heading.
<b>Bold italics text</b>	Minor Subject Heading or Publication title.
<i>Italics text</i>	Website address, e-mail, etc.
<b>Bold text</b>	Just to see if you are paying attention.
<u>Underline text</u>	A mouse or keyboard function.
Times Text	The name of a window or program “name”.
<i>Sans italics</i>	A filename or folder name.
<b>Times Bold</b>	Referring to a glossary definition in the help files.
<b><u>Sans Bold Underline</u></b>	A Button, List, Tab, Edit Box Item, etc.
<u><i>Sans Italic Underline</i></u>	Info on the screen – i.e. in a drop down list.

## Chapter 2 – Installing the Software and Getting Started

### *Minimum System Requirements*

While **Pro-Q Designer** was designed to run on an IBM-compatible PC, it was developed using a very sophisticated software package that allows better compatibility with other operating systems. Users have reported that **Pro-Q Designer** works fine on the Mac with Parallels. If you would like to run it on the Mac using one of the other emulation packages, we would appreciate if you could let us know if you are successful. It is my understanding that Linux users might also find that they can run **Pro-Q Designer** in an emulation package. However, we caution users of these alternate OS's that we cannot address bugs specific to their systems and cannot give support on installation or file issues.

**Pro-Q Designer**, like many other software packages, benefits from having a faster CPU and more memory. The memory is an especially big factor in performance because the patterns, UNDO information, layout, light table, etc. that are open in a workspace are all stored in memory! At a minimum, you will need:

- IBM PC Compatible system running Windows 2000, XP or Vista (64 bit requires special drivers – included)
- 1.5GHz Pentium with at least 512Meg of RAM
- 100Mb free disk space plus space for patterns and files you create!
- True color (16 bit) video or better.
- Mouse or other pointing device with a “wheel”
- Display running at 1024 x 768 or larger.
- Internet connection for extended help.
- USB port.

We recommend:

- IBM PC Compatible system running Windows 2000, XP or Vista
- 2.6GHz Dual Layer Pentium with at least 2048Meg of RAM
- 100Mb free disk space plus space for patterns and files you create!
- True color (24 bit) video or better.
- Mouse or other pointing device with a “wheel”
- Display running at 1280x1024 or larger (widescreen is great!).
- High Speed Internet connection for downloading videos in extended help.
- USB port.

Optional equipment:

- Printer for printing previews, file information, templates, etc.
- Scanner and software for processing images for digitizing.

### ***Installing the Software***

**IMPORTANT** – Do not plug the dongle in until you are instructed to (the software installation is complete). You will need to reboot after installing the software, and it is not until AFTER you computer has restarted windows that you should insert the dongle.

**ISSUES** – We have identified an issue with McAfee software. In particular, it appears there is no way to turn it off to install Pro-Q. If you are unable to turn off your anti-virus program to install, you need to contact the provider of your anti-virus software to learn how to do so. We cannot support the hundreds of different programs that are now out there!

Before you begin installation, it is important that you shut down ALL programs that are running in the background. This includes virus checkers, anti-spyware programs, firewalls, and other programs that may reside in the task bar, BUT not appear in task manager. It is important to remember that sometimes items in the task bar run as “processes” and not as “programs”. If you are concerned about the chance of viruses, we recommend that you disconnect from the internet or your home network before you shut down your virus checker and install the software. Wireless networks should be disabled before installing.

If at any time during the setup process you have a concern, be sure to call tech support. We have the program running on both Vista and XP on our systems here and will be able to assist you should you get stuck.

Here is the step by step sequence for installing the **Pro-Q Designer** software (Important – if you are running 64 bit Vista, stop after STEP 11 and skip to the section on Vista 64):

1. Make sure you are logged in as administrator to install the program. Installation will not be successful otherwise. This is especially important under Windows Vista.
2. Shut down all programs including virus checkers, Windows Defender, and those in the task bar.
3. Disable wireless networks and/or disconnect from your home network and/or the internet.
4. Put the **Pro-Q Designer** Installation CD in your CD Drive. If it does not start automatically after a few moments, open My Computer and double-click with your left mouse button on the CD drive. If you get a Microsoft media menu, choose the AutoPLAY option.
5. If the menu does not start automatically and you are looking at the folder contents, double click with your left mouse button on Menu.exe.
6. When the **Pro-Q Designer** menu opens, single click with your left mouse button on the Install **Pro-Q Designer** button – you will have to do this again on the next screen.

Note that **Pro-Q Designer** must install the National Instruments driver set. You will therefore be required to agree to two licensing agreements, one for **Pro-Q Designer** and one for National Instruments. For that same reason, there will be two installation directories, one for each product.

In addition, **Pro-Q Designer** will create a folder called *Pro-Q\_Bonus* on your *C: drive*. It will contain Templates, Images, Patterns and other “goodies” to help you get started.

7. During installation, you will be presented with TWO installation folder choices – one for **Pro-Q Designer** and one for the common files for National Instruments. It is highly recommended that you do not change these folders.
8. Read and agree to the EULAs (End User Licensing Agreements) for **Pro-Q Designer** and National Instruments.
9. Read about any important last minute changes.
10. After you click finished a black “command line” window will open and copy the help files and *Pro-QD\_Bonus* files to your hard drive.
11. When installation is complete, reboot.
12. After Windows has restarted, plug the dongle into a USB port on the computer. The standard Windows Wizard will pop up to ask you about installing the driver. It is already in the right place on your hard drive, but it is not yet registered, so choose NOT to access the internet to look for drivers and click **OK** to continue. There may be several other dialog boxes. If you are not sure, please click and watch the short INSTALL video from the main menu.
13. The Wizard will search your hard drive and register the driver for the dongle. You will get a warning asking you if you still want to install the driver as it has not passed the XP/Vista compatibility test. Click **Yes** to continue. The process is complete when the dongle lights up.
14. Locate the **Pro-Q Designer** icon on your desktop or on the Start Menu and start the program.
15. If you have difficulty, please consult the DRIVER ISSUES FAQ on the website from the support page.

#### **VISTA 64 instructions**

12. After Windows has restarted, shut down all programs including virus checkers, Windows Defender, and those in the task bar.
13. Reinsert the Pro-Q Designer CD and choose Install Vista 64 drivers. The drivers will copy to your hard drive and install.
14. Plug the dongle in and wait for a few moments until it finishes the driver. The process is complete when the dongle lights up.
15. Locate the **Pro-Q Designer** icon on your desktop or on the Start Menu and start the program.
16. If you have difficulty, please consult the DRIVER ISSUES FAQ on the website from the support page.
17. You can now either turn your virus checker back on OR simply reboot.

#### ***Getting a Quick Overview of the Program***

We highly recommend that you remove the full color diagrams and the hotkey list from the back of this Quick Start Guide and put them where you can view them easily as you work! You will find it much easier as we go through the various steps in the following chapters.

**Pro-Q Designer** has 3 basic functions. They are Digitizing, Layout and Editing. The best overview of these functions can be had by watching the three videos that are on our website. For convenience, they are also included on CD2 and are accessible from the CD Menu.

If you previously used PCQ Designer version 4, you might want to skip ahead and read **Chapter 18 – The Evolution of Pro-Q Designer, What's Changed?** The material in that chapter will give you a quick heads up as to the changes from your current software. A video overview of the changes is also provided on our website. For convenience, it is also included on CD2 and is accessible from the CD Menu.

### ***Updates vs. Upgrades***

As you may already be aware of, Pro-Q Designer is a 3<sup>rd</sup> generation software package. That means that at some point in time there was an UPGRADE that cost additional money. It is a big concern for many users whether or not they will have to pay other costs over the life of a product. For the last year there have been many UPDATES to Pro-Q and these have all been free. There are no plans at the moment for a Version 2 of Pro-Q, and if there is it will be a SIGNIFICANT change over the current software. That means that it would have to have considerable new features before we even contemplated it. That does not mean that there might not be some sort of Plug-In in the future that might add additional functionality. That Plug-in will likely cost additional funds.

Users were given 6 months notice of the last UPGRADE. Users who bought after that announcement were given an additional break on the price of the new release. It is likely we will follow the same pattern if and when we do decide to make some radical changes to the program. So, in the meantime, enjoy all the FREE UPDATES and BETAS!

### ***Common Questions Regarding Our Dongle***

Our new dongle makes it easy for a user to update and run **Pro-Q Designer**. In tests, it worked perfectly using a USB hub as well as being plugged in direct. If you are using **Pro-Q Designer** on a computer that has other dongles, such as for embroidery, it is probable that they will not conflict. However, it is recommended that you remove our dongle if it is not needed when running other software that may have one. Conversely, you should probably remove other dongles when running **Pro-Q Designer**.

#### ***Do I need the dongle plugged in all the time, or just when the program starts?***

The dongle must be plugged in at all times when you are trying to start **Pro-Q Designer** and when it is running. If you remove the dongle while **Pro-Q Designer** is running the program will shut down immediately and you will lose all your work. Please note that you will not have a chance to save the file. You do not need the dongle plugged in when the program IS NOT running.

*Can I transfer the license for Pro-Q Designer software or my older versions?*

Yes for the **Pro-Q Designer** software, but we request that you inform us in writing of the new owners name and particulars. Since the program is tied to a dongle, only one of you can use it! Users who have upgraded from a previous version MAY NOT sell, lend or give their old version of the product to another user. There is only one upgrade allowed per copy of the old software.

*What happens if I damage my dongle?*

Please contact Support as soon as possible. We will ask you to mail back the dongle, even if it is in pieces and will replace it for a small fee. If you are in a rush, we can send one immediately, but we will charge your card for a new version of the software and refund the balance when we receive the damaged one and assess that it is indeed one of our dongles.

*What happens if I lose my dongle?*

Unfortunately, a dongle is a FULL software license. Our software is fairly easily available and not copy protected in any other manner. If you bought the program on your credit card, or if you suspect theft, you might be covered by either a credit card benefit or your home insurance. The cost of replacing a lost or stolen dongle is the cost of the software.

*Can I open Pro-Q Designer files without the dongle?*

No, you must own a copy of Pro-Q Designer. You can however open pattern files for your system in the appropriate application. There is no protection on any of the pattern files which would protect them from opening in other programs.

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## Chapter 3 – Getting Started: Program Basics

### ***Basic Definitions***

You will find a full glossary of terms as part of the online help system. There is a link to the top of it on every Help File page. The Glossary is fully searchable by using Ctrl-F which is the standard Windows hotkey for “Find Text”.

Two of most important concepts in **Pro-Q Designer** are those of Workspace and Pass. We will refer to them constantly throughout this guide.

A workspace is whatever you define as the area you want to work on in **Pro-Q Designer**. It can be a whole quilt, a border, a block or just a section of a block. The choice is yours. Workspaces also contain your settings, pattern files you may have added, drawings or tracings you are working on, any light table image you have loaded, and much more.

A pass is basically what your sewing head is capable of sewing out in a “single pass” or row. A pass might be a single motif that requires exact placement, a row of different motifs evenly spaced along the edge of the quilt (or several rows if your sewing head can accommodate them), and edge to edge pattern, or any other combination of one or more patterns. You determine what patterns make up a pass, and it is relatively easy to separate large passes into smaller passes, or to combine smaller passes into larger passes. **Pro-Q Designer** allows you to work with up to 99 Passes at a time.

### ***Finding Help in the Program***

There are several built-in help features in **Pro-Q Designer**. Here is a brief description of them:

#### ***Interactive Help***

Throughout **Pro-Q Designer**, you will notice various yellow “?” boxes. Depending on the location of the button you select an appropriate help screen will pop-up in your default internet browser. For example, on the **Fonts Drawing & Light Table** tab there are three help buttons. The top one opens help on **Fonts**, the middle one on **Drawing & Tracing**, and the bottom one on **Light Table images**.

Interactive help includes links to the **Glossary**, a comprehensive index, video snippets, PDFs and online resources (with an internet connection).

#### ***Hotkey Help***

The “**F1**” key opens a popup of list of available hotkeys. There are two slightly different lists of hotkeys – one for the **Layout Screens** and the other for the **Editing Screens**. However, the programming of the keys remain the same, it is just the available keys that are different.

### *Measurement Conversion Help*

The “**F2**” key opens a popup list of common conversions of decimal to fractions – or as we like to sometimes call them: “program to ruler conversions”. Metric conversions are also included.

### **Modes and Screens**

**Pro-Q Designer** is divided into several distinct screens that handle different tasks. When the program first opens, you will be on the **Main Layout Screen**. There are several **different Modes** on this Screen. All the modes affect how the program behaves and some even affect what right-click menus options are available. The other two Screens are the **Editing Screen** and the **Digitize Bitmap Screen**. Each of these has two different Modes. We will discuss Modes further when we deal with the individual tools in **Pro-Q Designer**.

### **Layout Screen Overview**

The most noticeable feature on the **Layout Screen** is the large black **Layout Area**. This is where you will place your patterns, tracings and drawings in order to modify them to create a unique layout. The **Editing Guideline** is the solid red line around the perimeter. It is the “edge” of where you want to place your patterns. There are rulers along the edge of the **Layout Area** to also assist you with pattern placement.

The top of the **layout screen** contains several selectable options and information that you will find helpful when you are laying out your quilt. The leftmost box is the **Selected Pass**. **Pro-Q Designer** allows you to place up to 99 passes. The **Selected Pass** box will help you keep track of what pass you are working on.

Immediately to the right is the pattern or pass size. It informs you of the size of the currently selected object. It will contain information on the Pass or the Pattern Depending on the Mode you are in. **If you notice it blinking RED, it is a warning that you have created a Pass or Pattern that is too large for the throat depth of your sewing machine.** You can always change this setting to be larger than you originally set it (we will set it up for your sewing head later in this chapter), but be careful so that you do not spend a lot of time designing something that you will not be able to sew!

The next two buttons are **Mode Switches**. The first is **Maintain Aspect Ratio/Allow Distortion**. This controls how resizing patterns and passes in Layout is done, and the results are very descriptive! The **Passes/Patterns** mode button is the second and it controls not only what is selected for resizing and/or rotating, but it controls the options that are available on the right-click menus.

The blue **Reset Zoom** button returns the focus of the black **Layout Area** to maximize the size of the white **Quilt Area** (or the **red Editing Guidelines** if they are the same size). It clears any and all panning or zooming that you may have done.

The **UNDO** button sports 8 levels of undo and the text on the button changes to reflect the last task you have completed.

There are more features of the **Layout Screen**, but they are dealt with later in this chapter.

### ***More about Workspaces***

Workspaces are very powerful as they store all the information about what you are working on. They can be saved in PQD format which is the proprietary **Pro-Q Designer** format. You should not share any PQD files that contain patterns by other designers as this workspace file actually contains all the pattern files you have ADDED.

When you first open **Pro-Q Designer**, you will be asked if you want to use a file called default.PQD as your default workspace. You will have the option of saving the settings in this file later, so you should just choose YES to start.

In addition to setting up your default workspace that will load every time you open the program or any time you choose to open a NEW workspace, once you are more familiar with the program you can setup special workspaces for the different types of quilts you do. For example, you can create a Workspace Template called “*babydefault.PQD*” that contains all your baby patterns preloaded and a common size set for the workspace. Loading this file every time you go to quilt a baby project will make your design time more efficient.

### ***Common Conventions in this Guide***

You will notice that there is no menu system like the one that Windows has made so popular. Instead, **Pro-Q Designer** uses Tabs with easy to read buttons. There are also right-click menus available for certain special features of the program, and popup lists for quick help on hotkeys and other features. The next few Chapters will walk you through some common tasks. Here are a few simple rules we will follow:

click or clicking – means a single click with your LEFT mouse button.

double-click or double-clicking – means a double click with your LEFT mouse button.

right-click or right-clicking – means a single click with your RIGHT mouse button.

scroll-zoom – means to use the mouse wheel over the (black) working area to zoom in or out.

navigate to - means either:

1. to select the tab stated either by clicking on it, or using the mouse wheel to scroll through the tabs OR
2. in a file dialog box to click on the folders and/or drives to get to the desired folder or subfolder.

### ***Getting Started with Workspaces***

Let's start by looking at the features that we can adjust to customize our default workspace. Before we start, you will want to make a list of the settings you will want to change. These are not carved in stone and can be changed at any time. These are just the settings you would like to see every time you start the program. Ask yourself the following questions:

1. What size do I want the default workspace to be? Your focus may just be digitizing in which case a small size might be better.
2. Will I want to design my quilts from top to bottom (most longarm robotics) or bottom to top (PC Quilter)?
3. What is the tallest design I am comfortable sewing out based on the throat depth of my sewing head?
4. What name do I want to appear in the file comments? (You might want your company name if you are a designer or leave it blank if you don't want anything inserted – for example if you will be using a copyright notice.)
5. Do I have any "signature" patterns that I use on almost every quilt?

### ***Step by Step Instructions for Setting-up a Default Workspace***

1. Navigate to the **Set-up & Options** tab by clicking on it. You will enter most of the information you listed above on this page.
2. Click on the gray area beneath the **Username** near the bottom of the page. It probably says "**Quilter**". Delete the name there and type your name, the name of your company, or leave it blank. If you do not wish your name in your files, **uncheck** the box **Display username in all files written**.
3. Near the top of the page you will see two boxes below the heading **Size of area to quilt (inches)**. This is where you will specify the size of the workspace that you want as your default. If you are going to concentrate on digitizing, this number will likely be quite small. If you do a lot of baby quilts, you might want to choose a *Width of 40 inches* and a *Length of 60 inches*, etc. Enter in the values you decided on by clicking on the edit boxes and replacing the values there. Remember that you can always change them later.

**IMPORTANT** – Nothing on the screen will change until a value is accepted. After changing a value, you will need to hit the **ENTER** key to have the value accepted by the computer. You can also use the **TAB** key which will not only accept the value, but will move your cursor to the next edit box. Clicking elsewhere on the workspace will also work, but can sometimes be confusing.

4. Use the drop down list beneath **Pass Layout Style** to choose *Layout Passes from Top to Bottom* OR *Layout Passes from Bottom to Top*. IN GENERAL, you will probably be choosing *Top to Bottom* unless you own a PC Quilter.
5. The final entry on this tab is the one for the **Max. Length/pass (inches)**. This is based on the throat depth of your sewing machine and how large you are comfortable sewing out. For example, I have had this set to 20 inches for my Gammill Optimum, 12 inches for my HQ16, and 5 inches for my Brother 1500.

- Only you can decide (particularly on a domestic frame) how much of your throat space will get eaten up by the largest quilt you are likely to work on.
6. You have now made all the entries we need for now on the **Set-up & Options** tab. Navigate to the **Add Patterns** tab by clicking on it.
  7. Click on the **Add** button and navigate to the C:\Pro-Q\_Bonus\DXF folder by double clicking on the folders at the top left. Choose *FL1001\_Fleur\_Florish1.dxf* by clicking on it (it should turn blue when selected), then click Done. You have now added your first pattern. You can always remove it later and/or add your own patterns to the default workspace, but we will use it in several exercises.
  8. Click on the **Add** button again. You should already be in the C:\Pro-Q\_Bonus\DXF folder. Click on *SillySwirls.DXF*, hold down the Ctrl key and also click on *New\_Leaves.DXF* AND *GappedHeart.DXF*. Notice that all three of them are now blue. Click Done to load the three patterns. Several of the patterns have “problems” that were designed to help you learn some of the features of **Pro-Q Designer**. Many of these patterns are not pretty, but they serve a valuable function!
  9. Navigate to the **File & Print** tab by clicking on it. Near the bottom of the tab is the **Save, New and Load** buttons which is where you will save your workspace.
  10. Click on the **Save** button. If you have not saved any other workspace files, it should still be on the file location of the original *default.pqd*. Do not worry if it is not. You can choose the location for your default file and change it at any time. The starting location of it is C:\Pro-Q\_Bonus, and for this exercise, we recommend you leave it there. Type in the file name “*default.PQD*” or click on the existing file by that name and click OK.

You have just setup your very first default workspace. Every time you open **Pro-Q Designer** or click the **New** button on the **File & Print** tab, it will load this workspace which will contain the current settings plus the patterns you have just Added. Before we get into doing any layout or digitizing, let’s look at some of the other features we can add to further customize our workspace.

### ***Layout Screen (Workspace) Enhancements***

These are an overview of a few of the workspace enhancements to give you a brief introduction to them. We will go into more detail on many of them later in this **Guide**.

#### ***Grid***

The **Grid** button is located at the bottom of the tab area on the **Main Layout Screen**. **Pro-Q Designer** adjusts the grid automatically as you zoom in or out of the work area.

#### ***Legend***

The **Legend** button is located at the bottom of the tab area on the **Main Layout Screen**. It toggles a reminder of what the different colored dots and lines mean when you see them on the **Main Layout Screen**.

#### ***How close to the edge can we quilt?***

This edit field is located on the **Set-up and Options** tab and lets you offset the area you want to quilt from the edge of the quilt. This is especially helpful when you are working on the center of a quilt and want to fit patterns and passes to a defined area. It is likely you will find other uses for this feature as you become more familiar with the program.

#### *How close do patterns need to be to eliminate a jump?*

Sometimes a layout might not be quite perfect. This edit field is located on the **Set-up and Options** tab and lets you specify the tolerances for jumps (also known as “no sew lines”). If you change this number to 0, the program will NEVER eliminate a jump. This is not recommended as it could create problems in repeating patterns.

#### *Show Tool Tips*

This **checkbox** is located on the **Set-up and Options** tab and lets you turn on hints that display when you hover your mouse over buttons and edit boxes.

#### *Grid Snap (Mode)*

This **checkbox** is located on the **Set-up and Options** tab and when “on” lets you specify the frequency of the grid. The **Grid Snap Mode** does not bear a one to one relationship with the **Grid** displayed on the screen. This is useful when you are laying out cross hatching or want to line up patterns in a special sequence.

#### *Configure Editing Guidelines*

Located at the bottom of the **Layout & Design** tab, this button lets you layout up to 4 horizontal and 4 vertical guidelines to denote key areas of your quilt. They are often used to mark border areas, centerlines or other divisions on the quilt.

#### *Light Table*

Located at the bottom of the **Fonts, Drawing & Light Table** tab, this button allows you to load an image for tracing (digitizing) or an image of your quilt top (or block) to aid in designing a layout. It will also let you load a low resolution image (such as an internet image) of a pattern that has been encrypted so that you can see how it will look in relationship to the other patterns on the screen. In addition, **Pro-Q Designer** includes templates for various common quilt block layouts to assist you in design.

#### *Final Notes on Getting Started*

One of the most important things we cannot begin to stress often enough, is **SAVE AND SAVE OFTEN!** **Pro-Q Designer** offers the use of the hotkey **Ctrl-S** to open a Windows Dialog box to save the current workspace. We suggest you make it a habit of saving often. In fact, it is a good idea to save a project with different names and keep a record of its development. It makes it very handy if you change your mind about a layout and want to go back to something you did 100 steps ago!

## Chapter 4 – Getting Started with Patterns

### *Using the Thumbnail Browser*

#### *Navigation*

The **Thumbnail Browser** has several great features that make it very easy to select pattern files – whether locally or on a network! It makes it easy to find patterns wherever you have stored them, even in special folders such as the *Desktop*, *My Documents*, or *Network or Removable Drives*. The top of the browser screen, immediately above the thumbnails displays as much information as possible about the last pattern selected starting with the size of the pattern, then the path of the folder where the pattern is stored and the pattern name.

You can navigate through the folders on your computer by clicking on the folders in the **Folder View area** in the upper left region of the **Browser** screen. The folder with the dots after it moves UP the folder tree. If you want access to a network folder, or quick access to special Windows folders such as “*My Documents*” or “*Desktop*”, you can also click on the **Show Windows File Dialog**. IMPORTANT: You cannot open a file from this dialog - only select a folder! Selecting a folder in the *Windows File Dialog* will change the **Folder View** to that folder.

You can select a single pattern or multiple patterns in the following manner:

- Clicking on a pattern will select it, and clicking on it again will de-select it.
- Double Clicking on a pattern will immediately close the **Thumbnail Browser** and **Add** the pattern to the **Available Pattern list** and show it in the **Selected Pattern Display**.
- If you click on a pattern then hold down the **SHIFT** key and click on another pattern, those patterns – and all the ones between them will be selected. Clicking Done will open them all.
- Clicking on patterns while holding down the **CTRL** key will let you select multiple non-contiguous patterns.
- Clicking on a selected pattern when holding down the **CTRL** key will deselect it without changing any of the other selected patterns.

**You can filter pattern files to show only a specific type.** For instance, if you are digitizing at the moment and do not want to see your current pattern files that are in the same folder that you have already saved, you might want to deselect the TXT, CMD and QLI buttons. Buttons that are BLUE are active and control the pattern types you are viewing. Buttons that are grayed out are inactive and will not show that pattern type. By default, when you open **Pro-Q Designer**, all the pattern file buttons are active AND Graphics Files are inactive.

You can view Graphics files by clicking the Graphics Files button. When you select a Graphics File and click Done, **Pro-Q Designer** launches the Bitmap Digitizing Screen

which allows you to edit the bitmap (.bmp, .jpg, .gif or .png are currently supported) and process it in order to create a pattern. You should go over the Chapters on Digitizing before adding a bitmap as some are more suitable than others for digitizing.

### *Printing Pattern Catalogs*

**Pro-Q Designer** offers a number of options for printing thumbnails of your pattern files from within the thumbnail browser. For information on using this feature, please consult the HELP files for details on using this feature.

### *Preparing for the Next Exercise*

If for some reason you have removed the patterns you **Added** when setting up the default workspace in Chapter 3, you will need to Add them now. From the **Add Patterns** tab, click **Add**. Navigate to the *C:\Pro-Q\_Bonus\DXF* folder and holding down the **Ctrl** key, select *FL1001\_Fleur\_Florish1.dxf*, *SillySwirls.dxf*, *GappedHeart.dxf* and *New\_Leaves.dxf*. The four thumbnails should be blue and the names should appear in the **Selected Patterns** list. Click **Done** to finish Adding the patterns.

When you return to the **Layout Screen**, click on the **Pattern Selection** list to confirm that all four patterns are there. Select them one at a time and notice that the **Selected Pattern Display** changes every time you select a different pattern.

### *Modifying Patterns Basics (Editing)*

IMPORTANT – Editing shows the current coordinates of points in a pattern file, NOT the final coordinates. These points will be adjusted when you save the file based on the type of robotics system you have and the options you select.

This section covers the most common parts and uses of the editing screen. You will find more information later in this Guide.

### *Editing Screen Feature Overview*

You will want to choose the *FL1001\_Fleur\_Florish1.dxf* pattern from the **Pattern Selection List** on the **Add Patterns** tab and then click **Pattern Editor** button before proceeding with this section.

The **Editing Screen** contains features that let you modify individual patterns or passes. There are two different MODES – **Pattern Editor Mode** and **Pass Editor Mode**. The difference between the two is a single important button. In **Pattern Editor Mode**, the **Re-originate Point to 0,0** button is available on the **Add or Delete Points, Jumps & Pauses** tab. In **Pass Editor Mode** the button is changed to **Clip at Guidelines**.

Just like the **Layout Screen**, the **Editing Screen** contains a list of **Hotkeys** that are available when you click “F1”. Some of the hotkeys are specific to editing and some are general.

At the top of the screen is a number of controls and some essential information. Above the large black **Editing Area** is a slider called the **Pattern Point Index**. If you drag the

sliding control all the way to the left, you will be on point “0”, the very first point in your pattern. If you drag it slowly to the right, you can watch the cursor in the **Editing Area**. This is exactly how your pattern is going to sew. You will also notice that as you drag the slider on the **Pattern Point Index** that the box immediately to the left of it displays the actual point number you are on in the pattern.

There is a second way to scroll through the pattern file which is more detailed. The Page Up / Page Down keys will allow you to “tap” your way through the pattern one point at a time. If you want to move slightly faster, hold down the Ctrl key when using Page Up or Page Down and you will move 10 points at a time.

The **Points**, **Jumps**, **Pauses** and **Pattern Type** display gives information about the current pattern. This information can change as you edit the pattern and will always display the current state of the pattern. You will notice that *FL1001\_Fleur\_Florish1.dxf* has one jump. **Pro-Q Designer** defines the start point of a pattern segment as a jump. Individual pattern segments are always separated by a jump. Since there is only one segment, there is one jump.

The **Pattern Name** is editable. At any time during the editing process, you can simply click on it and type. When you click Finished to return to the **Layout Screen**, you will find the name of the pattern has changed.

The small black box on the left side is the **Navigation Box**. If you zoom out using the slider just above the tabs or by using the mouse wheel, you will notice a dotted yellow box in the **Navigation Box**. Clicking and dragging the yellow box around works the same as scroll bars!

You also have the options of putting a grid in the background and changing the cursor color. Finally, to the left of the **Navigation Box** is a set of numbers. These are the coordinates of the point the cursor is currently resting on.

There are two **UNDO** features in the **Editor Screen**. These are below the **Navigation Box** on the left side and are totally independent from the **UNDO** button on the **Layout Screen**. **UNDO ALL** resets the **Editing Screen** to what it was like at the beginning of the current **Editing Session**. That means if you made changes in previous **Editing Sessions**, you will need to click finished and choose the **UNDO** on the **Layout Screen**.

### *Using Flip and/or Reversing Sewing*

You will want to click Finished if you are still on the **Pattern Editor Screen** and choose the *SillySwirls.dxf* pattern from the **Pattern Selection List** on the **Add Patterns** tab. Notice that the Pattern Display changes to show the currently selected pattern. Click the Pattern Editor button before proceeding with this section. We have purposely introduced a couple of errors in the pattern that will help you understand some of the editing features.

**Pro-Q Designer** offers the ability for you to easily change the direction of sewing on any pattern, or to flip the pattern. The buttons for flipping a pattern is located on the **Flip, Skew & Create** Tab. The button for reversing the sewing is called **Change Direction All** and is located on the **Edit Jumps** tab.

If you look at *SillySwirls.dxf*, you will see a green dot on the right edge. That is the first point of the pattern file, or where you would “jump” to in order to start sewing. You can

also check how the pattern sews by dragging the **Pattern Point Index** slider at the top of the page.

Click on the **Flip, Skew & Create** tab and then click on the picture next to the **Apply Flip** button. Notice that it changes. Try flipping the pattern using both options. Notice that when it flips side to side that the sewing automatically reverses so that you are still starting on the right edge.

Click on the **Edit Jumps** tab and then click **Change Direction All**. Notice that your sewing is now reversed and that the pattern is now sewing from the left edge.

### *Screen Navigation*

This section deals with the basics of moving around the screen including using the **Zoom** function and keystrokes that will help you with editing.

You will probably want to watch the video associated with the next few sections more than once as we cover a lot of material in them. The videos will cover the “how to” information for these sections.

One of the things that confuses new users of **Pro-Q Designer** is the term **CURSOR vs. the MOUSE POINTER**. The **Cursor** is always displayed as a FAT plus sign. It is light green when on the **Editor Screen** (and red in **Drawing & Tracing**). The **cursor** must be on top of an object or a point for it to be affected. Just hovering or clicking with your mouse pointer over an object or a point will not affect it. The mouse pointer is displayed as a hollow white plus sign. It “expands” when it is over the top of the cursor to let you know you can click and drag to move the cursor. Using hotkeys in combination with this will affect the point the cursor is on or the selected points.

When you **Zoom** in or Out, the **editing area centers on the cursor automatically**. The same is true if you use the **Navigation Box**. It is automatically assumed that you want to work on the area you are focused on. If you do not want to move the cursor to the focused area, you should use panning.

**Zooming** is accomplished in one of two ways, either by using the **Zoom Slider** located just above the tab area, or by using the **mouse wheel** when your mouse pointer is hovering over the **editing area**. **Using the mouse wheel when you are over the tabs will scroll through the tabs.**

You can navigate by clicking on the **yellow box** in the **Navigation Box** and dragging it to the area you want to focus on. You can also **PAN** the editing area by holding down the **Ctrl** key while clicking and dragging on the **editing area**.

To move the **cursor**, simply click on it and drag it while holding down the mouse button. If you want to “call” the cursor to where your mouse pointer is, simply click the **SHIFT** key and it will **“come when called” to the point nearest your mouse pointer**. If you want the cursor to follow the mouse pointer, simply hold down the **SHIFT** key (without clicking) and the cursor will move the best it can to follow the mouse pointer.

We recommend that you watch the video on this section, then try **Zooming** in and out, moving around the screen, and calling the cursor. Remember to use “**F1**” to popup the handy hotkey list for help.

### *Selecting and Editing Points*

*SillySwirls.dxf* has several parts that are supposed to overstitch, but don't quite and others that look like they will not sew out smoothly. That means we likely need to edit the pattern. This section deals with the Buttons on the **Add or Delete Points, Jumps & Pauses** tab AS WELL AS using keystrokes that will help you with editing. Practical information is also included in the video on this section.

**You can select multiple points** by holding down the S key and clicking and dragging the **cursor**. Some functions work only with single points and some with multiple points. Here is a list of the Buttons on the **Add or Delete Points, Jumps & Pauses** tab in **Pattern Editor Mode**:

- **Add Point** (single point only) – adds a point between the currently selected point and the next one in the sewing order. The Insert key works the same as the **Add Point** button.
- **Delete Point** (both) – deletes the currently selected point or points. The Delete key works the same as the **Delete Point(s)** button.
- **Make Pause** (single point only) – adds a pause point. This has different (or no) meaning depending on the robotic system you are using. **Pro-Q Designer** also uses this special type of point to preserve the placement of it during smoothing and trimming operations. The P key toggles a pause on the selected point on or off.
- **Make Jump** (single point only) – makes the current point the start of a new pattern segment and creates a “no sew” line or jump from the previous point.
- **Add Move +PC Quilter** (single point only) – adds a move point before a jump point.
- **Re-originate point to 0,0** (single point only) – used to create special effect.

All buttons – except **Re-originate point to 0,0** are also available in the **Pass Editor Mode**, and they all have the same functions.

The **Change Direction All** button on the **Edit Jumps** tab CHANGES and affects either ALL the points in a pattern file, or JUST a selected group of points. When a single point is selected, it reverses the sewing direction of all the points. When a group of points are selected, the button changes to **Change Direction Selected** and allows you to change the direction of the selected points.

There are three options for moving points. Single points may be moved by using the cursor keys (the upside down “T” on your keyboard with the 4 arrows). Tapping a cursor key allows you to move a single point 1/1000 of an inch in the direction of the arrow. Holding the Ctrl key down and tapping a cursor key moves a single point 1/100<sup>th</sup> of an inch in the direction of the arrow. The cursor keys only affect the point that the actual cursor is on – even if multiple points are selected.

The second option for moving a point (single point only) is to enter numeric values in either or both the **Width (X)** and the **Length (Y)** edit boxes that are to the left of the navigation box. You can also adjust these values by clicking on the **up/down arrows** next to the **edit boxes**.

The third option allows you to move a single point OR all selected points. This involves, holding down the SHIFT key while clicking and dragging the cursor. If the cursor is on one of the selected points, it will drag the whole selection. However, if the cursor is on a point that is not one of the selected points, it will move just the point it is on.

*SillySwirls.DXF* has a group of 3 points on the upper left edge that are “out of whack”. Following the information in the video, select these three points then move them using the SHIFT plus Click and Drag to get them closer to the line where they should be over-stitching. Then, **zoom** in and move them individually until the line is close to overlapping by tapping the cursor keys. When finished, put a **pause point** at the tip of the first spiral so that we will not accidentally round it off in the next step.

### *Automatically Pausing, Smoothing and Trimming*

*SillySwirls.DXF* has a spot near the middle where there is not supposed to be any over-stitching (so we don't have to worry about that). Somehow, it has gotten very rough and angular. This section will introduce you to the **AutoTRIM, PAUSE and SMOOTH** tab, AND discuss how to smooth bumpy patterns. Practical information is also included in the video on this section.

Even if your system may not support pauses, or if it supports them for artistic issues such as color changes, you can use pauses to preserve special features of a pattern when smoothing or trimming. The **Remove All Pauses** button will strip out all the pauses you don't want before you save your pattern file.

**AutoPAUSE** will automatically place pauses at key points to prevent them from being “dropped” when using **AutoTRIM** and **AutoSmooth**. If your pattern is a smooth vector-based drawing, you will likely want to have **AutoPAUSE** on the **strongest setting**. If it is a rough pattern digitized from a bitmap, you will likely want to have it set somewhere in the middle. Remember that you can **UNDO** at any time. Sometimes it is beneficial to **AutoPAUSE** on a weaker setting and then place the remainder of the **Pauses** manually by moving the cursor to the desired spot and using the P key to toggle **Pauses** on or off.

**AutoTRIM** is a way to remove redundant points. Redundant points include points that may have accidentally been placed on top of each other during the design and layout process, and interim points that are placed along a straight line. Trimming does a good job of eliminating most of these points. In general, unless your pattern is a geometric, you will tend to use **AutoTRIM** with the slider set near **Weak**.

**AutoSMOOTH** is useful for a variety of different reasons:

- Use **AutoSMOOTH** with weaker settings to ADD points to a whole pattern when you are going to enlarge it by a significant amount when sewing it out.
- With a group of points selected on a tight curve, use **AutoSMOOTH** with weaker settings to smooth out the curve. This is especially useful with the Statler Stitcher which will slow down the sewing head slightly when it comes to an area with dense points so that there is more detail.
- Select points in a “rough” section of pattern and use **AutoSMOOTH** repeatedly to round off points. Start at a fairly strong setting and gradually work your way down until you are happy with the point spacing and the smoothness. Note that you will have to reselect the area you want to smooth.

- Globally **AutoSMOOTH** a pattern that has been digitized using a bitmap to smooth the “stair-step” appearance of the pattern.
- Use **AutoSMOOTH** to reduce the number of points in a pattern that has points too close together.

**AutoSMOOTH** also has a setting that will let you ignore lines over a certain length. This is important when you want to preserve straight lines in a pattern that is a mix of straight lines and curves.

The video that refers to this section will help you smooth out the very angular area in the *SillySwirls.DXF* file then place pauses and globally smooth the pattern file. Finally it will show you how to use **AutoTRIM** to remove the redundant points.

### *Renaming and Making a Non-Continuous Pattern Continuous (repeatable)*

If you look at the **Pattern Type** in the area above the tabs, you will see that *SillySwirls.DXF* is NOT continuous. For a pattern to be Continuous, it must contain only one segment (one jump) AND the first and last point in the pattern file must have the exact same **Length (Y)** value.

+Compuquilter+ users do not have to worry that the value of the first point in a continuous (repeatable) pattern is not X0Y0 (the start point in CQ terms). **Pro-Q Designer** will move the start point to the first point in the pattern when you select “Repeatable” when saving the pattern. Therefore, you only need to make sure the first and last point have the same **Length (Y)** value before saving. **Pro-Q Designer** will warn you if you try to save a repeatable pattern that is not continuous.

If the first and last point do not have the same **Length (Y)** value, it means you will need to move one of them. In the case of *SillySwirls.DXF*, we recommend you move the last point. You should write down the **Length (Y)** value of the first point and then move the last point until it is the same. The video shows options on how to do this.

When the **Pattern Type** reads **Continuous**, **Click** on actual white letters that make up the name of the pattern (next to the **Pattern Name** that is located near the top of the screen). Delete the current name and type “*MySwirls*”.

**Click Finished** and then **click Save Pattern to Disk**. Choose your system’s pattern format from the dropdown list. **Choose the appropriate parameters (do not insert a copyright at this time)** and **click Create Pattern File**. Save the pattern to the *C:\Pro-Q\_Bonus*. If for some reason you are in a different folder, click on the folders in Folder View to open that folder. Remember that the folder with the “.” (double dots) moves up in the folder tree. If you get lost, you can also try using the **Windows Dialog** by clicking the **Show Windows File Dialog** button. Note that the Windows Dialog does NOT let you select a file, just change to some of the special Windows folders – such as My Documents or network locations – more easily.

### *“Closing” a Motif*

1. Choose the *GappedHeart.dxf* pattern from the **Pattern Selection List** on the **Add Patterns** tab. Notice that the **Pattern Display** changes to show the currently selected pattern. Click the **Pattern Editor** button to continue. We have

purposely introduced an error in this pattern that will help you understand some of the principles that you might find handy when working with designs.

2. Drag the cursor to the dimple in the top of the heart. If you have not noticed already, there is a gap there. It is not very large, but because there is a gap, this is an **Open Motif**. A **Closed Motif** has the exact same first and last pattern points. The pattern is also **Non-Continuous** because the **Length (Y)** values are also different. An **Open Motif** can be **Continuous** or **Non-Continuous**. A **Closed Motif** is ALWAYS **Continuous**.

**Closed Motifs** are VERY special as it is possible to move the start point ANYWHERE on the pattern without changing it in any other way. They are very useful when you are trying to create groups of patterns that connect to each other to sew continuously. We go into more detail in the **Chapter 13 – Creating a New Pattern Using Closed Motifs**.

3. Drag the cursor to the last point of the heart and tap the UP arrow cursor key once. The **Pattern Type** should now read **Continuous**. Drag the cursor to the first point and make note of the **Width (X)** value. Drag the cursor to the last point and type that value into the **Width (X)** edit box replacing the current one. The last point will “jump” to the first point.
4. If a **Motif** looks **closed**, but you are not sure there is a simple test to determine whether or not it is. Click on the **Edit Jumps** tab and then click **Select**. IF you get a pop-up message saying: *“You have selected a group of points where the beginning and end points do not meet up with each other”* the pattern is NOT a Closed Motif.
5. Rename the pattern to *Myheart.dxf* by clicking on the **Pattern Name** and changing it. Click **Finished** to return to the **Add Patterns** tab. Click **Save Pattern to Disk** and choose your system’s pattern format from the dropdown list. **Choose the appropriate parameters (do not insert a copyright at this time)** and click **Create Pattern File**. Save the pattern to the *C:\Pro-Q\_Bonus*. If for some reason you are in a different folder, click on the folders in Folder View to open that folder.

## Chapter 5 – Getting Started with Passes: Working with Continuous (Repeatable) Patterns

### *Placing the Patterns in the First Pass*

**Continuous Patterns** that do not also qualify as **Closed Motifs** work in a very special way. If a pattern is a **Continuous Pattern** and is being placed in the same **Pass** as another pattern (whether it is the same pattern or not), **Pro-Q Designer** will attempt to attach the patterns matching the first point of the new pattern to the last point of the previous one. This makes it very fast to layout rows of continuous patterns. **IMPORTANT** – there are two different videos for this section. Please choose the one appropriate for your system.

Let's look at how **Continuous** Patterns behave and the basics of working with them by completing an exercise:

1. Before we start, we will need to change the size of the quilting area. Click on the **Set-up & Options** tab and change the **Size of the area we wish to quilt** to 20" x 20". Click on the **Add Patterns** tab to continue.
2. From the **Pattern Selection List** choose *New\_Leaves.dxf*. Notice the **Pattern Type** is listed immediately above the **Selected Pattern Display**. It should read **Continuous**. Make sure the **Selected Pass** at the top of the page says **Pass 1**.
3. At the bottom right of the tab you will see **Insert Mode**. Make sure "into selected pass" is selected and click **Insert Pattern**.
4. Move your mouse over the **layout area**. **DO NOT CLICK anywhere yet**. Notice that the pattern is floating over the area.
  - a. **If you are using the PC Quilter** (and have **Layout Passes from Bottom to Top** selected on the **Set-up and Options** tab), move the pattern until it is in the lower left corner and click on the layout area.
  - b. **If you are using any other system** and have **Layout Passes from Bottom to Top** selected on the **Set-up and Options** tab, move the pattern until it is in the upper left corner and click on the layout area.
5. Click **UNDO** if you are not happy with the position and try again. We will go over moving a pattern later.
6. Click **Insert Pattern** again. Notice that the pattern automatically connects to the previous one.
7. **If the color of the inserted pattern changes to BLUE** and it is floating on the layout area, it means that you have **Insert Mode** set to "into empty pass". Click to place the pattern on the screen, then click **UNDO**. Change **Insert Mode** to "into selected pass" and try again.

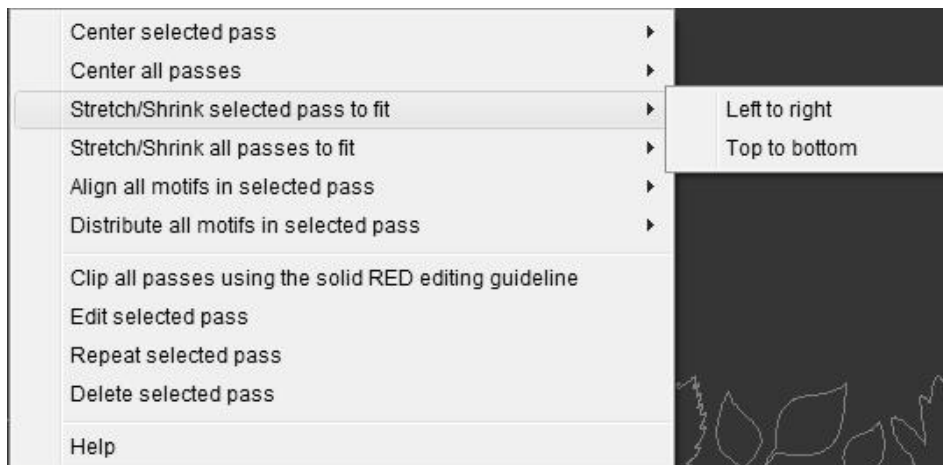
8. You now have two patterns on the screen and they basically “almost” fill the width. Let’s look at some of the settings and try some of them to see what works the best.

### *Fitting the First Pass to Width & Repeating It*

The box immediately to the right of the **Selected Pass** gives the size of the “unit”. If you are in **Pattern Mode**, it is the **size of the currently selected individual pattern**. If you are in **Pass Mode**, it is the **size of the Pass**.

The next box to the right is the **Mode for resizing**. You can toggle between **Maintain Aspect Ratio Mode** and **Allow Distortion Mode**. The final toggle button controls whether you are in **Pass Mode** or **Pattern Mode**.

9. Click the **Mode for resizing** and make sure **Allow Distortion** is selected. Click the **Mode for Pass/Pattern** and make sure **Pass** is selected.
10. You want to resize the **Pass** to fit the width of the **layout area** within the **red editing guidelines**. **Right click** anywhere on the pass. The **Pass Mode Menu** will appear.



*The Pass Mode Menu – Fitting an Individual Pass (full menu is not illustrated)*

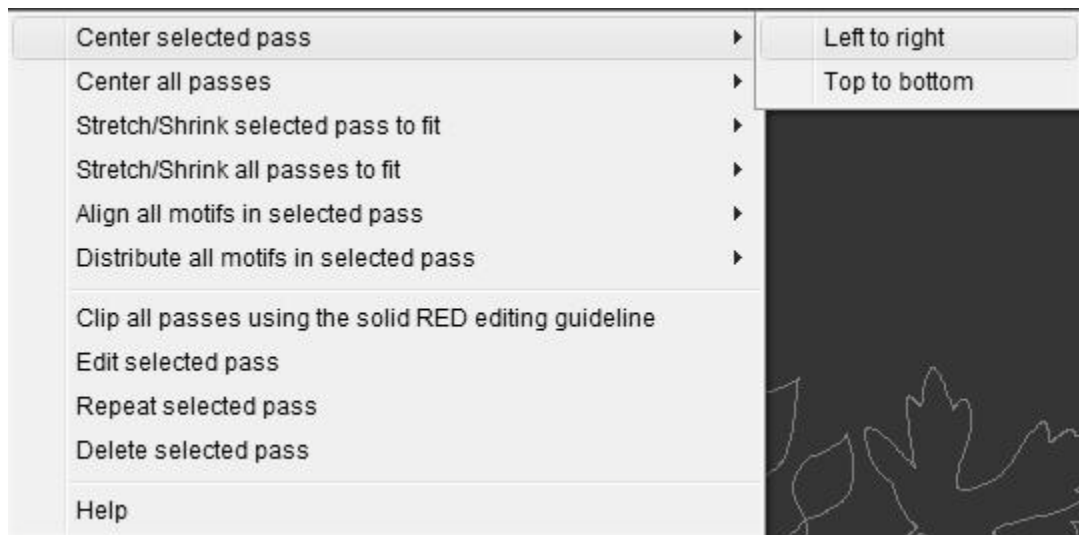
11. Choose **Stretch/Shrink selected pass to fit** from the **Pass Mode Menu** and AND then **Left to Right** from the **fly-out menu**. The pass expands to fit the width, but the length is not adjusted.
12. Place your mouse pointer in the center of the screen and **Zoom OUT** by using the **Mouse wheel** so that you can see slightly off the edges of the **Red Editing Guidelines** all the way around. If you get too far to one side, hold down the **Ctrl** key and **click and drag** the whole **layout area** to center the **Red Editing Guidelines** in the **layout area**.
13. Click on **Layout & Design**. Click on the **Repeat Pass** button near the bottom of the tab. It will place another pass either below or above the current pass.

14. IF THE PASS IS PLACED OFF THE SCREEN, click **UNDO** and on the **Set-up and Options** tab and change the **Pass Layout Style**. Then repeat the previous step.
15. Click **Repeat Pass** twice more.

Take the time to look at the **layout area**. The pattern is OK, but it doesn't interlock nicely. There are gaps in between the passes and at the right and left edges that have an empty look AND there are leaves that are too close so we can't move the passes closer together. The one really troublesome thing is that we have vertical striping – the same pattern element is stacked one on top of the other over and over again! The next steps will look at some options to fix these problems.

### *Creating More Variations in the Passes for Better Looking Layouts*

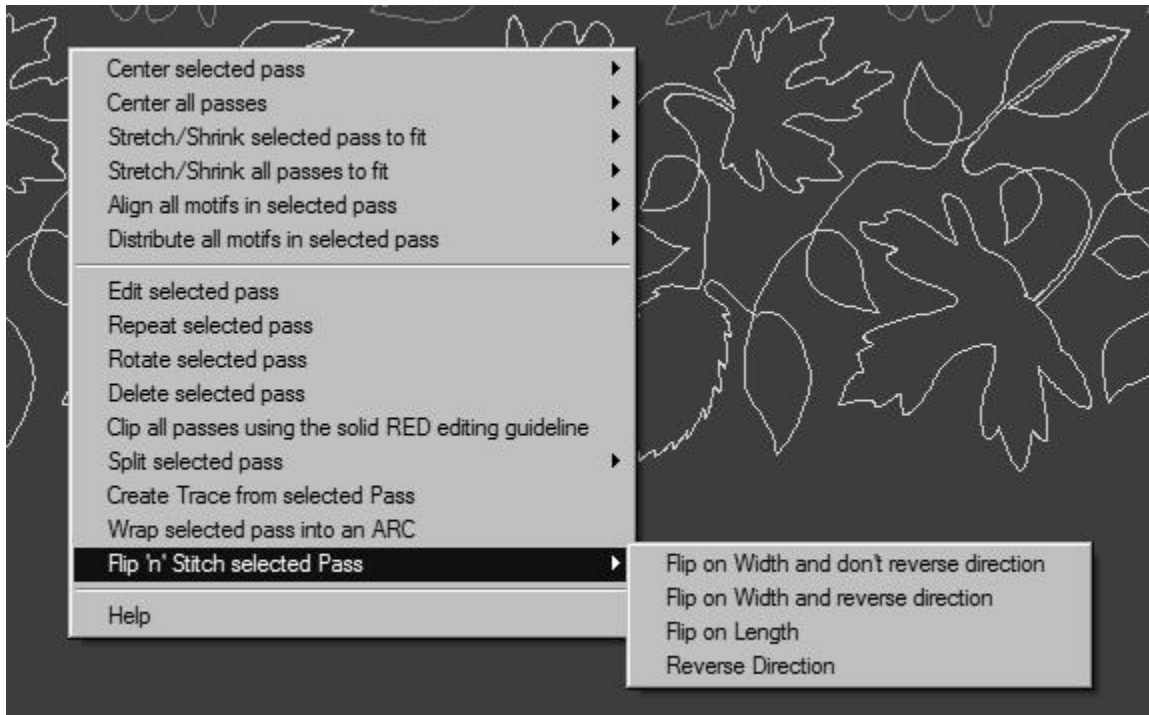
16. Start by clicking **UNDO** (or use **Ctrl-Z**) until you see **UNDO Add Pattern to Pass**.
17. Make sure Pass 1 is selected in the **Selected Pass** and that **Insert Mode** is "into selected pass". Click **Insert Pattern** twice to add two more patterns to the end of the pass.
18. Right click on the Pass and choose **Center selected pass** from the **Pass Mode Menu** and AND then **Left to Right** from the fly-out menu. The pass centers on the screen.



*The Pass Mode Menu – Centering an Individual Pass (full menu is not illustrated)*

19. Click **Repeat Pass**. Make sure you have **Pass 2** selected. On the **Layout and Design** tab, find the **Rotate (Deg)** edit box and enter **180**. When you hit **Enter** (or click on the screen), the pattern will rotate 180 degrees.
20. With your mouse bluish colored pass, hold down the **SHIFT** key and **click and drag**. A **dotted yellow box** will appear around the **Pass** and you will be able to move it. Move the pass so that it interlocks with the previous row. Notice that the **Selected Pass** says Pass 2.

21. Notice that the start point (the green dot signifying a jump) is now on the RIGHT side of **Pass 2**, and we should be sewing from the LEFT side!
22. Make sure you are in PASS mode and right-click to bring up the **Pass Mode Menu**. Choose **Flip 'n' Stitch selected Pass** and from the fly out menu choose **Reverse Direction**. Notice that the start point is now on the left.

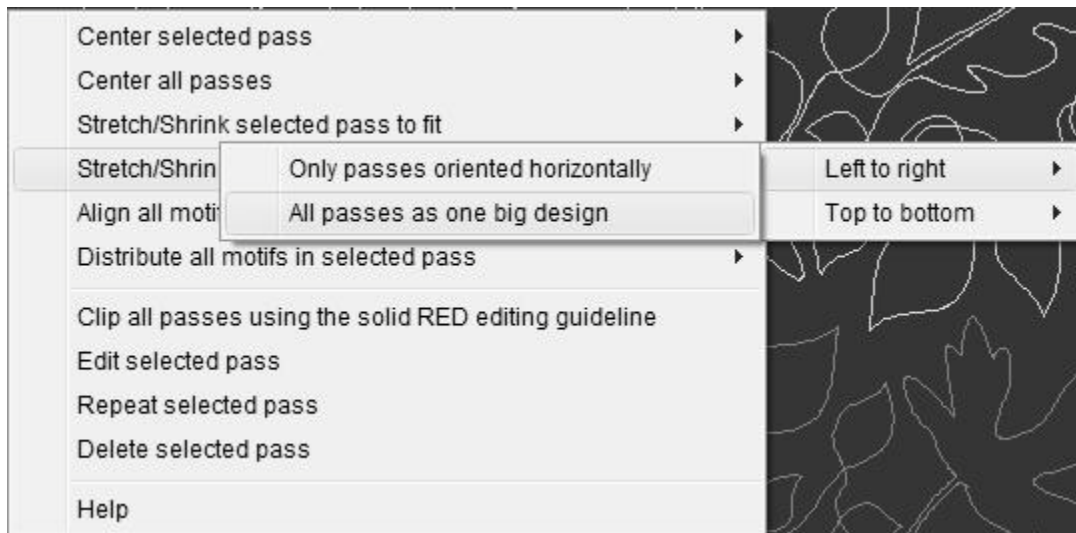


*The Pass Mode Menu – Flip 'n' Stitch selected Pass*

23. Hover your mouse over **Pass 1** (the bright pink pass) and touch the **SHIFT** key for a moment. Notice that the **Selected Pass** now says Pass 1. Click Repeat Pass.
24. With your mouse over this new Pass, hold down the **SHIFT** key and click and drag. A **dotted yellow box** will appear around the Pass and you will be able to move it. Move the pass so that it interlocks with the previous row. Notice that the **Selected Pass** says **Pass 3**.
25. Hover your mouse over **Pass 2** (the bluish pass) and touch the **SHIFT** key for a moment. Notice that the **Selected Pass** now says Pass 2. Click Repeat Pass.
26. With your mouse over this new Pass, hold down the **SHIFT** key and click and drag. A **dotted yellow box** will appear around the **Pass** and you will be able to move it. Move the pass so that it interlocks with the previous row. Notice that the **Selected Pass** says **Pass 4**.

*Fitting Passes to a Quilt as a Whole*

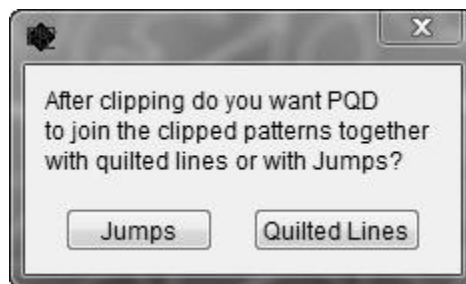
27. We are a little “short” top to bottom and since we are sewing off the edges of our quilt there is no need to allow distortion. Click the **Mode for resizing** so that it says **Maintain aspect ratio**.
28. Right click on any pass. Choose **Stretch/Shrink all passes to fit** from the **Pass Mode Menu**, **Top to bottom** from the FIRST fly-out menu, and **All passes as one big design** from the second fly-out menu.



*The Pass Mode Menu – Stretch/Shrink All Passes*

*(note that the pass mode menu now has additional commands that are not shown in this picture)*

29. The passes will expand to fill the area. You may need to slightly adjust the position, but in general, they should have all resized and still be perfectly interlocked.
30. We are almost done. Right click on any pass and choose **Clip all passes using the solid RED editing guideline**. Since we are sewing right to the edge of this miniature quilt, we will choose **Quilted Lines**.



31. **This technique will cause each pass to sew continuously as an individual design.** If we had chosen jumps we would have chopped off the edges and left “raw ends” which would have made the pass into several segments with Jumps (No Sew Lines) in between. We now need to check how each Pass will sew.
32. **Select Pass 1** by either hovering the mouse over it and touching the SHIFT key, or by clicking on the arrows next to the **Selected Pass** indicator.

33. Click **Pass Editor** to enter the **Editor Screen**. Drag the **Pattern Point Indicator** all the way to the left. Slowly drag it to the right and watch how the pattern will sew. It sews from left to right, and everything looks just fine so **click** Finished.

**IMPORTANT - After using Pass Editor, a pass becomes a MERGED PASS and the components that comprise it are no longer editable individually.**

34. Select **Pass 2** by either hovering the mouse over it and touching the SHIFT key, or by clicking on the arrows next to the **Selected Pass** indicator.
35. Click **Pass Editor** to enter the **Editor Screen**. Drag the **Pattern Point Indicator** all the way to the left. Slowly drag it to the right and watch how the pattern will sew. If you followed the directions in step 22, it should sew LEFT TO RIGHT. IF it sews from RIGHT to LEFT it could be a problem, so we need to use the **Change Direction All** button on the **Edit Jumps** tab.
36. Repeat by selecting and checking the other two passes. Correct them as necessary.

### *Saving Your Workspace*

You have now created a basic edge to edge pattern. The next step is to save the workspace so that you have the whole layout preserved.

37. Click on the File & Print tab. Click on **Save**. The Windows dialog should open up in the C:\Pro-Q\_Bonus folder. Click on the folder with the little red burst OR right click in the file area and select “New | Folder” from the popup menus.
38. Name the folder *Leaves* and click to open it. Name the file *E2E-leaves1* and click **OK**.

### *Saving and Sewing Your Patterns*

Every system has different options for sewing out your patterns so they interlock properly or are placed properly. There are specific tricks to saving for each system. We have a separate Chapter in this Guide dedicated to the final processing of patterns and passes for the Statler Stitcher, PC Quilter, HQ Pro-Stitcher, and Compuquilter. There are also special videos associated with each Chapter.

Intelliquilter allows you to place your patterns on their screen in relationship to each other for sewing out, so they only need the files. The MQR (Machine Quilting Robot) information will be provided with their system and will be available for download from the website. This is because MQR uses **Pro-Q Designer** exclusively to create the pattern files for sewing out.

### *Where Should I Save Pattern Files?*

It is a good idea to group all your files for a project in a single place. We suggest you create a main folder where you store your work. Create a subfolder for each project and store the workspace (PQD) file and any pattern files you create in that subfolder.

## ***Using Print Overview & Print Marking Guide***

### ***Print Overview***

**Print Overview** gives you a complete snapshot of your quilt and the essential information you need to plan your supplies and/or bill a customer. The **Linear Inches Sewn** gives you an accurate assessment of the number of inches of “sewing” that are in your design. This is the actual distance the sewing head has travelled making stitches. For the quilting professional, it is a more accurate way of billing than square inches quilted as there is no argument as to whether a pattern is dense or loose.

The printouts from **Print Overview** are also handy to have available when you are quilting the quilt. You can make notes or marks on how to line up your patterns to make it easier to complete the quilt accurately.

### ***Print Marking Guide***

The **Print Marking Guide** is often misunderstood or just totally ignored. This is because frequently users of robotics systems have been promised: “You will never have to mark your quilt – the system does it for you!” Up to a certain point that is true, but robotics can’t take into account fabric movement and/or draw-in.

The **Marking Guide** is actually more helpful for marking all over quilting or wholecloth quilting than it is for quilts with definable blocks and borders. In the case of wholecloth quilts, this can be a life saver! It will also prevent you from “running off the bottom” (or top in the case of the PC Quilter) with the last row of an edge to edge all over pattern. It also lists the orientation of passes for when you need to turn the quilt to sew.

If you quilt from the TOP DOWN and FLOAT your quilt top, you should not have to put a single mark on your top, yet you can use **Print Marking Guide** to check your pattern placement by measuring up from the bottom left corner of your quilt at any time.

If you are a PC Quilter owner you already know the benefits of just making a few simple marks on the edge of your quilt! It helps you line up interlocking patterns perfectly row after row and never sew off the edge when you are finishing a quilt.

## ***Understanding Saving***

There are FOUR ways to save (or create) in Pro-Q Designer, and many users can find some of these choices confusing. This section explains exactly WHAT you are saving and when to use each function.

### ***Save – New –Load on the File & Print Tab***

**This set of buttons saves, opens and creates FULL WORKSPACES. It cannot be used to save individual patterns.** This is a way to store all the settings, patterns you have loaded, and layouts you have so carefully designed in one convenient package. It is a special compressed file format that is VERY small. The file format is PQD. If you change the file extension when saving it WILL NOT change the properties of the file. It will STILL be a PQD file, but won’t have the right name!

HINT – Save every layout, but don't bother keeping the pattern files! You can always recreate them from the PQD file.

You can also save the PQD file by using the Ctrl-S hotkey.

#### *Save Pattern to Disc on the Add Patterns Tab*

This button saves the currently selected pattern in the Pattern Display Box, NOT what is on the workspace. By the same token, the Edit Pattern button also edits the selected Pattern! BE CAREFUL when using this button so that you don't accidentally overwrite the original file. Make sure to give the pattern a new name when saving to avoid this.

You can rapidly save files in different formats using this method. You can also open the same pattern multiple times and edit it individually (give it a new name in the editor to avoid confusion). NOTE – the pattern is NOT saved when you give it a new name. You MUST click the Save Pattern to Disc button to save it.

**REMEMBER using the Save Pattern to Disc ONLY saves what is currently selected in the Pattern Display Box and not anything that is on the workspace.**

#### *Create File from Pass on the File & Print Tab*

This option allows the most flexibility. **It saves the currently selected Pass on the Workspace AS A PATTERN.** This is the way you save pattern files from a FULL LAYOUT as well as saving a pattern you may have digitized by tracing (drawing) and editing.

It is very important that you check the details for EACH **Pass** before saving. Changing a jump, speed or such on one pass does not globally change it. You need to set each pass with the desired parameters.

#### *Create files for all Passes on the Wizard Tab*

This final option is an extension of the previous one. It saves all the Passes in a Layout. You simply choose a filename and it will save the passes using that name plus a NUMBER to denote which pass it was.

IMPORTANT – When using this method, you need to make sure that you have checked the settings for EACH **Pass**. Changing them afterwards will not change them in the **pass** you have saved. As explained in the previous section, each **Pass** has individual settings.

## Chapter 6 – Basic Techniques for Working with Motifs

**Motifs** behave quite differently from **Continuous Patterns** and there are more options associated with them. Passes that contain **Motifs** will generally not sew continuously from edge to edge. If you DO want to sew out a set of **Motifs** in a single pass, it can be frustrating if they need to line up with a specific part of the quilt. In general, when you are doing “one Motif per block”, you will tend to have each motif in a separate pass.

+PC Quilter+ users should watch the special video on Moves associated with **Chapter 9 – Preparing & Saving Patterns & Passes for the PC Quilter** as **Moves** will allow you to string together motifs in a single pattern yet line them up individually one per block

**Motifs** are fun because they are not particularly designed to fit in a single shape. For instance, you can have **Motifs** that are setting triangles, corners (+Compuquilter users have a special way of dealing with these – you will find more info on the chapter devoted to Preparing & Saving Files for the Compuquilter), rectangles, short sashing strips, frames, etc.

This chapter is divided into a number of small exercises illustrating the different techniques of working with motifs in **Pro-Q Designer**.

### *Placing Motifs in a Pass*

1. If you have not already, click on the **File & Print** tab and click **New** to open the default workspace.
2. Click on the **Add Patterns** tab and then click **Add**. Using the **Folder View**, navigate to *C:\Pro-Q\_Bonus\patterns*.
3. While holding down the **Ctrl** key, click on “clubs”, “crown”, “diamonds”, “hearts”, and “spades”. Notice that some of these patterns are in different formats. **Pro-Q Designer** does not care if you mix patterns of different formats.
4. When you open SOME of the pattern files, you will be asked if you want to **Remove a Courtesy Jump**. This is an artificial point in PC Quilter pattern files. If you are buying files in this format, you need to be aware that they are there. You will want to click **Remove Courtesy Jump**.
5. Click on the **Setup & Options** tab and change the **Size of the Area to quilt** to *48" x 48"*.
6. Click on the **Layout & Design** tab. Make sure that **Selected Pass** is **1** and that the **Insert Mode** is set to “into selected pass”.
7. Click the **Selected Pattern** dropdown list and choose “Spades” from the list. Click **Insert Pattern** and move your Mouse pointer over the **layout area**. Click to place the pattern about half way up near the left edge.

8. The *Spade* is rather small. We want to make sure it resizes proportionately, so first make sure that the **resize mode** is set to **Maintain Aspect Ratio**. In approximately the middle of the **Layout & Design** tab is an edit box that is labeled **Length (in)**. Change this number to **5** inches and watch how the *Spade* resizes proportionately.
9. From **Selected Pattern**, choose “*Clubs*”. Click to place it approximately half way up near the right edge of the **layout area** inside of the **Red Editing Guidelines**. **Notice that the % for Width and Length is the SAME as it was for Spades.** **Pro-Q Designer** will apply the same settings to every pattern you insert in the pass until you make a change.
10. Do not worry if the patterns do not line up nicely. From **Selected Pattern**, choose “*Hearts*”. Click to place it approximately in the middle of the layout area.
11. OOPS! We meant to have the *Hearts* just to the right of the *Spades* – we actually wanted the *Crown* in the middle. Change your **Pattern/Pass Mode** so that it reads **Pattern**. Hover your mouse over the Heart and hold down the SHIFT key. A **dotted box** will appear around the *Heart*. Still holding down the SHIFT key, click and drag the pattern to the left.
12. From **Selected Pattern**, choose “*Crown*”. Click to place it approximately in the middle of the **layout area**. AND finally from **Selected Pattern**, choose “*Diamonds*” and click to place it in the **layout area** halfway between the *Crown* and the *Clubs*.

### *Previewing, Checking Sewing Order and Correcting Problems*

There are lots of lines going all over the place, and sometimes it is tough to tell whether it is a sewing line or a jump/no sew line. Using the **Preview** button at the bottom of the screen is an accurate way of seeing what will actually sew although it doesn't show you the order of sewing. **Preview** will accurately display the number of jumps, and will show the patterns without the confusing lines that denote them.

**Preview** can do much more than that! If the patterns you are using in a pass are all original and do not contain any copyright information, you can print them out full-sized to use them as templates to help you place the patterns on your quilt. If your pattern does contain Copyright information, you can only print it out so that it fits on an 8½ x 11 sheet of paper. This will give you a page to put in a book to give you a way to reference the patterns or to show them to customers. You can even setup multiple rows of repeating patterns in a single pass to illustrate how an interlocking pattern will look. Preview only displays a single pass at a time. **Print Overview** which we discuss later in this guide will let you print out the whole quilt all at once.

13. Click on **Preview** and note that there are 5 jumps in this pass. Each **Motif** is being sewn individually.
14. Close **Preview** and click on the **drop down list** that says **Sewing order for selected pass**. This is a list of the order of sewing and it doesn't make much sense! The sewing order is *Spades*, *Clubs*, *Hearts*, *Crown*, and finally *Diamond*. *Clubs* is second and it should probably be the last sewn. Click on *Clubs* and the list will close.

15. Start tapping the Page Down key on your keyboard. **Watch how the jump lines change!** If you have followed the exercise so far, after three taps of the Page Down key, you should not see any more changes.
16. Click on the Sewing Order list. You will now see that *Clubs* is the last pattern sewn. This is exactly what we wanted.

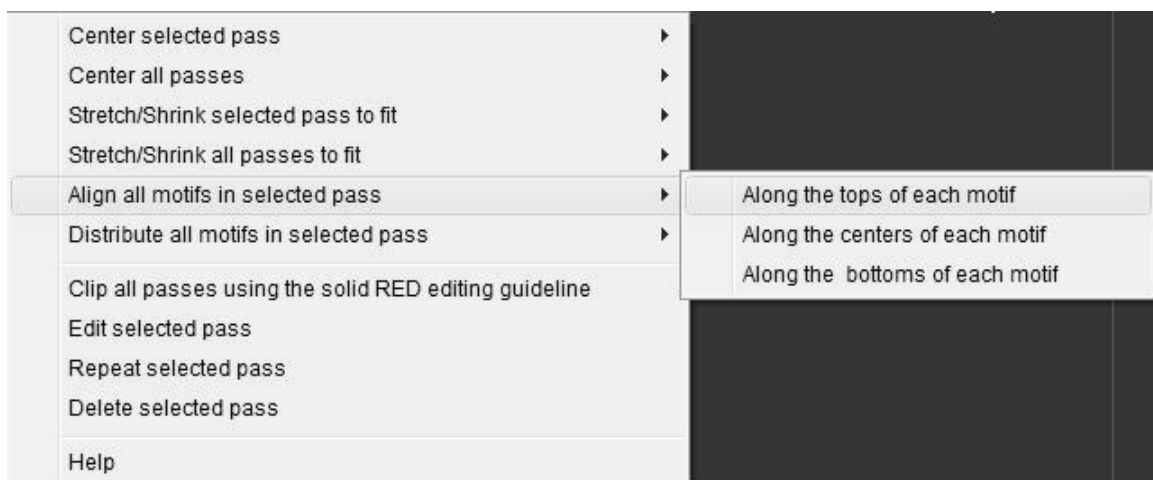
When working with motifs, it is important to be aware of the sewing order. At any time, you can change it by selecting the pattern and tapping Page Up or Page Down. Note that you can use this drop down list whether you are in Pattern or Pass Mode. If we had wanted to select the **Motif** by using the SHIFT key, we would only be able to do so in Pattern Mode. We have one more thing we would like to look after. The *Diamond* looks rather small compared to the other patterns. We should probably make it about 15% bigger so that the patterns look more balanced.

17. Make sure that you select Pattern Mode AND Maintain Aspect Ratio. Hover your mouse over the *Diamond* and press the SHIFT key until the **dotted yellow box appears** around the *Diamond*. Release the SHIFT key.
18. Width (%) and Length (%) should be around 166.7%. It does not matter which you change as the program will automatically adjust the other. Change one of the values to **185%**. Notice that JUST the *Diamond* changed.

### *Aligning and Distributing Motifs*

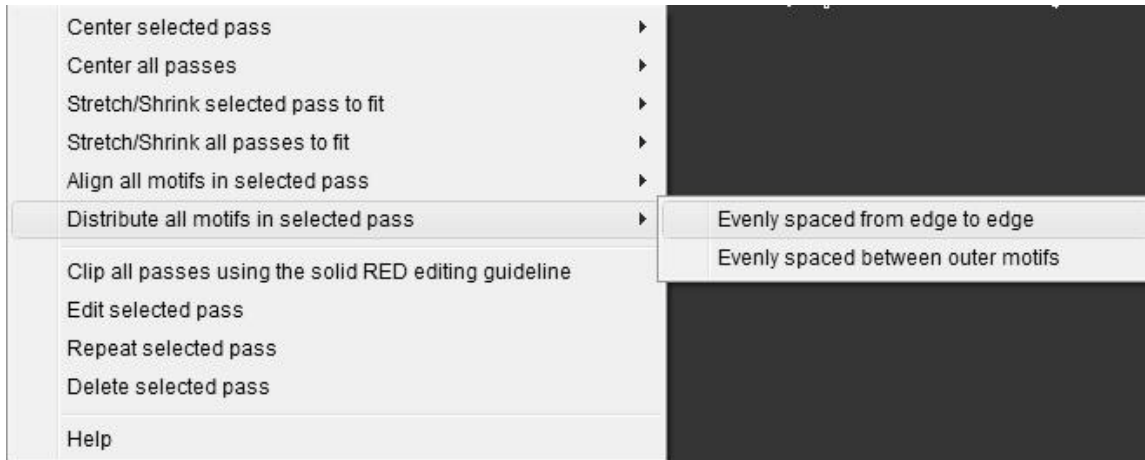
**Aligning and Spacing Motifs** are very easy when they are all the same size, but our Crown is slightly shorter and our diamond is slightly taller than the other three patterns. Our goal is to have them all line up perfectly with the outer motifs EXACTLY 1” from the edge of the quilt.

19. Make sure you are in Pass Mode and right click on any of the patterns in the pass. From the Pass Mode Menu choose Align all motifs in selected pass and then choose Along the bottoms of each motif from the fly-out menu.



*The Pass Mode Menu – Align All Motifs (note that full menu is not shown)*

20. The patterns are now all even on the bottom edge. **Let's repeat this and see how they look if they were aligned at the centers.** Since they are uneven heights, having them aligned on the center of the patterns looks a bit nicer.
21. We now need to evenly space the motifs. This is accomplished by right-clicking on the pass and choosing **Distribute all motifs in the selected pass** from the **Pass Mode Menu** and then choosing **Evenly spaced from edge to edge**.



*The Pass Mode Menu – Distribute All Motifs (note that full menu is not shown)*

22. We now need to move the outer motifs so that they end up positioned 1” from the outside edge and then re-distribute the motifs. **Change mode to Patterns.** Hover the mouse pointer over the Spade and hold the SHIFT key down until the **yellow dotted box** appears around the *Spade*.
23. Click on the edit box for **Offset X (in)** and **place the cursor immediately to the left of the decimal place.** Click the **up arrow button** to the left of the box once. The pattern will move one inch to the right.
24. Hover the mouse over the *Club* and hold the SHIFT key down until the **yellow dotted box** appears around the *Club*.
25. Click on the edit box for **Offset X (in)** and **place the cursor immediately to the left of the decimal place.** Click the **down arrow button** to the left of the box once. The pattern will move one inch to the left.
26. **Change the mode to Pass.** Right click on the pass and choose **Distribute all motifs in the selected pass** from the **Pass Mode Menu** and then choose **Evenly spaced between outer motifs**.

Your pass now has evenly spaced motifs that start sewing an inch from the edge.

**Save** this whole workspace in the *C:\Pro-Q\_Bonus* folder as “*gambling.pqd*” so that you can use it later to learn how to save the patterns.

## Chapter 7 – Getting Started with Fonts

The ability to use fonts is a very powerful addition to the features of **Pro-Q Designer**. Not only do you have the capabilities of adding elaborate monograms, but you can also add information such as dates and names as part of your quilting layout.

**Pro-Q Designer** allows you to use any True Type or Open Type font that resides on your computer. The most exciting news is that this is not limited to fonts with standard characters, but also to symbol fonts such as Webdings or Wingdings. This can give you access to thousands of simple, but effective small objects featuring anything from animals to stars!

Fonts, like many quilting patterns, may have restrictive terms of use as part of their copyright. It is a good idea to look into the source of some of the fonts on your system before you assume they are all free for you to use. Fonts by some foundries have very strict licensing, but quite often they have close cousins that are “free” for you to use.

The videos associated with this chapter go over the practical aspects of dealing with fonts in the program. This **Chapter** offers a brief outline of the tools.

### *Accessing the Font Options*

You can access the **Font Options** dialog on the **Fonts, Drawing & Light Table** tab and clicking on **Options**. The **Font Options** dialog will open. If this is the first time in a session (since opening **Pro-Q Designer**) that you have opened **Font Options**, the font database will automatically rebuild. You will not have to rebuild the database again unless you ADD a new font and want to use it, or you restart **Pro-Q Designer**.

Kerning forces **Pro-Q Designer** to use the built-in Font Metrics that control the amount of space between letters. If you are going to quilt words or sentences, it is a good idea to see what a line of a particular font looks like WITH Kerning and without. Some fonts benefit greatly from it and others do not.

**Specify by Unicode** opens a special edit box. This is so you can pick a character in fonts that have special characters such as symbol fonts or for diacritical characters (foreign characters with “accents”).

The **Nominal Font Height** can be deceiving. It is the TOTAL height of the font from the lowest point of a descender (p, q, y, etc.) to the highest point of an ascender (h, f, etc.) or capital letter. So 4” will usually mean that a standard capital letter will be somewhere around 3” high.

### *Placing a Font on the Layout Screen*

From the **drop down list** of **Available Fonts**, choose a plain font such as *Arial Black*. While it is simple, it will be easy to see and read even if it is stitched out fairly small. If you are just going to quilt “ordinary characters”, make sure Unicode is OFF or the

character selected will be attached to put on the screen when you close the **Font Options Dialog**.

Click on **Done**. You will notice a cursor flashing in the blue box that has the label **Type your Text here >**. Type the first letter of your name and move your mouse over the **layout area**. **The letter will follow the mouse pointer**. Click to place it somewhere near the left edge. Once you place your first letter, you can continue to type and the letter will add themselves to the end of the line. You can use the spacebar to add additional space between the words. YOU CAN ONLY TYPE ONE LINE. **Hitting the Enter Key will end Text editing**.

If you click outside the **Type your Text here >** box you will need to click back in the box to continue attaching text. If you need to move a letter, make sure you have the last letter selected or you will overtype your other letters.

**To start a new line, type the first letter of the next line at the end of the current one.** Make sure **Pattern mode** is selected, and holding down the SHIFT key, click and drag the character to where you want to start the new line. Click on the **Type your Text here >** box and continue typing to add characters to the new line.

### *Specifying Unicode Fonts*

Windows comes with a great tool to assist you in working with fonts. It is called **Character Map**. You will usually find it in the *Start menu* under *Accessories / System Tools*. Open it and click the **dropdown list** to explore the characters in any font. The number on the lower left is the Unicode number for the character or symbol you have selected. It is in Hexadecimal notation. Ignore the 0x before the last two alphanumeric characters. The last two “numbers” are each 0 – F (A – F are NUMBERS in Hexadecimal) and are the Unicode number of the selected character.

To work with Symbol fonts by specifying Unicode, open the **Font Options** window. Click the **Unicode** button and **enter the two digit number** (remember that A – F are also numbers in this case). Click **Done** and the tab will automatically gray out as the character is now available for placement. Opening the **Font Options** window and adding additional Unicode numbers will add the characters one at a time to the one you have already placed.

## Chapter 8 – Preparing & Saving Patterns & Passes for the Compuquilter

**Pro-Q Designer's** “Smart Save” automatically changes when you choose Compuquilter as your Pattern File Type. **Pro-Q Designer** will convert any pauses to regular points in the pattern file as well as removing any Moves. The program will also warn you about any problems with the file before you save.

### *Compuquilter Pattern Types*

#### *Repeatable Pattern*

Options include the ability to add a fixed index and a tag file. **Pro-Q Designer** automatically “re-origins” the first point of a repeating pattern to make it the **Start Point** (X0Y0) when saving. In addition, you will be warned if for some reason you are trying to save a pattern that is NOT continuous as a repeatable pattern. You can override the warning and not save, but the pattern could cause errors in the Compuquilter program.

#### *Motif*

Options include the ability to add a tag file and to choose a custom start point. The default start point (X0Y0) is the center of the pattern. **Pro-Q Designer** automatically “re-origins” the center of the pattern OR the Start Point you selected as X0Y0 when it saves the file. Motifs and the ability to specify Custom Start Points are VERY important to getting perfect quilting layouts and they are a powerful tool in **Pro-Q Designer**.

#### *Corners*

Corners have very special rules as to their use in the Compuquilter software and require a custom Start Point. The start point (X0Y0) must be the intersection of the centerlines of the horizontal and the vertical borders. By using the Grid and Guidelines feature, it is easy to digitize a corner. Most users who use **Pro-Q Designer** with the Compuquilter find they do not use corners as they “attach” them to the bottom and top borders so they are all in one piece, then use the Compuquilter Pattern Start and Pattern End buttons to fit the side borders perfectly when sewing.

### *Saving Patterns vs. Creating a Pattern from a Pass*

You can create a pattern in one of two ways. If it is in the **Selected Pattern Display**, you can click **Save Pattern to Disk** on the **Add Patterns** Tab. This is a great way to save a pattern that was originally in another format – such as a *DXF* file. Remember that you can edit this pattern first to check things like the distribution of points and make any last minute adjustments.

If you have placed the pattern on the layout area and made modifications to it, you can only save the whole pass it is part of! Use **Create File from Pass** to create a pattern

from the entire Pass. There are several options if you need to save only part of the Pass. The easiest is to use the **Pass Editor** to delete the portions you don't want as part of your pattern file. You can then use **Create File from Pass** to save the edited pass as a pattern file and click **UNDO Edit Pass** to restore your work. We will discuss other methods which include using **Move Pass to Patterns** later in this guide.

### ***Including a Copyright Notice and Comments***

You can include your **Copyright Notice** and any comments in the pattern file you create and **Pro-Q Designer** will automatically remember the text you want included for copyright. Every time you select the **Include your copyright notice checkbox**, your copyright will display to allow you to modify it if necessary. This is especially useful if you are digitizing for multiple designers and need to change it slightly when you are saving patterns. The copyright information is stored for you so that you do not have to retype it the next time you use **Pro-Q Designer**.

You can include comments in a pattern file simply by typing them in the provided box. You can view the comments in the Compuquilter program by clicking on the **Notes** tab.

### ***Specifying a Tag File***

The Compuquilter program allows you to apply the same adjustments you apply to the current file in their program to a “companion file” that is referred to as a Tag File. To specify the file you wish to use, simply enter the file name without the extension (e.g. do not enter the “.CMD”) in the appropriate place before saving the file in **Pro-Q Designer**.

### ***Preparing “Final” Files for the Compuquilter***

The Compuquilter benefits from having fewer points in a pattern file – especially when sewing out large, complex passes. It automatically detects tight curves and sharp turns and adjusts the speed that it moves the sewing head so it more accurately sew these areas. Therefore, if you are going to sew a particular Pass or Pattern “as is”, it is not necessary to have so many extra points. Doing an all over **AutoSMOOTH** (after you have done an **AutoPAUSE** to preserve detail) and adjusting it to evenly space points can greatly speed up response time in the system. Finally, using **AutoTRIM** at its weakest setting will remove any redundant points. It is not necessary to remove the pause points afterwards as **Pro-Q Designer** will automatically discard them when saving in Compuquilter format.

If you are saving a Pattern to resize it – perhaps making it larger in the future, you might want to leave in some of the extra points so it doesn't “flatten” in spots if you enlarge it.

In general, you should remember that in your final pattern file you don't need your points any closer together than the length of a stitch!!!

If you are designing your quilting layouts in **Pro-Q Designer**, the majority of the patterns you will be saving will be **Motifs**. This is because once you clip a Pass at guidelines or modify a **Continuous Pattern** it will no longer be repeatable. Don't despair - **Pro-Q Designer** will make it easier than ever to line up these custom patterns on your quilt!

### ***Saving Repeatable Patterns***

If the **Pattern Type** does not say **Continuous** in **Pro-Q Designer**, it will not work as a **Repeatable Pattern** in Compuquilter format. Repeatable patterns MUST have the first pattern point as the Start Point (X0Y0) so there are no options on placing a custom one.

### ***Calculating the Fixed Index for Repeatable Patterns***

The most accurate way to calculate the **Fixed Index** is to use the information in the **Marking Guide**. You will need to put two passes containing your pattern on the layout area and adjust the spacing between the passes. You should use **Repeat Pass** to place your second pass. Use **UNDO** and adjust the value in for **Repeat Pass Spacing** until you are happy. If you manually move the second pass, you might accidentally move it left or right and your index value would not accurately reflect the space between passes. DO NOT adjust the size of these patterns as your **Fixed Index** is tied to the size you save as. It will automatically adjust to the size you want to sew the pattern out at in the Compuquilter program.

When you are finished, click on **Print Marking Guide** which is located on the **File & Print** tab. Look at the **Mark@Length** values. **Subtract the smaller value from the larger**. This is the **Fixed Index** for the Pattern at the size you are using it. Enter this value in the **Index** edit box when you save the **Repeatable Pattern**.

### ***Preparing and Saving a Corner***

Corner patterns are best designed and saved using **Editing Guidelines**. The guidelines can be placed using the **Configure Editing Guidelines** button on the **Layout & Design** tab. Once you have designed the pattern you will need to check it to confirm that the location of the start and end are symmetrical. You will find it easier if you design your corner in the LOWER LEFT CORNER of the screen. This is because the “on screen” measurements are according to mathematical conventions and are from the lower left.

Once your border complete, you will need to place the start point (X0Y0). Compuquilter states that the Start Point must be the centerline of both the horizontal and vertical borders as they would intersect in the Corner. Note that Compuquilter corners cannot have elements that fall outside of the area defined by the borders. The video associated with this section goes into detail on placing your **Custom Start Point**.

You will likely only save a corner if you are a pattern designer. Most users find it easier to save corners as Motifs OR lay them out with the border to sew as a single pass.

### ***Preparing and Saving Motifs***

Motifs are the “catch all” of the Compuquilter world. They can come in so many shapes and sizes as well as be designed for many different purposes. This section and the (multiple) accompanying videos will give you an overview of some of the different types and how to prepare and save them.

### ***Saving a Simple Block Based Motif***

Most motifs that are block based should have their Start Point (X0Y0) as the center of the motif. This makes it easy to center in a block. Saving a **Motif** without specifying a **Start Point** will default to X0Y0 being the center of the **Motif**.

### *Saving a Setting Triangle*

Triangles are often a challenge. Sometimes they benefit from having a start point on the base, but more often, they benefit from having a start point that is OUTSIDE of the pattern and corresponds to the PEAK of the block they are being sewn in. The video associated with this section offers a look at both options. You can also learn more about designing a Triangle in **Chapter 17 – Laying Out Special Patterns and Passes**.

### *Saving a Motif to be Used as a Corner*

It is often quite a bit easier to use **Motifs** in your corners – especially if the corner has some features that make it slightly asymmetrical or if it bulges out a bit. If you are saving a corner as a motif, it is easier to put your Start Point at the inside corner, or the outside corner of the actual border on the quilt. This makes it a cinch to line up. If your corner Motif has “loose ends” that connect to the border, you can then use Compuquilter’s Start and End Pattern feature to create borders that fit perfectly.

### *Saving Custom Passes (including those from Repeatable Patterns)*

Even if a Pass is **Repeatable**, you can benefit from saving it as a motif and using the techniques described below and in the video. The single overriding value of **Pro-Q Designer** is that the entire quilt layout can be customized. That means that you can adjust and trim interlocking patterns and have them sew in relationship to each other. This can offer a distinct advantage over using a fixed index. The basic technique involves specifying a Start Point for a pass that is relative to a point on a previously sewn pattern. This is a very powerful technique. For example:

1. On a wholecloth quilt where you want to quilt from the center out: after designing your central motif, line up all the other patterns based on that one. To do so, you put each of the new patterns’ Start Points on the edge of the central motif. (I use arrows to mark this on the **Print Overview** sheet where the points on the central motif are marked as an X) You can then work out from that point and line up the next group of patterns with the previous ones sewn.
2. On an edge to edge quilt OR when sewing an area row by row: place your starting point for the first row at the upper left corner. Each subsequent row/pass would have a start point that lines up with a key element in the previous row. (They can be printed out on the **Print Overview** sheet as an X).
3. On an edge to edge quilt, you can create a quilt that is fast to set up and sew out with incredible accuracy if you do not mind doing some simple marking. Place your Starting Point in the upper left corner for all the passes. Print out the Marking Guide and just put simple tick marks along the edge as to where to place your needle for each row! THIS IS THE MOST ACCURATE WAY as it ensures that the fabric movement does not affect how much room you have left at the end of the quilt! It is also incredibly fast! You just need to move the Compuquilter to the tick mark and tell it that is the Start Point.

### *Using Pro-Q Designer with Compuquilter Boundaries*

You can save Compuquilter Boundaries as **CMD** files that can be opened in **Pro-Q Designer**. In this way you can use them as a template to design a custom layout within the space defined by the boundary using single or multiple patterns and then save your design as a new pattern.

## Chapter 9 – Preparing & Saving Patterns & Passes for the PC Quilter

Pro-Q Designer's "Smart Save" automatically changes when you choose the PC Quilter as your Pattern File Type.

### ***Saving Patterns vs. Creating a Pattern from a Pass***

You can create a pattern in one of two ways. If it is in the **Selected Pattern Display**, you can **click Save Pattern to Disk** on the **Add Patterns** Tab. This is a great way to save a pattern that was originally in another format – such as a *DXF* file. Remember that you can edit this pattern first to check things like the distribution of points and make any last minute adjustments.

If you have placed the pattern on the **layout area** and made modifications to it, you can only save the whole pass it is part of! Use **Create File from Pass** to create a pattern from the entire Pass. There are several options if you need to save only part of the Pass. The easiest is to use the **Pass Editor** to delete the portions you don't want as part of your pattern file. You can then use **Create File from Pass** to save the edited pass as a pattern file and **click UNDO Edit Pass** to restore your work.

### ***Including a Copyright Notice and Comments***

You can include your **Copyright Notice** and any comments in the pattern file you create and **Pro-Q Designer** will automatically remember the text you want included for copyright. Every time you select the **include your copyright notice checkbox**, your copyright will display to allow you to modify it if necessary. This is especially useful if you are digitizing for multiple designers and need to change it slightly when you are saving patterns. The copyright information is stored for you so that you do not have to retype it the next time you use **Pro-Q Designer**.

You can include comments in a pattern file simply by typing them in the provided box. You can view the comments in the **QT Menu** program on the **Standards** tab, or by using **PCQ Assistant**. The file can also be opened in **notepad** to view the contents.

### ***Preparing "Final" Files for the PC Quilter***

The PC Quilter benefits from having fewer points in a pattern file – especially when sewing out large, complex passes. It has smoothing and trimming features of its own and it may not smooth or trim the way you want! Therefore, it is usually better if you do the work beforehand so that you can confirm you are happy with the way the pattern looks on the screen. Remember, each point on the screen translates to a point in the pattern file. Doing an all over **AutoSMOOTH** (after you have done an **AutoPAUSE** at a fairly strong setting to preserve detail) and adjusting it to evenly space points can greatly

speed up response time in the system. Finally, using **AutoTRIM** at its weakest setting will remove any redundant points. You can decide whether or not to keep the Pause points. It is recommended that you DO keep some, but consider removing all of them and using **AutoPAUSE** at a medium setting.

If you are saving a Pattern to resize it – perhaps making it larger in the future, you might want to leave in some of the extra points so it doesn't "flatten" in spots if you enlarge it. In general, you should remember that in your final pattern file you don't need your points any closer together than the length of a stitch!!!

### ***Using Pauses to Get More Detail***

The PC Quilter offers the ability for you to "force" a stitch at a specific point in the pattern file. You can do this by either using **AutoPAUSE** or by manually inserting a **Pause**. Ordinary points can be turned into a pause and back again by tapping the **P** key on your keyboard. **Pauses** can be particularly useful when you want to have a stitch at the point of a leaf so that it will not be flat or rounded. It is also useful when you want to accentuate detail – such as in a tiny circle. Putting **pauses** around the outside will slow down the PC Quilter so that there are more stitches so that instead of looking like a square or triangle, the circle will look more rounded.

### ***Preparing and Saving Patterns***

One of the biggest advantages of using the PC Quilter is the concept of **Courtesy Jumps**. **Courtesy Jumps** are controlled by the pattern designer or the user and are the foundation for accurately placing patterns. If you are not sure about how **Courtesy Jumps** work or how they benefit you, please consult your PC Quilter manual or the **PCQ University Classroom in a Box**.

### ***Saving a Simple Block Based Motif***

Most motifs that are block based should have a **Courtesy Jump** from the **Center** of the **motif**. This makes it easy to center in a block.

### ***Saving a Continuous Pattern***

Most often you will want to save a continuous pattern with a **Courtesy Jump** from the lower left. This will make it easy for you to line up pattern rows. A **Courtesy Jump is unique in this case because it will only "appear" in the first repeat of a continuous pattern**. Make sure your pattern reads continuous before you save it if you intend to repeat the pattern across a quilt.

### ***Saving a Setting Triangle***

**Triangles** are often a challenge. Sometimes they benefit from having a **Courtesy Jump** from the middle of the base, but more often, they benefit from having a **Courtesy Jump** that is **OUTSIDE** the pattern and corresponds to the **PEAK** of the block they are being sewn in. The video associated with this section offers a look at both options. You can also learn more about designing a Triangle in **Chapter 17 – Laying Out Special Patterns and Passes**.

### *Saving Custom Passes*

The single, most impressive feature of **Pro-Q Designer** is that the entire quilt layout can be customized. That means you can adjust and trim interlocking patterns and have them sew in relationship to each other. The basic technique involves specifying a Courtesy for a pass that is relative to a point on a previously sewn pattern. This is a very powerful technique. For example:

1. On a wholecloth quilt where you want to quilt from the center out: after designing your central motif, line up all the other patterns based on that one. To do this, you put each of the new pattern's **Courtesy Jumps** on the edge of the central motif. (**Print Overview** will indicate them with an X if the option to show them is selected). You can then work out from that point and line up the next group of patterns with the previous ones sewn.
2. On an edge to edge quilt OR when sewing an area row by row: place your **Courtesy Jump** for the first row at the lower left corner. Each subsequent row/pass should have a start point that lines up with a key element in the previous row. (**Print Overview** will indicate them with an X if the option to show them is selected).
3. On an edge to edge quilt, you can create a quilt that is fast to set up and sew out with incredible accuracy if you do not mind doing some simple marking. Place your Courtesy Jump in the lower left corner for all the passes. Print out the Marking Guide and just put simple tick marks along the edge as to where to place your needle for each row! THIS IS THE MOST ACCURATE WAY as it ensures that the fabric movement does not affect how much room you have left at the end of the quilt! It is also incredibly fast! You just need to move the PC Quilter to the tick mark and run the pattern file.

### *Working with Move*

The **Move** Command is unique to the PC Quilter. It allows the user to string together numerous patterns into one HUGE file. After the first pattern is sewn, the carriage unlocks and the user moves the sewing head to line up the sewing for the next pattern segment. The PC Quilter then locks, jumps and starts sewing. This is especially effective when you have a series of different motifs in a quilt you want to sew row after row, varying their position.

Basically, the Move is a “lie to me” command. You are telling the PC Quilter “I don’t care where you THINK you are. This is where you are now!” Where ever you move the PC Quilter to, it will carry on merrily believing it is exactly where it is supposed to be. It will simply jump and start sewing a new pattern!

Most times you will be working with Motifs with the Move Function. Rather than trying to place a Move in the exact center of the Motif, it is better to simply save a pattern with a Courtesy Jump. When you ADD the pattern again, you will have the options of converting the Courtesy Jump to a Move.

**If you have a Move point at the start of a pass, it will automatically be converted into a Custom Courtesy jump.** This is because you need to place the PC Quilter manually at the start of a completely new pattern!

Theoretically you could design your whole quilt with one pass and have **MOVE** commands placed in between the sewing segments. When the PC Quilter asked you to Move to the next point, you could simply roll your quilt, move your carriage into place and continue. This is very feasible with a small quilt, but the PC Quilter does have point limitations which could raise havoc in a large quilt.

There is one small difference with Moves in **Pro-Q Designer**. You cannot have a **Move** that is not followed by a **jump**. As **Move** NORMALLY must be hand-edited in notepad, this should not be an issue. The videos will show you a way around this if you encounter a problem with this situation.

## Chapter 10 – Preparing & Saving Patterns & Passes for the Statler Stitcher

The one thing you will notice about the dialog for the Statler Stitcher is that it does not offer a lot of choices. Because of the morphing and fitting features in their system, there is very little need for pattern modifications. It follows the same basic rules for continuous patterns, but there is no special “pattern typing”. If the Pattern Type is Continuous in **Pro-Q Designer**, it will be continuous in Statler.

At this time, Statler only supports the use of one pattern at a time in the Precision Stitch layout, and while morphing and centering capabilities make it easy to use, they won't work to help line up different custom passes that have special ways of interlocking.

To assist users in lining up their patterns without using morphing, we have developed the “**Registration Jump**”. The **Registration Jump** is a “no sew line” which is inserted at the very beginning of a pattern. This allows you to specify a point on another pattern you have already sewn out, or a specific feature on your quilt. This point will act as a reference to line up the current pattern.

### ***Saving Patterns vs. Creating a Pattern from a Pass***

You can create a pattern in one of two ways. If it is in the **Selected Pattern Display**, you can click **Save Pattern to Disk** on the **Add Patterns** tab. This is a great way to save a pattern that was originally in another format – such as a *DXF* file. Remember that you can edit this pattern first to check things like the distribution of points and make any last minute adjustments. **Registration Jumps** are NOT available in this method of saving as they would cause confusion in continuous patterns.

If you have placed the pattern on the layout area and made modifications to it, you can only save the whole pass it is part of! Use **Create File from Pass** to create a pattern from the entire Pass. There are several options if you need to save only part of the Pass. The easiest is to use the **Pass Editor** to delete the portions you don't want as part of your pattern file. You can then use **Create File from Pass** to save the edited pass as a pattern file and click **UNDO Edit Pass** to restore your work.

### ***How and When to Use Registration Jumps***

When using **Registration Jumps** it is important to tell the Statler that you want to start sewing from the first pattern point. This is because the **Registration Jump** has a built-in reference so you do not need to start from another place such as the upper left.

### ***Saving a Simple Block Based Motif***

If you want a faster way to place a motif in a block rather than jogging the sewing head to mark four corners, try placing a **Registration Jump** in the center of the pattern. This

makes it easy to center in a block. This was feature was requested by several of our Statler beta testers and they LOVE IT!

### *Saving a Continuous Pattern*

Do not insert a **Registration Jump** in a single unit of a continuous pattern as it will sew in between every repeat! Make sure your pattern reads continuous before you save it if you intend to repeat the pattern across a quilt.

### *Saving a Setting Triangle*

Triangles are often a challenge. Sometimes they benefit from having a **Registration Jump** from the middle of the base, but more often, they benefit from having a **Registration Jump** that is OUTSIDE of the pattern and corresponds to the PEAK of the block they are being sewn in. The video associated with this section offers a look at both options. You can also learn more about designing a Triangle in **Chapter 16 – Laying Out Special Patterns and Passes**.

### *Saving Custom Passes*

The single overriding value of **Pro-Q Designer** is that the entire quilt layout can be customized. That means that you can adjust and trim interlocking patterns and have them sew in relationship to each other. The basic technique involves specifying a Courtesy for a pass that is relative to a point on a previously sewn pattern. This is a very powerful technique. For example:

1. On a whole cloth quilt where you want to quilt from the center out: after designing your central motif, line up all the other patterns based on that one. To do so, you put each of the new patterns' **Registration Point** on the edge of the central motif. You can then work out from that point and line up the next group of patterns with the previous ones sewn.
2. On an edge to edge quilt OR when sewing an area row by row: place your **Registration Point** for the first row at the upper left corner. Each subsequent row/pass would have a **Registration Point** that lines up with a key element in the previous row.
3. On an edge to edge quilt, you can create a quilt that is fast to set up and sew out – all while still achieving incredible accuracy – if you do not mind doing some simple marking. Place your **Registration** in the upper left corner for all the passes. **Print** out the **Marking Guide** and just put simple tick marks along the edge indicating where to place your needle for each row! THIS IS THE MOST ACCURATE METHOD as it ensures that the fabric movement does not affect how much room you have left at the end of the quilt! It is also incredibly fast! You just need to move the sewing head to each tick mark and run the pattern file.

### *Using Pauses with the Statler Stitcher*

While **Pro-Q Designer** uses **Pauses** to preserve detail temporarily, the Statler actually stops the sewing head and displays a user prompt (“change thread color” - for example) when it encounters a **Pause**. When you save a Statler file that contains pauses, you will have the option of ignoring them. It is recommended that you go back and remove the **Pauses** to avoid confusion.

## Chapter 11 – Preparing & Saving Patterns & Passes for the HQ Pro Stitcher

We are please to fully support MANY of the features of the Pro Stitcher. **In addition to reading and writing HQF format files Pro-Q now supports the reading of TAP files.** You can bring over files you have traced you your Pro Stitcher and edit them in **Pro-Q Designer** to modify and improve them!

If you have problems with specifying OVERLAP for repeatable patterns that interlock side to side, Pro-Q Designer will make things much easier! Your passes (rows) will already be constructed so you won't have to worry about it. In addition when using edge to edge patterns that interlock from row to row, Pro-Q provides a Marking Guide that will assist you in placing them.

To assist users in lining up their patterns without using morphing, we have developed the "**Registration Jump**". The **Registration Jump** is a "no sew line" which is inserted at the very beginning of a pattern. This allows you to specify a point on another pattern you have already sewn out, or a specific feature on your quilt. This point will act as a reference to line up the current pattern. In Pro-Stitcher terms, the **Registration Jump** is nothing more than the ORIGIN or 0 0 point of the file.

### ***Saving Patterns vs. Creating a Pattern from a Pass***

You can create a pattern in one of two ways. If it is in the **Selected Pattern Display**, you can click **Save Pattern to Disk** on the **Add Patterns** tab. This is a great way to save a pattern that was originally in another format – such as a *DXF* file. Remember that you can edit this pattern first to check things like the distribution of points and make any last minute adjustments. **Registration Jumps** are NOT available in this method of saving as they would cause confusion in continuous patterns.

If you have placed the pattern on the layout area and made modifications to it, you can only save the whole pass it is part of! Use **Create File from Pass** to create a pattern from the entire Pass. There are several options if you need to save only part of the Pass. The easiest is to use the **Pass Editor** to delete the portions you don't want as part of your pattern file. You can then use **Create File from Pass** to save the edited pass as a pattern file and click **UNDO Edit Pass** to restore your work.

### ***When to use Registration Jumps AND HOW to Use Them!***

The **Registration Jump** is especially helpful when designing wholecloth quilts that sew from the center out. With clever planning it is possible to sew a whole quilt and only mark ONE point! **Registration Jumps** are also beneficial when you want to use passes that are deeply interlocking. You can place the Jump on a point of the previously sewn row for perfect spacing EVERY TIME!

To use a pattern that contains a **Registration Jump** on your system:

1. Load the pattern file into Pro Stitcher.
2. Move the sewing head to the desired location of the start of the **registration jump** on the quilt.
3. Click the Reset Home Button (from any screen with a Reset Home button – which is most).
4. Stitch the pattern.

**IMPORTANT – Registration jumps WILL NOT WORK if you resize or rotate a pattern!**

### ***Saving a Setting Triangle***

Triangles are often a challenge. Sometimes they benefit from having a **Registration Jump** from the middle of the base, but more often, they benefit from having a **Registration Jump** that is OUTSIDE of the pattern and corresponds to the PEAK of the block they are being sewn in. The video associated with this section offers a look at both options. You can also learn more about designing a Triangle in **Chapter 17 – Laying Out Special Patterns and Passes**.

### ***Saving Custom Passes***

The single overriding value of **Pro-Q Designer** is that the entire quilt layout can be customized. That means that you can adjust and trim interlocking patterns and have them sew in relationship to each other. The basic technique involves specifying a Courtesy for a pass that is relative to a point on a previously sewn pattern. This is a very powerful technique. For example:

1. On a whole cloth quilt where you want to quilt from the center out: after designing your central motif, line up all the other patterns based on that one. To do so, you put each of the new patterns' **Registration Point** on the edge of the central motif. You can then work out from that point and line up the next group of patterns with the previous ones sewn.
2. On an edge to edge quilt OR when sewing an area row by row: place your **Registration Point** for the first row at the upper left corner. Each subsequent row/pass would have a **Registration Point** that lines up with a key element in the previous row.
3. On an edge to edge quilt, you can create a quilt that is fast to set up and sew out – all while still achieving incredible accuracy – if you do not mind doing some simple marking. Place your **Registration** in the upper left corner for all the passes. **Print** out the **Marking Guide** and just put simple tick marks along the edge indicating where to place your needle for each row! **THIS IS THE MOST ACCURATE METHOD** as it ensures that the fabric movement does not affect how much room you have left at the end of the quilt! It is also incredibly fast! You just need to move the sewing head to each tick mark and run the pattern file.

### ***Using Pauses with the Pro Stitcher***

When saving in Pro Stitcher format, Pauses are discarded. However, Pauses are still useful in **Pro-Q Designer** for preserving the “sharpness” of points when smoothing and trimming.

## Chapter 12 – Digitizing Basics Part 1 - Bitmaps

There are advantages and disadvantages to using any form of digitizing. **Pro-Q Designer** offers three basic alternatives, each of which has its strengths and weaknesses:

**Bitmap** – Many users find this the easiest method to learn. It requires no special skill and is generally fairly quick using **Pro-Q Designer**'s tools. The lines of a bitmap are "fixed" so there is no tracing or drawing to do. Overstitching is a snap and is always over the EXACT same point. Unfortunately, the "resolution" of the original bitmap affects how detailed the pattern can be and the final pattern is often "stair-stepped". This is because each pixel is considered to be 1/100<sup>th</sup> of an inch and translates 1 to 1 as a pattern point when digitizing. In addition, there is no way to have many lines converging on a single spot or have sharp "spires" and smooth transitions. **Pro-Q Designer**'s smoothing and trimming tools address most of these issues, but it is important to realize that bitmaps in general are not usually the best choice. However, if you are doing a scan of a child's drawing or an outline of a complex silhouette, you can't beat it for speed and simplicity.

**Tracing & Drawing** – **Pro-Q Designer** offers a simple tool (see the next Chapter) for digitizing. It involves placing a light table image on the screen and tracing over it using simple mouse clicks. Some people find this very tedious and have problems repetitively clicking (or double clicking) the mouse. You can use a pen and graphics tablet to alleviate a lot of the clicking, but not to draw continuously. There are three big pluses to this method: simplicity, smooth curves and easy editing. The main downside is that you do not have the minute control over the curves that you do in regular graphics programs, so professionals might find it frustrating. Because of this it is a bit hard to get a line that overstitches perfectly. However, if you don't mind editing it point by point later in the Pattern or Pass editor, it does a great job. This is an especially good method for digitizing over photographs or other complex images where you want to actually ignore some of the lines in the image.

**Poly line and Spline Curve DXF files from other sources** – **Pro-Q Designer** "instantly" digitizes any image that is in the appropriate format. That leaves you wide open to what tools you might want to use to create a DXF file. Graphics professionals tend to use **CorelDraw** or **Illustrator** and those with CAD backgrounds tend to prefer **AutoCAD** or **AutoSketch**. **The advantage of the graphics programs is their full support for artistic drawing features, access to free clipart and excellent toolkits.** The downside is that all these packages are very hard to learn!

In summary, it is highly recommended that you try digitizing from both bitmaps and tracing. Even if you are doing it for a living, either method produces acceptable results if you take the time to fine tune your pattern afterwards by smoothing and trimming it.

Now let's take a look at digitizing by using bitmaps. The information in this Chapter and the next are excerpts from one of **Munnich Design's Classroom in a Box** programs and is used with permission. It is highly recommended that you watch some of the

videos on bitmap digitizing FIRST if you are not familiar with some of the concepts discussed.

### ***Choosing a Suitable Image for Bitmap Digitizing***

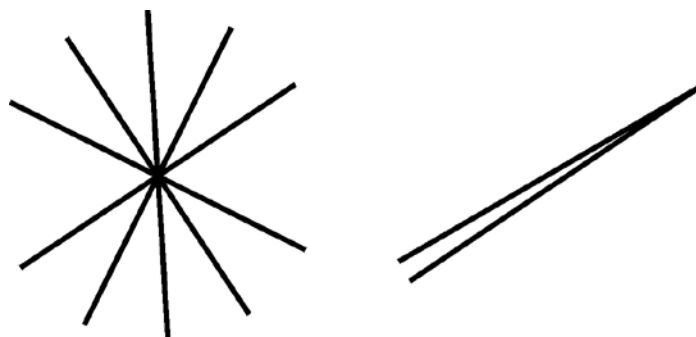
There are basically only two types of bitmaps that are suitable for “bitmap digitizing”. They are Line Drawings and Silhouettes – both basically “stark” black and white (no shades of gray). Most of the traditional quilting patterns qualify as line drawings, and many will digitize very nicely. However, remember to consider how much over stitching and/or how many jumps you will need! The issue of over stitching and jumps actually applies to all methods of digitizing, not just “bitmap digitizing”.

The amount of detail in an image can turn a quilting project into a nightmare! The more detail there is, the larger you will need to sew an image. In general, you will have no control over detail (such as a tiny circle that might represent an eye) that is less than a ¼” in diameter. Stitches will fall where they will and that tiny circle might look like a triangle, a square, a hexagon, etc., depending on your sewing machine speed (which in turn controls stitch length), etc. Also remember that the more detail you desire, the slower you must sew!

Too much detail in an image can also cause the quilting to become far denser than you expected it to be. This can make the quilt very stiff and cause it not to drape well despite repeated washings. While dense quilting is sometimes desirable, it is usually not meant to be “embroidery”! So, in general, the more detailed an image is, the larger you will want to sew it out after you digitize it. It is a good idea to eliminate or combine items in a very detailed image. For example, our mind sees an outline, a simple silhouette and we KNOW it is a bird. Our mind fills in all the details and we imagine feathers, a tiny bead of an eye and a beak. It is not necessary to carefully feather the wing or tail. In fact, it is often better to leave more to the imagination.

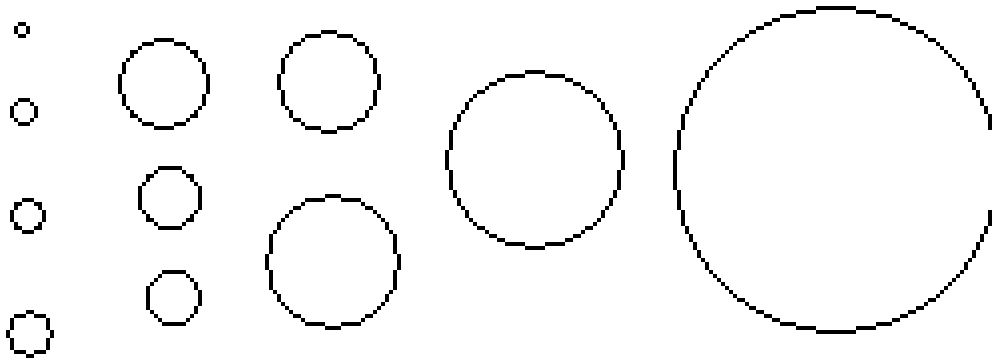
Avoid images with “saw tooth” edges as these are very hard on the robot. Think of it as driving a sports car at full speed forward 10 feet, slamming on the brakes, backing up 10 feet, slamming on the brakes and repeating. This is what a saw tooth type edge is requiring the robot to do. The results can vary, but usually it will cause either extreme variation in stitch length or lost steps (overshooting or under shooting the target and throwing the rest of the pattern off), and just plain loss of detail. Instead, try substituting a gentle wavy line. In many cases, they can be just as effective when sewn out.

Images with MANY lines coming into a single intersection or with long spires are not suitable for bitmap digitizing (see image below). If you must use these images with that method of digitizing, you will need to use an image much larger than you really need or move the intersection of some of the lines.



The minimum size for an image to create an effective pattern in bitmap digitizing is 100 pixels per inch of finished size. Of course, if your image is very detailed with lots of narrow spires, you will likely need more! While you will probably discard many of the pattern points later, the extra points are necessary to help the program “average” lines.

For example, look below at the illustration of bitmap images representing circles. The one with the most pixels has the smoothest appearance. This is the same thing that happens when you use bitmap digitizing. This also illustrates why you don't want to try and sew too small an object!

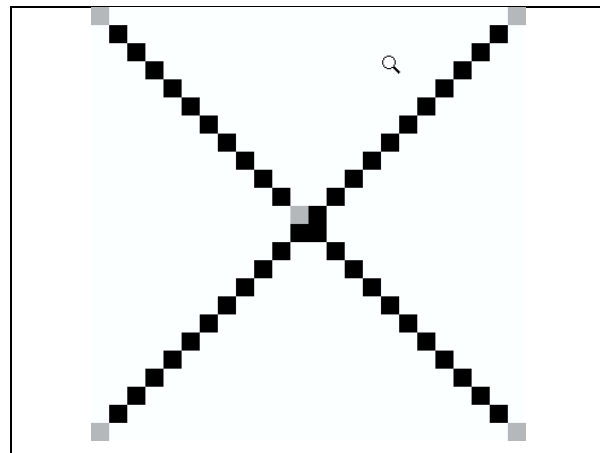


### ***What Are Nodes? Where do I Place Them and Common Problems***

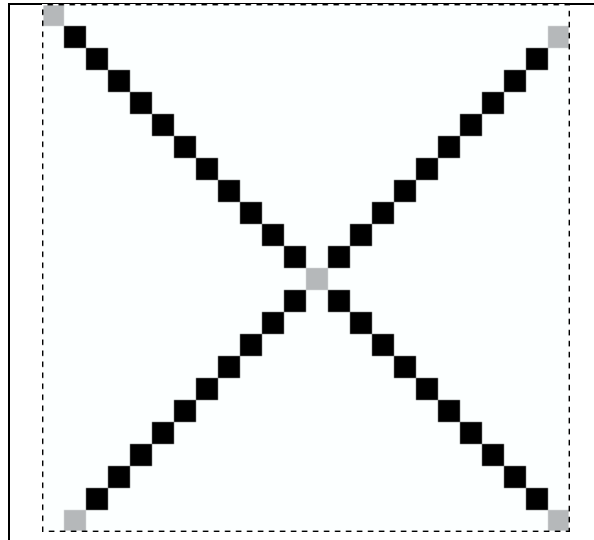
**Nodes** are decision points, dead end points, and the points where patterns begin and end. **Nodes** aid in letting you tell the program which way you want to sew when it finally creates a pattern from your bitmap. **In Bitmap editing, a Node is a red pixel.**

Some users are still confused with when and where to place **nodes**. Below you will see a series of illustrations designed to make editing less confusing. Each one shows whether the point in question should be a **NODE** (red = light gray) and explains why. In some cases it also contains a partial explanation of how the pattern should be edited. In addition, we have described some special cases where you might want to consider doing things a little differently!

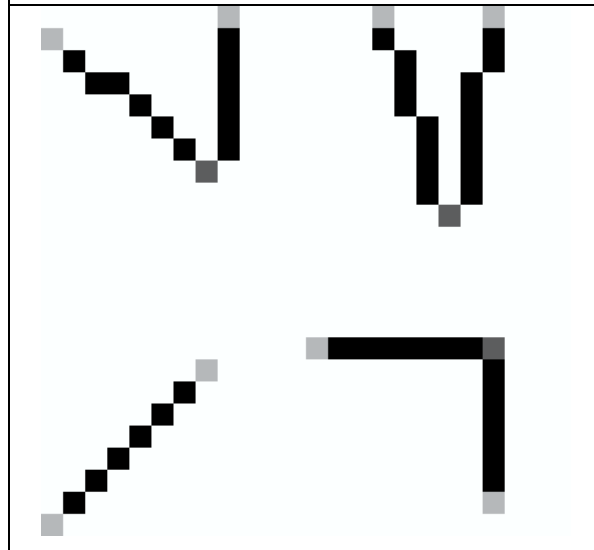
Nodes must be placed wherever more than two lines meet AND at the ends of lines. Where the 4 lines meet on this example is not ideal.



This illustration is modified from the bitmap on the previous page. Note the changes to the intersection – where the 4 lines meet – it is now IDEAL for the placement of a NODE.

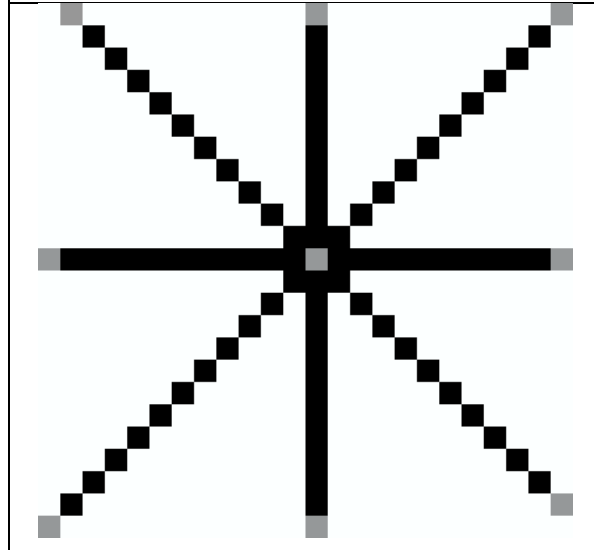


This collection of lines has a NODE on each end. NONE of the points at any of the intersections are a node.

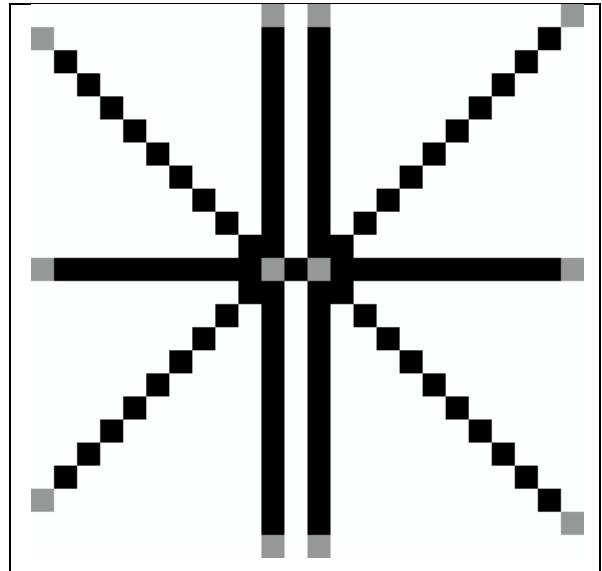


+PC Quilter ONLY: The intersections are good places to put pause points.

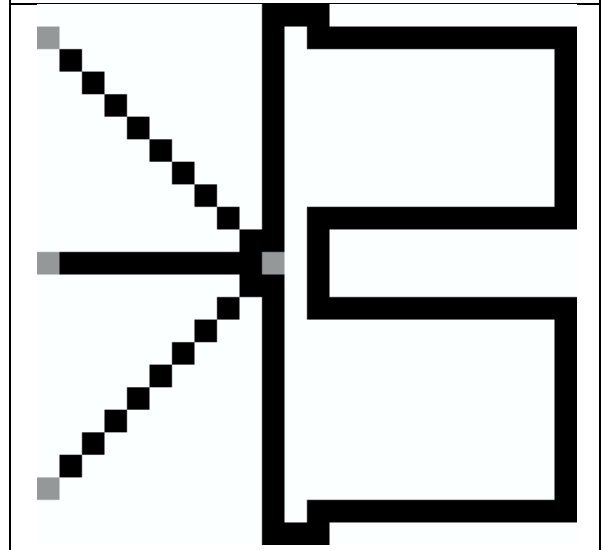
How many LINES are too many? This illustration shows the LIMIT of how many lines can intersect without the digitizing program becoming confused. Notice there is only ONE “confusing pixel” around the NODE in any direction. THAT is the limiting factor. Lines must be distinct after one pixel. THIS IS THE ONLY WAY TO HAVE 8 LINES INTERSECTING!



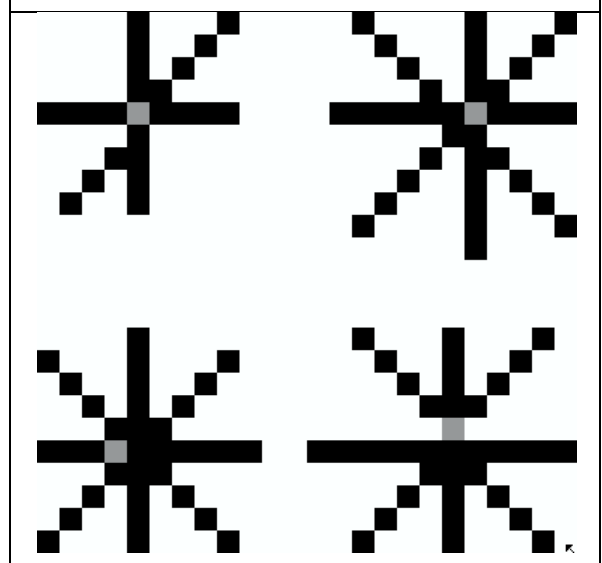
PROBLEM #1 – These lines are too close. The NODES must be at least three pixels apart. Don't forget the scale you are working on... Your image will be interpreted to one pixel, equaling 1/100<sup>th</sup> of an inch, so the parallel lines would almost overstretch!



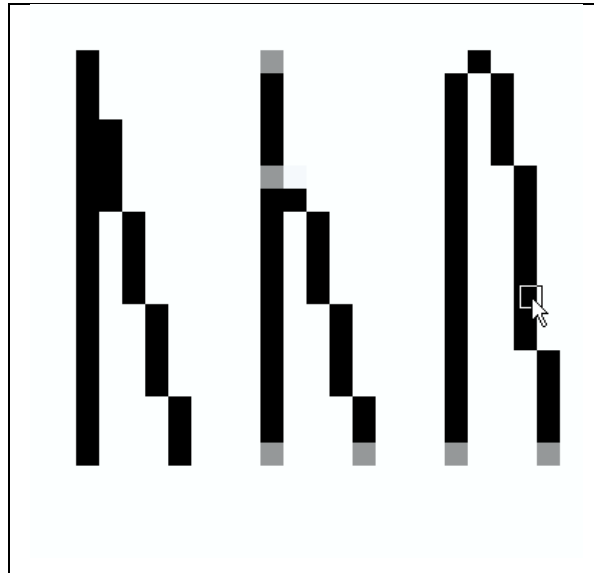
PROBLEM #2 – This can create confusion – the program MIGHT think that the line next to the right of the NODE is actually connected. There must be TWO pixels between a NODE and a “separate” line. This is because of the issue described in the illustration that starts: “How many LINES are too many?”



PROBLEM #3 – Too many pixels and/or BAD NODE placement at a main intersection. All of these will have problems when digitizing. PLEASE NOTE, we have not marked NODES at the ends of lines.



PROBLEM #4 – Tapering lines. The image on the left is a problem. The one on the right and the middle are the two possible “fixes”.



### ***Additional Digitizing Hints***

Digitizing will go more smoothly if you PRE-PLAN what you are going to do. This is the single most powerful “tool” for successful digitizing. Many experienced digitizers still take the time to make a roadmap for complex images by printing out them out and making a rough tracing over the top of them to identify the order of digitizing.

### ***Using the Digitizing Videos***

There are three digitizing videos, and each requires slightly more skill than the previous one. It is recommended that you watch the videos at least once all the way through before you try digitizing using a bitmap. The first video goes over the tools on the **Assemble your pattern branch-by-branch screen**, explaining each one of them in detail.

## Chapter 13 – Digitizing Basics Part 2 – Drawing & Tracing

The chief advantage of tracing a bitmap is the sheer variety of images you can use! Everything from web graphics and doodles to clipart and photographs can be digitized using this method. Most importantly, the resolution of the graphic is unimportant. This means you don't have to worry whether the image is 100 pixels or 1000 pixels high (don't make it too big or it will use too much program memory displaying it)! You choose how big to make the tracing by resizing the image on the screen. If you want more detail, it is easy to add, and if you want less, you can skip over features while tracing.

We will complete two exercises in this chapter. For the first we will create a continuous STAR pattern, and for the second we will digitize the ever popular “*duckling*” you may have seen in the video demos for **Pro-Q Designer**.

### ***Helpful Hints for Digitizing Using Drawing & Tracing***

- ❑ **EDIT and SAVE AS YOU GO!** This is very important if you are working on a large project. You should always **Save** before you put **Insert the Drawing into the Pass**. Once you **Insert the Drawing**, you have to edit the pattern point by point as opposed to editing the curves so it is important that you have a record of your image to do quick edits.
- ❑ The less points, the smoother the curve! Don't place your points close together when tracing unless you need a lot of detail. You will get smoother, more elegant results when you use fewer points on a gentle curve. Use more points on tight curves when you need the detail.
- ❑ **Double click** your mouse when drawing to create a sharp turn. This essentially puts two points almost right on top of each other which is why you can then make a sharp turn.
- ❑ **Hold down the “X” key** on your keyboard to draw straight lines without any curves. This is a great technique for creating large basting or geometric patterns.

### ***Tracing a Continuous Star to Create an All Over Pattern***

This exercise covers three important points. The first is how to use straight lines in tracing, the second is adding features that are not part of the light table, and the third is how to use the **Pass or Pattern Editor** to make sure your new pattern is continuous.

1. On the **File & Print tab**, click **NEW** to open a new blank workspace.
2. On the **Setup & Options** tab, set the size of the quilting area to 10 inches x 10 inches.

3. On the **Fonts, Drawing & Light Table** tab, click the **Load Image** button. Navigate to the `c:\Pro-Q_bonus\bitmaps` folder and choose "hollowstar.bmp".
4. Adjust the **Image Zoom** slider so that the whole star fits within the workspace. It does not have to be exact. There will be blank space at the bottom of the workspace. Click **Image Lock** so that a check appears in the box (for "ON").
5. In the **Drawing & Tracing** area, click the **Linetype** button so that it reads **Thick**. Our pattern will not have much detail and this will make the line easier to see.
6. We want to make a pattern that sews continuously to create an all over pattern which repeats to the right, so we will be starting at the left most point on the star and going straight across to the right most point then heading down and to the left at an angle, etc. Please watch the video first so you understand the directions to digitize. The last segment you create will be the same as the first, so there will be an area of over stitching running horizontally left to right.
7. Click the **Draw Mode** button and click on the left most point, holding down the "X" key to force the program to draw a straight line, click on the right most point. Continue as per the video. Remember to hold the "X" key down.
8. If at any point you make a mistake, click the **UNDO** button. IT will look like the line will drag across, but clicking the **UNDO** button will not make another line.
9. When you get to the point where you started, tap the "I" key on your keyboard to **turn off** the light table so you can see your drawing more clearly. Move your mouse to the right most point, but instead of **LEFT CLICKING** with your mouse, **RIGHT CLICK** and if you are happy with your work, choose **Insert Drawing into Pass**. If not, choose **Finished Editing** and use **UNDO**, if necessary, as well as the "I" button to **toggle the light table image on and off**.
10. Once you have chosen **Insert Drawing into Pass**, click on the **Layout & Design** tab.
11. NOTE: **For a pattern to be continuous, the first and last point in the pattern must have the same Y location (up/down) in the pattern file.** We need to check and correct this before we continue and save this new pattern.
12. Click on **Pass Editor**. Notice that the program has placed some extra points along the lines. First check at the top of the page to see if your pattern is Continuous or not. Chances are it will not be. We first need to get rid of some of the extra points so we can make the corrections easier.
13. On the **AutoTRIM, PAUSE & SMOOTH** tab, click **AutoTRIM** and drag the slider all the way to the right for **Strong**. Since this pattern is straight lines, there is no need for subtlety. Click **OK**.
14. Notice that almost all the interim points have disappeared. Drag the **Pattern Point Index** all the way to the LEFT and notice the **Length (Y) value**. Now drag it all the way to the RIGHT and check the **Length (Y) value** again. If they are not identical, you need to choose which one to change.
15. Write down the **Length (Y) value** for the point you want to keep stationary, and type this value into the **Length (Y) value** for the point you want to move, then

- click anywhere on the screen to make sure the program accepts the value. Your pattern should now say it is continuous.
16. You can now clean up the lines by deleting the extra points and moving the end points if the design does not over stitch nicely. **JUST BE SURE YOU DO NOT MOVE THE FIRST OR LAST POINT!** Remember the **UNDO** button if you get yourself into trouble.
  17. When you are finished editing, click **Finished**. Click **Move Pass to Patterns** to send your new drawing to the **Patterns Selection** area.
  18. On the **Setup and Options** tab, change the **size of the area to quilt** to *10" high x 30" wide*. On the **Layout and Design** tab set **Insert Mode** to "into *current pass*", click **Insert Pattern** and click to place the pattern in the lower left corner.
  19. Move the pattern if necessary so it is very close to the lower left corner, then continue clicking **Insert Pattern** until you fill, get close to filling, or go a little over the **Red Editing Guidelines** in the **layout area**.
  20. Make sure **Pass Mode** is selected and that **resize mode** is set to **Maintain Aspect Ratio**. Right click to bring up the **Pass Mode menu** and click on **Stretch/Shrink selected pass | Left to right**. You have now created a continuous pattern and a pass by tracing. You need only save.
  21. On the **Add Patterns** tab, click **Save Pattern to Disk** to save the individual pattern unit you have created.
  22. On the **File and Print** tab, you can click on **Create File from Pass** to save the whole pass as a pattern.

### ***Tracing the Duck Image***

We are now ready to move on to an image you may already be familiar with, the duck that has been the subject of various video segments on **Pro-Q Designer**.

1. On the **File and Print** tab, click **NEW** to open a blank workspace.
2. On the **Setup and Options** tab enter 10" x 10" as the area you want to quilt.
3. On the **Fonts, Drawing & Light Table** tab, click on **Load Image**. Using the **Thumbnail Browser**, navigate to *C:\Pro-Q\_Bonus\bitmaps* and select *duckling.bmp*. Click **Done**.
4. Notice there is a lot of WHITE SPACE around this image. Although your workspace is 10", the actual space the duck really occupies is only part of that. Try adjusting the size of the image using the slider at the bottom of the tab AND holding down the P key and clicking and dragging the image to **PAN the Light Table** so that the duck is in the center of the screen. When you are satisfied with the placement, click the **Lock Image Checkbox** to lock the image.
5. Since the Duck is yellow it is unlikely we will want to use yellow to trace him. Click on the colored box inside the **Drawing & Tracing area** and a color dialog will open. **Choose a bright pink or red color** and click **OK**.
6. Click on the **Linetype** button so that it changes to "**Thick**". NOTE that you can click on it to change it to "**Thin**" at anytime during editing.

7. Click on the **Draw Mode** button to begin tracing. Following the instructions in the video, begin by clicking on the left edge of the eye, and continue until you are finished with the HEAD area (when you are starting down the body on the right side.)
8. Right click where you next want to place a point and bring up the popup menu. Click **Edit Points**. Tap the “I” key to temporarily turn off the image so you can better see what you have drawn. Hover your mouse over the little X’s on the screen. To change their position, just click and drag them. You can right click on one to bring up a menu that asks if you want to add or delete points (or other choices). Try both and see your results. You can always **undo** what you don’t like. From time to time tap the “I” key to see how it looks in relation to the drawing. Then when you are done editing... DO NOT CONTINUE TRACING!

### ***Saving a Tracing File in the Middle of Digitizing***

9. Use the Ctrl-S hotkey and in the windows dialog box that pops up make sure you are in the *C:\Pro-Q\_Bonus* folder and save the file as “*digiduck*” (**Pro-Q Designer** will add the PQD extension).
10. Close the program! We want you to understand how **Pro-Q Designer** handles saving the Light Table and drawings.
11. Restart **Pro-Q Designer**. On the **File & Print** tab, choose **Load** and navigate to the *C:\Pro-Q\_Bonus* folder and open “*digiduck.pqd*”.
12. Click on the **Fonts, Drawing and Light Table** tab, everything will be in the same state as it was before you saved.
13. Continue tracing the duckling as detailed in the video. Remember to right click instead of left click to place the last point and open the popup menu. Edit the points in the drawing (remember to turn the image on and off by using the “I” key) until you are happy with it.
14. On the **Fonts, Drawing and Light Table** tab, right click on the drawing you have just finished and choose **Insert Drawing into Pass**. **Make sure the light table image is turned off** – if not, click “I” again.
15. You might wish to make some last minute adjustments to your pattern at this point. On the **Layout & Design** tab, click on **Pass Editor**. When you are satisfied, click **Finished** and then **Move Pass to Patterns**.
16. On the **Add Patterns** tab click **Save Pattern to Disk** and save your duck in the *C:\Pro-Q\_Bonus* folder.

You have not only traced a fairly complex image, but you can also see how easy it is to save and restore an image in the middle of tracing. Don’t forget to edit as you go along. This is because you can never get back to the simple, elegant editing in **Draw Mode** once you have placed the drawing in a pass.

## Chapter 14 – Creating a New Pattern Using Closed Motifs

**Pro-Q Designer** has a NEW **Eliminate Jumps Wizard** that can do a very nice job of trying to connect patterns so they sew out continuously without any **Jumps/No Sew** lines. However, you may find that the results are not as nice as you would like! If you want control, what follows is the way to do it! However, we do encourage you to also try the Wizard after you complete Step 10 to see how it would handle this exercise.

One of the most powerful options in **Pro-Q Designer** is the ability able to take existing patterns such as individual motifs or fonts and combine them into a new continuous sewing pattern. The easiest patterns to connect are **Closed Motifs**. Earlier in this Guide, we mentioned that **Closed Motifs** are a very special types of patterns that have the exact same start and end point.

One of the unique features of **Closed Motifs** is that you can move the start and end point ANYWHERE on the pattern. This is done in the **Editor Screen** (by clicking **Pass or Pattern Editor**) navigating to the **Edit Jumps** tab, putting the cursor where you want the new start and end point and clicking **Select**, then clicking **Move Jump**.

The way to think of the start/end jump on a **Closed Motif** is like an electrical receptacle on a blank wall. You can't plug in a cord just anywhere – only where the receptacle is! When you “connect” a **Closed Motif** to another object, you are essentially running a cord from the other object (a sewing line) to the receptacle (start/end jump).

We have found the easiest way to understand eliminating jumps and connecting **Closed Motifs** is to use fonts. That way there is no misunderstanding as to what object we are referring to! What follows in an exercise modified from one of **Munnich Design's Classroom in a Box** workbooks which illustrates how to eliminate jumps in **Closed Motifs**.

### ***Eliminating Jumps in Closed Objects***

IMPORTANT – Remember to use PREVIEW throughout this exercise to check your work.

#### ***Choosing a Font and Placing Characters***

1. On the **File & Print** Tab, click **New** to clear the **layout area**. On the **Setup & Options** tab, make the area you wish to quilt *6 inches high and 15 inches wide*.
2. On the **Fonts, Drawing & Light Table** tab, click on the **Options** button to open the **Font Option** dialog box.
3. From the dropdown **Available Fonts** list choose *Arial Black* or *Arial Black Normal* (if you do not have it choose *Arial*) and click **Done**.

4. Notice that there is a blinking cursor in the **Type your text here > edit box** where it says **Quilt with Fonts**. You will need to click on this box whenever you are ready to start a new set of characters or add to one you have already started.
5. On your keyboard, type a capital “A”, then click to place it on the left hand side of the work area. If you make a mistake, click **Undo** and then click on the **Type your text here > edit box** and try again.
6. After you place the “A”, continue by typing a capital “B” and a capital “C”. The program will place them automatically. If it doesn’t, just click on the **Type your text here > edit box** after placing the “A”, then type the “B”, etc. Take a moment and count the number of objects before you move on to the next step.

### *Taking Stock and Starting Clean-Up*

7. **Our first step** is to **resize the font** and the second is to **eliminate the extra objects within the individual characters**. If you counted six objects in the previous step, you are right.
8. At the top of the screen, make sure that **resize mode** is set to **Maintain Aspect Ratio**, and that **Pass Mode** is selected. Right click anywhere on the letters and from the **Pass Mode Menu** choose **Stretch/Shrink selected pass to fit**, and from the **fly out menu** choose **Left to Right**.
9. The characters should now be sized appropriately. Right click anywhere on the letters and from the **Pass Mode Menu** choose **Center selected pass**, and from the **fly out menu** choose Top to bottom. This will center the letters in the **layout area**.
10. Click **Pass Editor** to begin eliminating the jumps. **Notice that the number of jumps is 6**. This is a foolproof way to determine how many objects you have!

**IMPORTANT - After using Pass Editor, a pass becomes a MERGED PASS and the components that comprise it are no longer editable individually.**

11. The first thing we need to do is eliminate the jumps in the center of each letter so that they each sew continuously. We will then connect the OUTSIDE objects of each character.
12. Drag your cursor to the inside object (the triangle) on the “A” because that is where the green dot / start point / jump is that we really want to get rid of. On the **Edit Jumps** tab, click **Select**.
13. The jump happens to be in the right location, so we now need to move the cursor to where we want to sew FROM! It just so happens that where the green dot is on the outside of the “A” is the perfect spot. Drag the cursor there and click **Eliminate Jump**.
14. Move the cursor to the top hole in the “B” and click **Select**. The jump is in the right place, so now we need to select where we are going to sew from. Drag your cursor to the upper left hand corner of the bottom hole and click **Eliminate Jump**. The location of the jump line from the outside of the “B” has now changed to the lower hole.

15. Click **Select** again and notice that both holes plus the line between them are selected. This means they are now one continuous **Closed Object/Motif**. Move your cursor to the bottom of the “B” so that it is in line with where the two holes are connected. Don’t worry if it is not perfect, we can adjust it later. Click **Eliminate Jump**.
16. The line will not be straight up and down, so let’s **zoom** in to correct it. Drag your cursor to the point where the line now connects at the bottom of the “B”. This is actually two points as you will find out shortly.
17. Tap the right or left arrow on the cursor key pad (upside down T on your keyboard) until the one line looks like it is straight up and down. HINT – use the Ctrl key when tapping the arrow keys to move faster. Select the other point, and either do the same, **OR copy the Width (X)** value from the point you just moved and enter it so it is the same for the second point.
18. We now have only 3 objects and are ready to proceed to the next step.

#### *Connecting the Characters at the Baseline*

19. Before we start, we want to think about where we want to connect the letters. Logic suggests the lower right corner of the “A”, and the middle bottom of the “B” and “C”. The jumps/starting points are in the wrong place for this, so let’s start by moving them first .
20. Drag your cursor to the bottom, middle of the “C” and click **Select** then **Move Jump**. Note that the “C” is still selected. Tap the “S” key on your keyboard or click **Select** again to deselect the “C”.
21. Drag your cursor to the bottom of the “B” where the lines sewing to the center connect. Click **Select** and **Move Jump** then tap the “S” key on your keyboard to deselect the “B”.
22. Drag your cursor to the bottom right of the “A” and click **Select** then **Move Jump**. Tap the “S” key on your keyboard or click **Select** again to deselect the “A”.
23. You want to get rid of the jump TO the “C” first. Drag your cursor to the “C” and click **Select**. Drag your cursor to the bottom of the “B” where the lines sewing to the center connect and click **Eliminate Jump**. The blue selection highlight will disappear.
24. Click **Select** and notice that BOTH the “B” and “C” are now selected because they are one object. Drag your cursor to the bottom right corner of the “A” and click **Eliminate Jump**.

#### *Correcting for Sewing Direction and Eliminating Redundant Points*

25. We now need to check how the characters sew out. Zoom out so you can see the whole pattern. Drag the **Pattern Point Index** to the left so that it is on the

first point. Slowly drag it to the right. It probably goes along the bottom to the “C”, and sews the “C”, then the “B”, and finally comes back for the “A”. This isn’t very efficient and not what we intended.

26. On the **Edit Jumps** tab, click **Change Direction All** to change the direction of sewing.
27. Using the **Pattern Point Index** you will now see that it sews in the correct order, but the pattern comes back to the “A” when it finishes and overstitches the bottom connecting line.
28. Drag the **Pattern Point Index** to the very end and tap the Delete key on the keyboard. The cursor will jump to another point, so drag the **Pattern Point Index** to the end and delete that point. Repeat until your last point is located at the bottom right corner of the “A”.
29. Click **Finished** and save the pass if you so desire.

### ***Taking Eliminating Jumps in Closed Motifs to the Next Step***

The previous exercise was the simplest scenario for eliminating jumps. Frequently when you are creating a new pattern using **Closed Motifs**, you will want to add some sort of line connecting them to create some visual interest or make them into a continuous edge to edge pattern.

There is an excellent video segment that features eliminating jumps in the **Pro-Q Designer Editing Overview**. It shows how we connect **Closed Motifs** to a stipple background we drew around them using the **Drawing and Tracing** tool.

We have also created one more video segment that shows how to create a continuous edge to edge pattern from four closed motifs – the Clubs, Hearts, Diamonds and Spades.

## Chapter 15 – Extracting Parts and Creating New Continuous Patterns

Before we start, please remember that some designers have restrictions on using their patterns in this way. Please respect any restrictions that a designer may have in place.

**Pro-Q Designer** has a NEW **Eliminate Jumps Wizard** that can do a very nice job of trying to connect patterns so they sew out continuously without any **Jumps/No Sew** lines. In fact, in this particular exercise, once you have the objects sewing in the direction you want, it's a snap! Manual manipulation of the jumps gives your precise control, so if you want that control, what follows is the way to do it! However, we do encourage you to also try the Wizard after you complete Step 10 to see how it would handle this exercise.

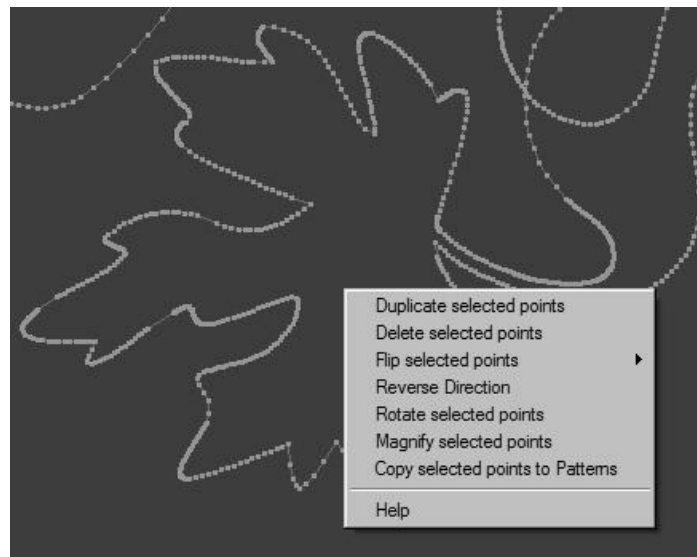
You MAY wish to experiment with the **Eliminate Jumps Wizard** once you go to the **Pass Editor** is Step 18 to see if it speeds the creation of the patterns for this chapter. However, we have found that since this is such a simple example, it is actually simpler just to follow the steps in the video! We recommend that you follow the steps first so you understand how things work before using the Wizard.

Extracting parts of patterns is quick and easy. We have recreated the video segment on turning a single maple leaf from a pattern into a new pattern which was previously shown in the **Pro-Q Designer Editing Overview** as a step-by-step exercise.

The next section is basic overview of the process by which we create a new pattern follows – you should watch the video for additional detail.

### *Basic Overview of Extracting Pattern Elements and Then Combining Them*

1. **Add** the pattern *New\_leaves.dxf* from the *C:\Pro-Q\_Bonus\DXF* folder.
2. **Click** on **Pattern Editor**.
3. Select JUST the Maple Leaf that is in the bottom center of the pattern (use the **S** key to select multiple points).
4. **RIGHT CLICK** to open the Edit Mode Menu.
5. Choose **Copy selected points to Patterns**. When the dialog opens to request a name, change it to "maple leaf"



6. Click **Finished** and check to make sure the pattern is on the menu. If desired, click **Pattern Editor** again and use **AutoPAUSE**, **AutoSMOOTH** and **AutoTRIM** as we will be enlarging this pattern considerably.
7. Click **Finished**. On the **Set-up and Options Tab**, set the **size of the area to quilt** as *40 inches wide by 6 inches tall* (we are designing a pattern to be used as a border).
8. **Insert** the *maple leaf* into the pass near the left edge. **Rotate** it so that it is upright then **resize** it so that it is 5.25" high.
9. Move the *maple leaf* so that it is just touching the top edge of the red editing guidelines.
10. **Click Move Pass to Patterns**.
11. Click **Insert Pattern** and click ANYWHERE on the layout screen to place the *maple leaf*.
12. Enter 0 (zero) in both the **Offset X (in)** and **Offset Y (in)**. The *maple leaf* will jump down to exactly where you originally placed it.

Steps 8-10 are very important to take note of. Using these techniques, you can learn to layout a quilt with individual passes until the layout is perfect and then combine the passes to create more efficient sew-outs without having to readjust all the spacing on patterns when you reinsert them.

13. Click **Insert Pattern** and place the second leaf several inches to the right. Click **Insert Pattern** again and place a third leaf in line and evenly spaced. Keep in mind that you will be designing a little loop to sew and connect the leaves, so be sure to leave a bit of room so the pattern looks "airy".
14. In **Pass Mode**, **right click** and **Align the patterns at the bottom**. **Right click** again and **Distribute the Patterns between the outer motifs**.
15. In **Pattern Mode**, **select and delete** the last leaf. It was there just for spacing.
16. **Pan the screen and zoom in** so that the two leaves are quite large and in the center of the **layout area**.
17. On the **Fonts, Drawing and Light Table** tab, click **Draw Mode** and draw a connecting line with a single loop between the first maple leaf and the second one.
18. **Edit the Drawing** if necessary then insert it into the current pass.
19. On the **Layout & Design** tab, check sewing order and change it if necessary so the drawing is in between the two leaves. Click **Reset Zoom** on the top of the screen.
20. Click on **Pass Editor** and **zoom in** on the first leaf. Following the steps in the video, **reverse the sewing on the first leaf, delete the jump from the first leaf to the line and smooth the connection**.

**IMPORTANT - After using Pass Editor, a pass becomes a MERGED PASS and the components that comprise it are no longer editable individually.**

21. Delete the second leaf and adjust the last point of the line so that the pattern is **Continuous**, rename the pattern to “maple leaf loops” and click Finished.
22. Click Move Pass to Patterns and then Insert Pattern, adjusting it so that it is in the same place. Click Insert Pattern to continue filling the area. Stop when you cannot fit another maple leaf within the red editing guidelines (it is OK if the loop is outside).
23. Click Pass Editor, eliminate the extra jumps and delete the last loop. Click Finished to return to the Layout Screen.
24. On the Setup & Options tab change How close to the edge can we quilt to 1”. In Pass Mode with resize mode set to Maintain Aspect Ratio, right click on the pass and Stretch/Shrink the selected pass Left to Right.
25. Change How close to the edge can we quilt to 0 (zero). Change resize mode to Allow Distortion. Right Click on the pass and Center the selected pass Top to bottom.

You have essentially created two new patterns from the original which you are now ready to save! The first one is a continuous maple leaf with a loop that you can reuse over and over again in many different situations. The second is the custom pass that you can sew out as a border or a custom row on a quilt.

The techniques in this overview are usable in many situations and can greatly enhance your ability to save custom patterns.



## Chapter 16 – Working with Clipping and Textured Shapes

**Pattern Mode Clipping** and **Draw Mode Clipping** are two of the most exciting and powerful features that are brand new in **Pro-Q Designer**. **Pattern/Draw Mode Clipping** removes any sewing lines inside or outside of the area you designate. It connects them with jumps (no sew lines) which you can edit or eliminate if you wish. This prevents awkward areas that might contain over-abundant over stitching in the middle of your design.

We are sure you will find many uses for these features, including:

- Creating a “no sew zone” in a pass to stitch around appliqué or embroidery.
- Quickly placing a motif in an area when you want to create a “background” around it (mock trapunto - for example).
- Shaping cross hatching – either inside or out - quickly and easily.
- Creating textured shapes to add surface interest or to fit a special area of a quilt.

### ***Using Pattern Mode Clipping***

To use **Pattern Mode Clipping**, you will need two pattern elements placed in the same pass:

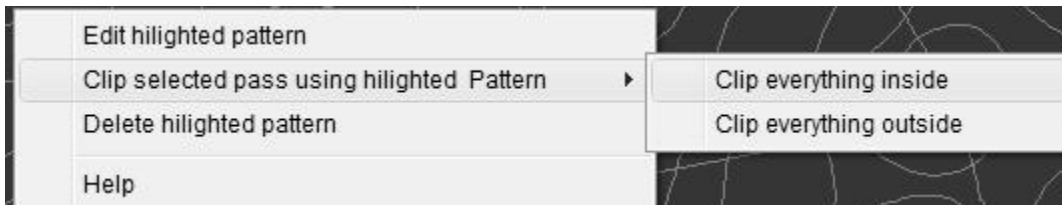
- A background with the desired density. It can be as complex or simple as you like. The more complex the background, the more jumps or no sew lines are likely to be created. Don't forget, you will likely be able to eliminate many of these jumps when using a dense background as they will probably be insignificant. You can use a continuous pattern as the background and use multiple repeats and/or rows of a pattern. It does not matter if there are jumps or no sew lines in the background. The trick is to have the background all in one pass.
- A pattern – a **closed motif** gives the best and most predictable results – that is a single segment. That means it cannot contain any no sew lines or jumps. If you want to clip a background with multiple objects, you will need to insert each one as a separate pattern.

To get you started, *Munnich Design's Quiltrecipes.com* has provided us with several textured backgrounds and 25 simple “mask” shapes for clipping. They are located in the C:\Pro-Q\_Bonus folder. The backgrounds are in a subfolder called “backgrounds” and the simple shapes are in a subfolder called “masks”.

### ***Overview of Steps Needed to Use Pattern Mode Clipping***

It is recommended that you change the size of the layout area to approximately 12" x 12" to practice creating your first patterns using this feature. This will accommodate the provided backgrounds perfectly.

1. Start by *clicking* on the **Add Patterns** tab and adding one or more backgrounds. Then add several of the **mask shapes**.
2. Make sure you have **Pattern Mode Selected** and that **Insert Mode** is set to **into selected pass**.
3. Choose a **background** (the stipple is a good one to start with) and *click* **Insert Pattern**. *Click* on the screen to place it. Change to **Pass Mode** and *right click* on the pass. Use the options on the **Pass Mode Menu** to center it in the layout area.
4. Change to **Pattern Mode**. Choose a **mask pattern** and *click* **Insert Pattern**. *Click* on the screen to place it where you desire.
5. *With your mouse pointer* over the **mask pattern**, *press* the **SHIFT** key until you see a **dotted yellow box**. If it is around the background, release and *press* the **SHIFT** key again. **When objects are stacked on top of each other, pressing the SHIFT key toggles through them.**
6. With the **mask pattern** selected, you can adjust the size, rotate or otherwise modify JUST that pattern. When you are done, confirm the selection and then *right click* to bring up the **Pattern Mode Menu**. **NOTE – it is not enough to have the mask pattern selected, it MUST have the dotted yellow line around it for the Menu to work.**
7. From the menu, choose **Clip selected pass using highlighted Pattern** with the option you want.



*The Pattern Mode Menu – Clipping Passes*

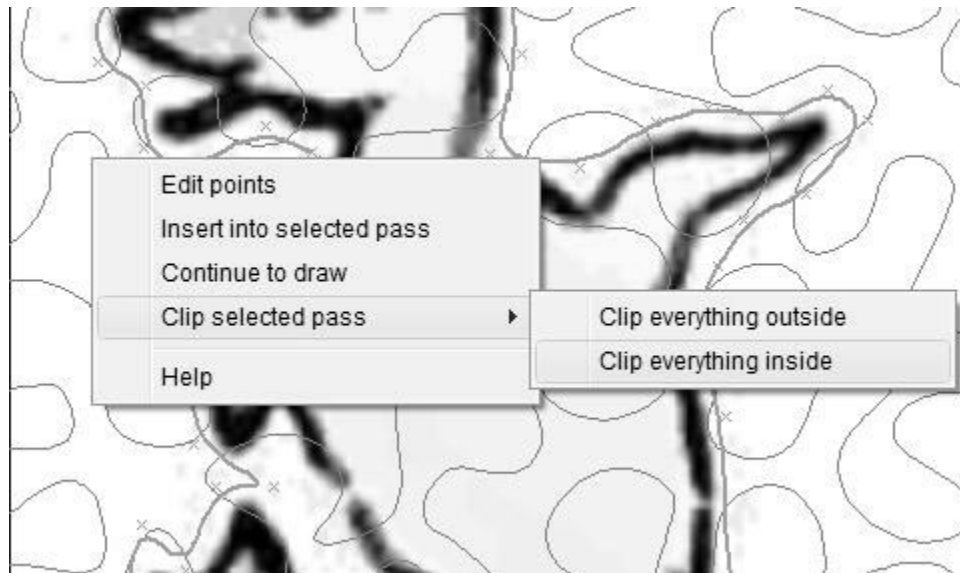
8. A dialog will pop up asking whether or not you want to keep the mask pattern as part of the new pattern. Choosing YES will create a nice even edge around the area you are clipping.
9. *Click* on **Preview** to view how the pattern will actually sew. **NOTE – if you chose Clip everything inside, it is likely that you will have many lines running across the inside of the mask pattern area which are actually jumps (no sew lines)**
10. You can now *click* **Pass Editor** and modify the final pattern to eliminate some of the jumps and delete short lines that might not be necessary to the look of the design.

You can also clip a background image more than once and overlap areas you have already quilted.

### *Overview of Steps Needed to Use Draw Mode Clipping*

It is recommended that you change the size of the layout area to approximately 12" x 12" to practice creating your first patterns using this feature. This will accommodate the provided backgrounds perfectly.

1. Start by clicking on the **Add Patterns** tab and adding one or more backgrounds.
2. Make sure you have **Pass Mode** Selected and that **Insert Mode** is set to *into selected pass*.
3. Choose a **background** (the stipple is a good one to start with) and click Insert Pattern. Click on the screen to place it. Right click on the pass, and use the options on the **Pass Mode Menu** to center it in the layout area.
4. You might want to try stippling around an appliqué first. Using the **Light Table**, **Load** our familiar *duckling.bmp* that is located in the *C:\Pro-Q\_Bonus\bitmaps* folder. **Resize** him until he is about 7" tall. Hold down the P key on the keyboard, clicking and dragging to move him to the center of the stipple area. **Turn Image lock on** when you are happy with the position.
5. Click **Draw Mode** and trace around the duck loosely keeping a short distance from the actual image. Right click and edit as necessary. Try to start and finish the drawing close to the same point. **Do not insert the drawing into the pass.**
6. Right click near the start/end point of the drawing and choose **Clip selected pass** from the **Pass Mode Menu** then **Clip everything inside** from the **fly-out menu**.



*The Draw Mode Menu – Clipping Passes*

7. A dialog will pop up asking whether or not you want to keep your drawing as part of the new pattern. Choosing **YES** will create a nice even edge around the area you are clipping.

8. Click on **Preview** to view how the pattern will actually sew. NOTE – if you chose Clip everything inside, it is likely that you will have many lines running across the inside of the mask pattern area which are actually jumps (no sew lines)
9. You can now click **Pass Editor** and modify the final pattern to eliminate some of the jumps and delete short lines that might not be necessary to the look of the design.

You can now repeat the exercise with a hand-drawn shape – such as a heart shaped leaf – to see how you can create textures.

### ***How to Center Both Background and Mask for Clipping***

Many users want to clip a pass (or pattern) EXACTLY in the center. The problem is getting one pattern centered exactly on top of the other for clipping. **The trick is to put each pattern – the background one, and the mask one in a separate Pass.**

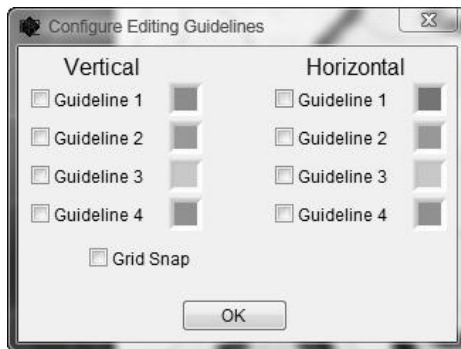
1. Use the **Pass Mode Menu** to center each one in the layout area.
2. **Choose the Pass that contains JUST the mask** and click **Add Pass to Patterns**. **Change the Pass to the one containing the background.** Make sure **Insert Mode** is set to *into current pass* and click **Insert Pattern**.
3. Change to **Pattern Mode** and select the **mask pattern**. Change the **Offset (x) and Offset (y)** values to 0. This puts the pattern back exactly where it was in the previous pass.

## Chapter 17 – Laying Out Special Patterns and Passes, and Other Features

This chapter is a summary of features that can further enhance your design capabilities in **Pro-Q Designer**.

### *Using Guidelines*

The new **Guidelines** feature is located near the bottom of the **Layout & Design** tab. When you don't have an image of your quilt to use as a **Light Table**, it is an easy way to have a reference to prominent features, such as a border, when laying out your patterns.



There are four horizontal and four vertical **guidelines**. You can choose custom colors for your guidelines or use the defaults. In addition, you can turn on **Grid Snap** for the guidelines **ONLY**. This will aid you in placing them, but not affect pattern placement.

You can move guidelines by holding down the **G** key and **clicking and dragging** them. Numeric data will pop up on the screen with the information of the current location of the guideline when moving and will disappear when you no longer have it selected.

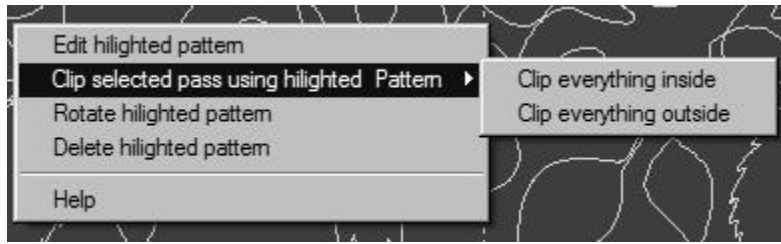
**Guidelines** do not currently save with the workspace. If you resize your quilting area or load a new workspace, they will also remain in their measured location on the screen until you remove them by un-checking the box in the **Configure Editing Guidelines** dialog.

Guidelines are also useful for the new Split Pass at Guidelines feature located on the **Pass Mode Menu**.

### **Other Features on the Pattern Mode Menu**

In addition to clipping a pass, the **Pattern Mode Menu** offers you the ability to delete a pattern or to edit it **ON IT'S OWN** without making it a permanent part of the Pass. It is important to remember that after using **Pass Editor**, all the patterns involved become a **MERGED PASS** and the components that comprise it are no longer editable individually.

Using **Edit Pattern** from the **Pattern Mode Menu** is a great way to Flip a pattern, reverse the sewing direction, clean up some problem areas or do other modifications to the individual pattern that you could not do in the **Pass Editor**.



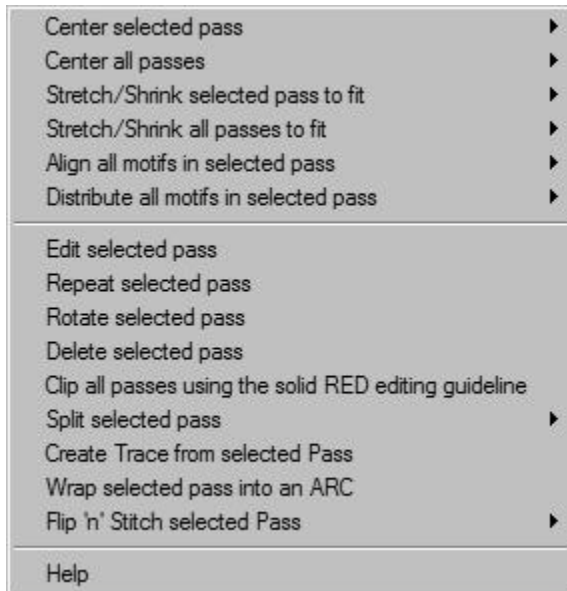
*The Pattern Mode Menu with the Clip fly-out showing.*

An additional feature is the ability to **Rotate highlighted pattern**. This opens a dialog window with easy presets and the ability to specify custom rotation.

**Other Features on the Pass Mode Menu**

In addition to the features we have already discussed, the **Pass Mode Menu** contains handy access to items such as **Delete Pass** and **Repeat Pass**. There is also access to the **Help System**. You will notice that there are some special instances for **Fitting and Centering** that involves the direction a pass is oriented. This is a great way to differentiate between passes in your layout area and allow you to only process a certain group. **Orientation** is explained the next section.

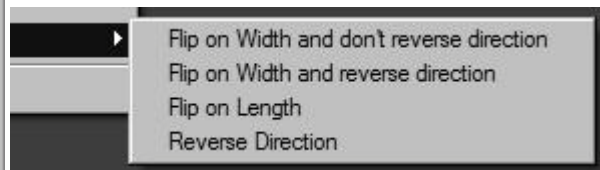
Starting with version 1.5 there are 4 additional items on the Pass Mode Menu. They are the bottom 4 items immediately above the HELP section. We will briefly describe each one and their use.



*The Pass Mode Menu in V1.5*



*The Split selected pass fly-out menu.*



*The Flip 'n' Stitch selected Pass fly-out menu.*

**Split selected pass**

**Split selected pass** offers two options. You can use guidelines to split the pass into multiple passes OR you can split the selected pass at every jump. Splitting the pass using the guidelines offers you a way to sew patterns that are larger than the throat depth of your machine. While splitting a pattern at every jump is a great way to “chunk” a

border. “Chunking” is a way to sew a side border without turning a quilt by breaking a large pass into manageable “chunks” which you can while you are sewing the passes making up the rest of quilt (or more appropriately right after each section).

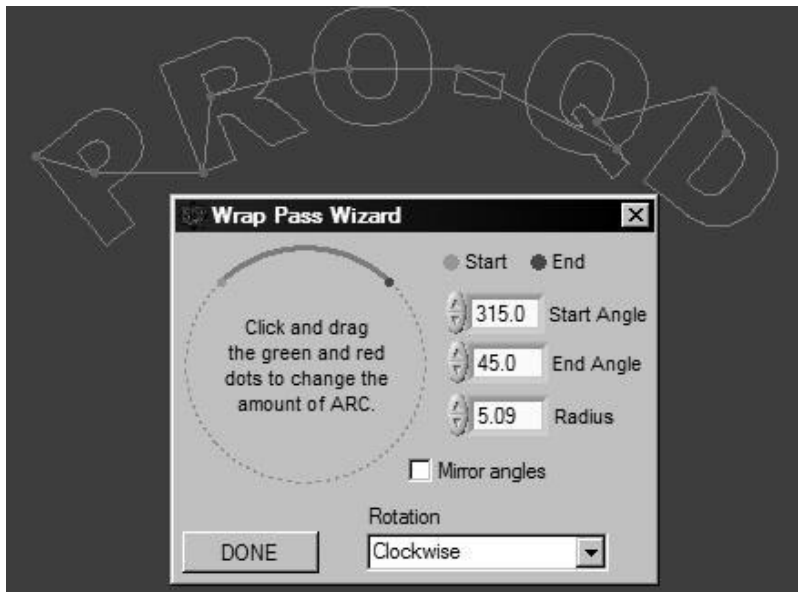
The feature works by keeping the first segment in the current pass and putting each additional piece in the next available empty pass/passes.

### *Create Trace from selected Pass*

Create Trace creates a ROUGH approximation of the outline of the pass and puts it in a new pass. This feature has two uses. Use **Create Trace** to:

- create a simple outline to use with **Create Echoes** when an object has a lot of detail in the center and is not really a **Closed Motif**.
- create a simple outline of a complex pass to help use in placing the actual pattern. You can then air-sew the tracing pass instead of having to air-sew a complex pattern that would take much more time. Pro-Q also supports MULTIPLE JUMPS/NO SEW lines. This means if your system supports it, you COULD create the pass completely out of jumps and merge it back with the original pass. This would create a TRACING PATH perfect for testing before you sew. The only system that does not currently support this (to our knowledge) is the HQ Pro-Stitcher.

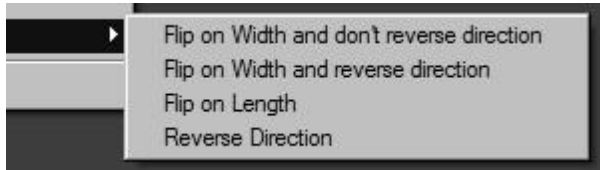
### *Wrap selected pass into an ARC*



Choosing this opens the dialog to the left which allows you to create an arc from a collection of motifs or text. Note that it does not “warp” the object/s, it simply places them along a curve you specify. This is PERFECT if you want to create a circular frame of text or of motifs and you do not wish to distort them. There is also a new feature in EDIT MODE that will create arcs and warp the pass.

### *Flip ‘n’ Stitch selected Pass*

This menu item offers four options which are identical to many of the functions available in Edit Mode, but offer a great shortcut! We’ve used an example of a fruit pattern in our description below.



Flip on Width and don't reverse direction works the same as the Flip on Width button in Edit Mode. The first pattern point will remain on the side of the WORKSPACE it was originally on. That means that if your pattern started

sewing fruit on the left edge, it would sew (for example) - from the left edge - an apple, banana, mango then a pear. If you Flip on Width and don't reverse direction, it would then sew – from the left edge – a pear, mango, banana and apple.

Flip on Width and reverse direction locks the start point to the specific pattern point when it flips the pattern. So in the example above, the pattern would now sew from the RIGHT SIDE instead of the left and would sew in the original order of apple, banana, mango and pear.

Flip on Length locks the start point to the specific pattern point. Your fruit would simply sew upside down.

Reverse Direction is VERY handy when you want to sew borders or other patterns from the center out. In this case, you might very well split your pattern into two pieces. The first pattern contains the apple and banana, and the other the mango and pear. We want to sew from the center out, so we need to sew the FIRST part of the pattern from right to left. Therefore we would Reverse Direction so that the banana sewed first then the apple.

### ***Pass Orientation***

Here is a common problem: You are quilting borders and you want to lay them out on the screen to see exactly how things are going to sew out. The problem comes in because you need to put the passes for the side borders top to bottom, BUT you need to sew them out side to side after you turn your quilt.

**Orientation** was designed to solve that. The **default orientation** is as you see it. In most cases, the top of the quilt/screen is your take-up roller (on PC Quilter it is the bottom). All the passes you place would be oriented to sew “right side up” as per the **Orientation** button on the **Layout and Design** tab.

There are four **Orientation** possibilities to choose from. Click on the **Orientation** box below the Orientation label to view the choices. Each choice shows what side of the quilt you should be sewing from to sew that pass. **In the case of most robotics systems, the tiny red dot signifies the NEEDLE END of your system.** On the PC Quilter, it signifies the take up roller.

You can change the **Orientation** of any pass by clicking on the picture that corresponds with the side you will be sewing from. When you save the Pass as a Pattern (**Create File from Pass**), Pro-Q Designer takes into account the Orientation. It saves the whole pattern so that it sews out properly from the edge you specified.

The **Marking Guide** will give you a list of which passes need to be sewn from which side, BUT the actual measurements for pattern placement are all from the lower left corner of the original layout!

### ***Using Templates to Layout Quilts and Quilt Blocks***

**Pro-Q Designer comes with over 50 templates** designed to help you layout common types of quilts and blocks. More templates will for common types of quilts will be available at no charge on our Yahoo Group or from our website.

Templates are like ordinary **Light Table** images, but they are usually designed with darker shades of gray and black so that the passes are easily visible on them. Templates are located in the *C:\Pro-Q\_Bonus\Templates* folder and include layouts for Double Wedding Ring, Circular blocks, Fan Blocks, 9 Patch, Half Square Triangles, etc.

### ***Special Patterns from Templates***

The .jpg templates used in the examples below are all in the *C:\Pro-Q\_Bonus\Templates* folder. A good pattern to use for these examples is *FL1001\_Fleur\_Florish1.dxf*.

### ***Setting Triangles***

1. Use the *quartertriangle.jpg* and **make your workspace the same size as the base of the triangle (long side)**. For example, if your triangle is 10" on the long side, make the workspace 10" x 10".
2. **Rotate the pattern** you want to use, if required, and **position it so that half of the pattern is within whichever triangle is appropriate for your needs**. Do not worry too much about this, you can always flip or rotate the pattern later.
3. **Resize and reposition the pattern** if necessary. Make sure you have the **desired margin** around the triangle. If you want a margin along the base, change the **how close to the edge can we quilt setting** on the **Setup & Options** tab.
4. **REMEMBER – there is nothing that says you have to clip in half!** There might be a design element nearer to the point that you want to focus on. Consider this when resizing the pattern.
5. When finished positioning the pattern, make sure you are in **Pass Mode**, **right click** and choose **Clip pass at Red editing guidelines** from the **Pass Mode Menu**. It is your choice whether or not to sew the lines or insert jumps.
6. Do not be afraid to do some editing and reshape the clip line by adding points and moving them around by **clicking Pass Editor** and using the tools on the **Editor Screen**.
7. On the layout screen, **adjust the positioning of the triangle slightly**. At this point in time, you might need to make it slightly smaller if you want a margin all the way around the triangle. Depending on your block, when saving, you might want to add a special jump or start point to help line up the pattern in your block.

### ***Half Motifs***

**Half Motifs** are easily created in almost any workspace, but a template is still a big help for placing a reference point (jump, registration or start point) and auditioning your work. *4x4.JPG* OR *4\_patch.jpg* are good for assisting in testing **Half Block** patterns.

**Half Motifs** are created by dragging a motif (that is not on point) so that half of it is over the red guidelines and then **Clipping it at the Red editing guidelines**. The supplied **light table templates** will help you find “half” on a round or irregular motif. If you are looking to clip a symmetrical motif more accurately, make the layout area the size of the motif, and use the center line in the aforementioned templates to line up the motif when clipping. Using this method, it will be VERY CLOSE to half.

The new **Split selected pass** feature on the **Pass Mode Menu** can also be used.

### *Quarter Motifs*

**Quarter motifs** are easily created in almost any workspace, but a template is still a big help for placing special reference points for lining up your pattern (Courtesy Jumps, Start Points or Registration Jumps), auditioning your work and getting accurate clipping. *4x4.JPG* OR *4\_patch.jpg* are good choices to use. The supplied light table templates will also help you find a “quarter” of a round or irregular motif.

**Quarter motifs** are basically created by dragging a motif (that is not on point) to a corner of the quilting area so that an equal amount of vertical and horizontal portions (usually half) are over the red guidelines and then using. Quarter Motifs can actually offer more variation than half motifs because you can choose to clip more or less than half and focus in on a particular feature of the motif. If you are looking to clip a symmetrical motif more accurately, make the layout area the size of the motif, and use the center lines in the aforementioned templates to line up the motif when clipping. Once again, it will be VERY CLOSE to half.

The new **Split selected pass** feature on the **Pass Mode Menu** can also be used.

### *Special Layouts*

#### *Mitered Borders*

By using rotate and flip, and careful placement, you can miter the corners of your borders. While this technique is very effective looking, it can be difficult to sew! If you are going to miter a border, you might want to consider having a BREAK in the middle of the border so that you can sew from the outside towards the center.

#### *Combining Borders and Corners*

There is no reason not to combine borders and corners into one pass and modifying them to sew continuously. The only issue becomes whether or not the fabric movement will tend to shift the pattern to one side or the other. If you find that you are having good control over your quilt with no draw in, you should be able to sew the complete pass end to end with no issues.

However, if fabric movement is an issue, there is nothing to prevent you from sewing the border and corners in such a way that they are sewn from the center out (by using jumps/no sew lines) so that they will be centered perfectly.

## Chapter 18 – Advanced Editing Features

There are several advanced editing features that we have not touched on yet in this Guide. They are **Echo Quilting**, **Skewing**, Create **Wreaths (Snowflakes and Warped)**, advanced features and the **Edit Jump** tab and finally the new **Edit Mode Menu**.

### ***Echo Quilting***

**Echo quilting** is located on its own tab. You can choose any object – even one with jumps and choose the number of echoes and the distance between them. **Pro-Q Designer** offers support for simple “outside” or “inside” echoes. You can specify a distance between echoes from .1” (1/10<sup>th</sup> of an inch) to 4”. You can also specify number of echoes up to 50.

The more echoes you specify and the more complex the pattern is, the longer they will take to generate. The echoes are sewn separately with jumps in between them. If you wish to join them, it is usually not difficult to line up the jumps and connect the “rings” using eliminate jumps.

Please note that using multiple patterns or patterns with jumps may produce unpredictable results. The best objects to use with **Echo quilting** are **Closed Motifs**. Remember that an expert chef will still get egg shells in an omelet once in a blue moon. **Echo quilting** is like that! It will try hard to make you happy, but you have to be prepared to throw out what it’s done (**UNDO**), modify things slightly, and try again!

### ***Skewing***

While many robotic systems offer a way to adjust patterns to fit blocks that are not quite square (whether intentional or not), it is sometimes preferable to adjust the pattern on the screen first. This is particularly helpful when the skew IS intentional. This is a great way to create some special effects.

### ***Creating Wreaths***

The **Create Wreath** function allows you to take any object (pass or pattern) and create a circular arrangement. You have options as to which way the resulting duplicated patterns will face (center out or all upright), how far they will be spaced from the center and how many instances of the pattern should be used. There are also options for creating frames and “warping” objects. Below are the 4 different types of basic wreaths that you can create.

### *Create With Rotate*

The function creates wreaths made up of the number of instances you specify of the **item** (pass or pattern). It rotates the **item** so “up” is always outside. The outside radius of the wreath is the number specified in **Radius** edit field. This function works best with motifs.

### *Create Without Rotate*

The function creates wreath made up of the number of instances you specify of the **item** (pass or pattern). It puts instances of the **item** evenly spaced, but does not rotate the item. The outside radius of the wreath is the number specified in **Radius** edit field. This function works best with motifs.

### *Create Straight Frame*

This function is designed to be used with simple, **continuous, repeatable** patterns. A good way to test the functionality of this pattern is with a straight line because you can quickly create a POLYGON with as many sides as you desire. The radius of the wreath will be the size you specify in **Radius** and the number of sides will be equals to the number of **Items** you specified. You can use very simple patterns for this and the TOP of the pattern will be the outside of the wreath and the bottom will be the inside.

You can create triangles, squares, star shapes, hexagons, etc. This is a great way to create “frame” shapes for quilting around embroidered areas or appliqué.

### *Create Warped Frame*

This function is also designed to be used with **continuous, repeatable** patterns. This is a VERY unusual way of warping patterns and the actual length vs. the width of the pass or pattern can greatly impact your results. The Warp function basically takes any item and turns it into a circular pattern by bending it!

The most striking example is to take a simple straight horizontal line and specify 1 **item**. Create Warp will create a simple circle the radius of the **Radius** you specify. To get a better idea of how things work, on the **Add Patterns** tab, **add new\_leaves.dxf** and click **Edit Pattern**. Select **Create Warp** with 3 **items** and a **Radius** of 5. Notice how compacted it is. **UNDO** and change the **Items** to 7 and the **Radius** to 12. This is a very pleasing frame. You will need to experiment with different numbers to see what works the best for your needs.

### *Special Types of Wreaths - Creating “Snowflake” Type Patterns*

You can create spectacular motifs by using simple objects and rotating around the origin (X0Y0). If you also make the origin the first and last point sewn in **Closed Motif**, the pattern you create will also sew continuously! We have enclosed a pattern that is simple, yet illustrates this technique perfectly. It is located in the *C:\Pro-Q\_Bonus\dxf* folder and is called *Apeel.dxf*.

### *Using Re-originate and Creating a Pattern*

1. Add the pattern *Apeel.dxf* and click **Pattern Editor**.
2. Move the cursor to the bottom point of the pattern and on the **Add or Delete Points, Jumps & Pauses** click **Re-originate point to 0,0**.
3. If you want the pattern to sew continuously, you will also need to move the jump. On the **Edit Jumps** tab, click **Select**. Move the cursor to the bottom point of the pattern if it has moved and click **Move Jump**.
4. On the **Flip, Skew & Create** tab, click the **Rotate about the Origin** checkbox. The **Radius** edit box will disappear.
5. Choose the number of times you want to have the pattern displayed and click **Create Wreath**.
6. Click **UNDO** once and change the number for **Create** and try it again. Do not click **Create Wreath** again without using **UNDO** or you will duplicate what is already duplicated!!!!

You can move the start of the pattern and the origin anywhere you want on the *Apeel* pattern to see how you can get different effects. You can also bring in different patterns to create unusual and stunning effects that can be quickly changed to suit your quilt.

### *Reordering Jumps on the Edit Jumps tab*

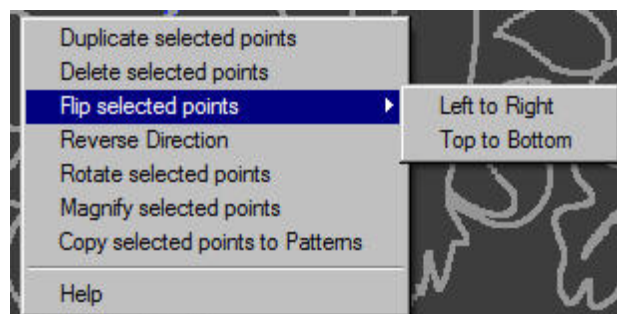
The functions for reordering jumps only become available when the **Select** button on the **Edit Jumps** tab is used. The buttons will then become active and the **Location of Jump in Design** edit box will list the current location of the jump. **IMPORTANT** – the first pattern segment contains jump 0 (zero) as the first point of a pattern is always considered to be a jump. Therefore, the second pattern segment to sew would be jump #1, etc.



You can change the order of sewing by using the **Select** button and then either clicking **Sew Sooner** or **Sew Later**, OR changing the number in the **Location of Jump in Design** edit box. Always test the order of sewing by using the **Pattern Point Index** slider at the top of the **Edit Screen** or by using **Page Up/Page Down** (**HINT** – when used with the **Ctrl** key these move 10 points at a time through the pattern).

### *The Edit Mode Menu*

This menu contains many new functions that make working in **Edit Mode** much easier. This menu is **ONLY** available if multiple points are selected.



### *Duplicate Selected Points*

Duplicates the currently selected points and places them as a new “Pattern Segment” after the last segment in sewing order and approximately .25 inches to the right and above the current selection. The duplicate becomes the currently selected segment and it can be moved or manipulated using other functions on the Edit Mode Menu.

### *Delete Selected Points*

Functions identical to the Delete key on your keyboard.

### *Flip selected points*

This function gives you the option of flipping the selected points in either direction. The jump point – if there is one is fixed to the first point in the section, so if you wish sewing to be reversed, you will have to do that manually.

### *Reverse Direction*

This function changes the direction of sewing for the selected points. Note that this can make some very unpredictable long sewing lines, but can also fix patterns where there is a “gap” because the lines do not cross for a loop or other pattern feature.

### *Rotate selected points*

This function opens an interactive Rotate Dialog that allows you to select from a number of popular presets, or to enter an exact desired angle of rotation desired.

### *Magnify selected points*

This function reports the size of the selection and allows you to resize the selection. There are several options. You can change the size by specifying a percentage or you can enter fixed values. To keep the balance between length and width, the default is to **Maintain Proportions**, so if you change one, the other will change proportionately.. However, if you desire, you can deselect **Maintain Proportions**. This will allow you to manually specify length and width and the pattern will distort.

Please note that you CAN select the whole pattern and adjust the size of it without having to place it on the **Main Workspace**. This greatly speeds work for designers who need to check and adjust the size during digitizing.

### *Copy selected points to Patterns*

This is a very powerful feature which lets you create new patterns from the selected points. You can quickly extract motifs from pantographs and much more. When selecting this option, you will be prompted for a name. The default is to just call it by the current pass name and “snippet”. You can create as many snippets as you desire from a single pattern or pass.

## Chapter 19 – The Evolution of Pro-Q Designer, What Changed?

If you own **PCQ Designer** version 3 or 4, you are probably overwhelmed with the many changes that have made **Pro-Q Designer** a much more powerful and user friendly program.

We have divided the changes into several groups with comments beside each. You might wish to refer to the screen diagrams while going over the lists.

### *Layout Screen (main work area) Changes*

- Preview** offers bigger and better printing options including the ability to print your own patterns full sized (copyrighted patterns will fit to page only).
- Easier accessibility for modes and switches that affect multiple tabs.
- Thread and Draw-in are gone from the top of the screen.
- Pass Selector** now is on the top of the screen.
- Maintain Aspect Ratio/Allow Distortion** when resizing patterns and passes is now easier to select and is now at the top of the screen.
- Pass/Pattern mode** toggle is not at the top of the screen.

### *New Hotkeys / Mouse Functions*

- Ctrl – S: Pops up a dialog to let you save the current workspace (PQD file).
- Ctrl – Z: Undo.
- Mouse Wheel: Zooms in and out.
- Right Click: Opens Pass and Pattern Mode Menus.
- Ctrl – G: Allows user to drag NEW guidelines.

### *NEW Popup Pass and Pattern Mode Menus*

NOTE: Accessing the Pattern Mode Menu requires that the dotted yellow selection box MUST be visible around the pattern.

- Stretch or Shrink** one or multiple Passes to the layout area.
- Centering options** for one, all or passes with specific characteristics.
- Easier access to Delete, Edit and Repeat** – even edit an individual pattern in the middle of a pass.

- NEW clipping feature** – create textured shapes with artistic flair, or cut holes in passes to sew around appliqué or embroidery.
- NEW clip all Passes at Guidelines!**
- NEW align Motifs** along the top, bottom or center.
- NEW distribute** feature lets you evenly space motifs.
- NEW Split Pass function** using guidelines or jumps.
- NEW Create Trace feature**
- NEW Wrap Pass into an Arc**
- NEW Flip 'n' Stitch** – faster control over sewing direction and flipping passes.

#### *NEW Wizards Tab*

- NEW Create files for all passes** – save all your pattern files at once with this step by step wizard..

#### *Set-up & Option Tab*

- NEW Pass Layout Style** – Top to Bottom or Bottom to Top.

#### *Layout & Design Tab*

NOTE: Most of the “old” functions on this tab are on the Pass or Pattern Mode Menus.

- NEW Configure Guidelines** button.
- NEW Pass or Pattern size in inches** (and %).
- NEW Insert Mode** – choose current pass or first empty pass.

#### *File & Print Tab*

- NEW support for creating patterns in multiple file formats.**
- NEW save light table AND drawing** – even in the middle of digitizing.
- Print Overview** – more user friendly with more print options.

#### *Add Patterns Tab*

- NEW Insert Mode** – choose current pass or first empty pass.
- NEW Thumbnail Browser**. See patterns in multiple formats and filter them to see what you DON'T want.
- NEW support for creating patterns in multiple file formats.**

#### *Fonts, Drawing & Light Table*

- Bridges now Changed to **Drawing and Tracing**.
- Font Database** automatically rebuilds on opening.
- Save Light Table** image in your workspace.
- Save Drawing without inserting** into your pass to resume later!
- Clip passes with a Drawing** to create holes for appliqué or embroidery or to create textured shapes.

### ***Pattern or Pass Editor (Edit Screen) – formerly Clean-Up***

IMPORTANT – The **Change Direction All** which changed the direction of sewing has been moved to the **Edit Jumps** tab.

### ***New Hotkeys / Mouse Functions***

- Ctrl – Z: Undo.
- Mouse Wheel: Zooms in and out.
- Page Up/Down: Scrolls through pattern one point at a time. Use with **Ctrl** key to scroll 10 points at a time
- Cursor Keys (arrows): moves currently selected point 1/1000<sup>th</sup> of an inch in the direction of the arrow. Use with **Ctrl** key to move 1/100<sup>th</sup> of an inch.

### ***NEW Echo Quilting Tab***

- Choose the number and spacing of echoes** to create perfect pattern outlines with the click of a mouse.

### ***Flip, Skew & Create Tab***

- Easier to use **FLIP** button.
- NEW **Skew** to allow for special effects or uneven blocks.
- NEW Create Wreath option. Expand on the Create function to create circular arrangements of your patterns.

### ***Edit Jumps (formerly Eliminate Jumps)***

- Modified Change Direction** allows you to change the direction of sewing on **any group of selected pixels**.
- NEW** – reorder segments by choosing which jump is next.

### ***AutoTRIM, PAUSE & SMOOTH***

- NEW Remove all Pauses** button.

- Improved Smoothing** lets you ignore lines over a certain length.
- COMING SOON** – acceleration profiling – put more points where they're needed.

### ***NEW EDIT MODE POP-UP MENU***

This new menu features a full suite of editing options for **selected pattern points** and is detailed in the preceding Chapter.

### ***Additional Features***

- New **context sensitive help**.
- New online **Glossary**.
- Free MASK (Fence) patterns from Munnich Design's Quiltrecipes.com** to get you started creating textured shapes and cutting holes in passes (more available on the quiltrecipes.com website).
- Over 50 light table templates** for common quilt blocks and layouts.
- Regular updates** with more features coming!