Innovation

Passion

Style

Integrity

Flair

I-CLIQQ

Professional Embroidery Software

User Manual

Introduction &

Acknowledgments

I would like to take this opportunity to introduce I-Cliqq to you all, and also let everyone know a bit about myself, and how we intend to go forward. Before mentioning anything else, I would like to express my thanks to God, without whom, I should say nothing of substance is really possible. We honor God for all the talents pooled in I-Cliqq, and I express my thanks for my gift. I also wish to thank my wife and family, for their undying support in our endeavors.

I am Saeed Shekari, creator and programmer of I-Cliqq Embroidery Software. I hope you all enjoy the work that has gone into I-Cliqq's baby version 1.0. All associated with I-Cliqq hope that you enjoy the software, and over the next few months you will all begin to learn a bit about the development stream , and become familiar with the people that will fly the I-Cliqq brand name. I am proud to say the pool includes a small, but dedicated global team that spans a few continents.

Our work will be expanding over the coming months as we attempt to bring you the most productive and efficient functionality. What you do not see immediately, you will surely see as our development stream kicks into gear. We appreciate all feedback, although I-Cliqq must follow a prioritized development stream.

Saeed Shekari

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Chapter 1

Getting Started

Welcome to I-Cliqq Professional Embroidery Software.

The developers of I-Cliqq bring you a fusion of programming brilliance coupled with digitizer creativity & knowledge, infusing the logicality of fluent processes to make your everyday embroidery tasks simpler, more efficient, and profitable.

The manual, incorporates practical text, combined with video clips of the strategic features, giving you the ability to learn feature operation more visually. The I-Cliqq user forum will also contain frequent tips, tricks and new screen video. Updates to new features may have downloadable clips on the user forum or at www.i-cliqq.com

Video Clips contain information related to function data. Your media Player has controls to pause, rewind etc as you need so you have no limitation to seeing the clip well. It can also control the view speed.

Please feel free to visit as often as possible to find extended product information and limited time offer specials on add-on options which will appear onsite from time to time. You will be required to log in securely, and your software should be open to access any downloads/updates.

I-Cliqq features important protection for your investment .Your installation individually coded for each purchaser so the contents of your package :

a) Installation CD
b) USB 'Hardlock' Protection Key

should receive maximum protection from you, as the purchaser of I-Cliqq software. I-Cliqq features Integrated Security Trace for your protection of investment. Your package should be fully covered by business insurance.

*Note : Package content may vary according to country.

In the event of any of the package content, related to your serial codes being discovered in the hands of criminal or pirate elements where it may be deemed that you as the user have wilfully compromised your package, I-Cliqq reserves the right to terminate the package code. Your authorization codes, and package content should be kept separately and securely, ensuring maximum protection. Under the terms and logical recommendations, no full part of your package can really reach another, except by you, the user.

The most important part of your software is the 'Hardlock' Protection Key.

In the event of a malfunction , it must be returned to I-Cliqq. In the event of loss , a new package will need to be purchased.

- Tip: You can install the Hardlock to a USB adapter linked from inside a small safe, if you are in an easily compromised studio or business premises.
- The contents , clips and imaging in this manual, are intended to be representations and may differ slightly in the actual software due to ongoing developments and product modifications. I-Cliqq, while always attempting to display current information, reserves the right to change specifications without notice. Generally, you shouldn't see any totally confusing variance from actual functions. Should you require to see a video clip update on any specific aspect, feel free to email I-Cliqq developers and we'll make it available on the website/forum.

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Product level features

I-Cliqq is built on each subsequent product level, so some features of this manual may not be applicable to your product level – but use the opportunity to view all features, to decide how best the possible option you can always add, can enhance your business.

Product levels TBA

Mouse Conventions

This manual uses the following common conventions for mouse actions, and most are in accordance with universal mouse action.

for your convenience. I-Cliqq can also be used with a tablet/pen combination

Convention	Symbol	Description
Click		Click the left mouse button
Right-Click		Click the right mouse button
Double-Click		Click the left mouse button twice without moving the mouse
Click-Drag		Click the left mouse button and move the mouse
Release		Release mouse button
Shift-Click		Hold down the **'shift'** button on the keyboard and Click
Ctrl-Click		Hold down the **Ctrl** button on the keyboard and Click
Alt-Click		Hold down the ALT button on the keyboard and Click
Shift-Drag		Hold down the 'shift' button on the keyboard and Drag
Ctrl-Drag		Hold down the **Ctrl** button on the keyboard and Drag
Alt-Drag		Hold down the **Alt** button on the keyboard and Drag

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Installing I-Cliqq Professional Embroidery Software

I-Cliqq software installation data comes on CD/DVD-ROM. To install I-Cliqq , follow the step by step installation instructions below:

1) Put the installation CD into the CD drive on your computer. The *Setup* program will run automatically. If the *Setup* does not start, run *Setup.exe* from the installation CD.
   The *Setup* window appears next:

Click on the *'Next'* button

2) The following dialog will ask you the installation components and folder

   Click on *'Next'* to install the software on the default location

3) Following dialog will ask you the Program Folder

   Click on *'Next'* to select the default program folder
4) A progress meter will display file copy progress.

5) When The file copy is complete, the following dialog will notify you of the Hardlock Driver setup. To Proceed Click on *'OK'*

6) Depending on your Windows setup, the following dialog may be displayed to ask you the preferred language,

you may select *'US English'* and Click on *'Next'*

7) Click *"Next'* from the welcome dialog to install the Hardlock driver.

8) Setup will ask if you want to install Acrobat Reader. Select *'Yes'* to install Acrobat Reader or select *'No'* to skip this step. You will need Acrobat Reader to be able to open user manual. Acrobat Reader is an external program, and can be installed separately. Most generally already use Acrobat for PDF viewing.

9) Select *'Finish'* to exit the installation program.

Note: If for any reason you wish to uninstall the program, Select *'Add/Remove Programs'* program icon from *Start > Control Panel*. From the appearing window, select *'I-Cliqq'* and press on the *Add/Remove'* button.

The I-Cliqq installation does not modify any existing software icons on your system.

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Registering the Activation Key Code

Once you have installed the I-Cliqq program, you have to register a key code. Activation Key code is a registration code you will receive from your distributor to allow the software to run.

The activation key code file may come in two forms:

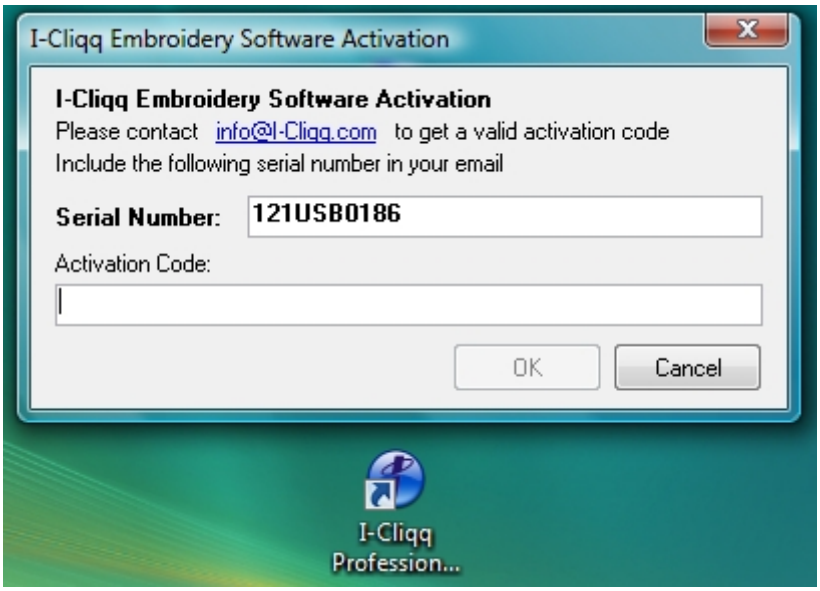
1. An executable file like "ABCDE (I-Cliqq Level 2).exe"
2. A text file like "ABCDE.x"

To use the executable key code file, simply run it before starting the program, the key code will be registered automatically.

To use the text file, simply copy it into I-Cliqq installation folder (the default location is *'C:\Program Files\I-Cliqq2009'*).

If you start the program without registering any activation key code, you will be asked to enter a key code. The I-Cliqq Embroidery Software Activation dialog will be displayed as follows:

I-Cliqq Embroidery Software Activation



You have to enter your activation code.

Note: If you close the dialog without entering the key code correctly, the program will terminate abnormally and you will receive some error messages (use CTRL + ALT + DEL to close the application).

To enter the key code at this stage, you have to open the key-code file which is in text format ('ANCDE.x') using *Notepad* (you can open *Notepad* on *Start > All Programs > Accessories >*

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Notepad) and copy the code (press CTRL + A then press CTRL + C) and paste/insert it into the Activation Code edit box (click on edit box and press CTRL + V). Depending on your Operating System, you may also Right Click in the box, and a flyout showing 'Insert' will appear. Select that.

You can also enter the key code by running *'Enter Key-Code'* from *I-CLIQQ* program group. If you upgrade your I-Cliqq program from a lower level to a higher level, you will receive a new key code from you distributor. You can enter the new key code using *'Enter Key-Code'* Program.

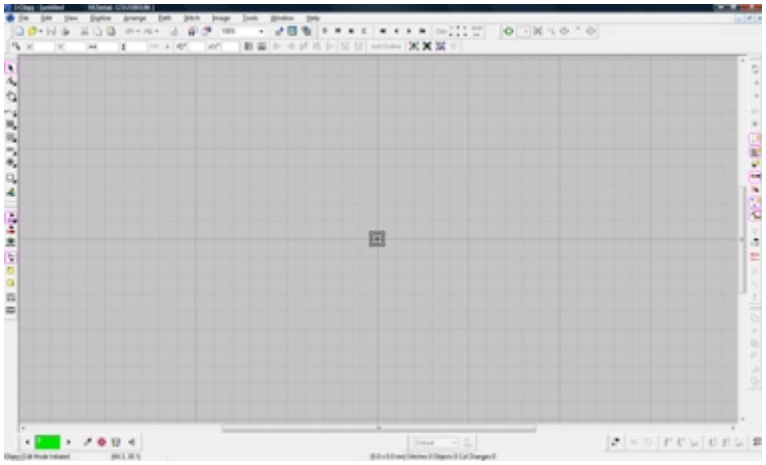
Note: **Using an incorrect activation key code will cause the product hardlock to terminate. It is highly recommended to keep a copy of your activation key code file in a safe place . If you have lost your activation key code, please contact your distributor or I-Cliqq with your registered business details and Product Serial Code.**

Initializing and Running 'I-Cliqq'

Once you register the activation key code, you can start I-Cliqq by selecting it from the ICLIQQ program group, or you can double-click the I-Cliqq icon on your desktop to start the program.

*Note: I-Cliqq features Integrated Security, so when you double-click the program icon, startup will take some time, depending on the speed of your system.

The program's mask/ User Interface appears as below:



I-Cliqq program mask

The initial startup screen will appear dimmed. Click File >>New, and the active screen will open.

All Toolbars are can be docked practically and the UI can generally be set up to suit any user preference.

You have the freedom to streamline your interface at any time or restore toolbars at will.

Your opening screen will appear blank- this image merely shows an open design.You can swap around your toolbars, anytime you want to, and this will be the UI that you see on each program start.

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Chapter 2

Basic Procedures

I-Cliqq allows you to produce high quality embroidery through its easy-to-use, intuitive clicks, commands and tools. This chapter shows you how to create and open designs and how to work with commands, dialogs boxes and windows.

Starting I-Cliqq

Double-click the I-Cliqq icon on your desktop to start the program. Alternatively, select *I-Cliqq* from the *ICLIQQ* program group, in the *Start Menu*.

I-Cliqq opens according to the *Preferences* settings. The default setting is to open 'Last Edited Designs', but you can also customize the settings as you prefer the program to open.

Once you start I-Cliqq, you can use commands or tools, and dialogs to complete your tasks. You select commands in I-Cliqq in the same way as other Windows applications, from menus, toolbars, or popup menus. Keyboard shortcuts are also available for the most commands.

You will find similarities in some of the the tools, in relation to commonly used graphics programs, and as a novice or professional it is a reasonable assumption that you have had exposure to other similar or graphics programs – so to all ends you will find I-Cliqq based on some commonalities, making your experience seem familiar and simple .

I-Cliqq provides the tools, but embroidery is an age old art form requiring skills and continual practice to become competent as a designer. Technology assists to automate or partially automate some processes, but this should not be seen as an 'end', just as a practical assistance to creating designs. We, at I-Cliqq believe in sound business advice, and our focus is on 'need and requirement' rather than just selling a software product.

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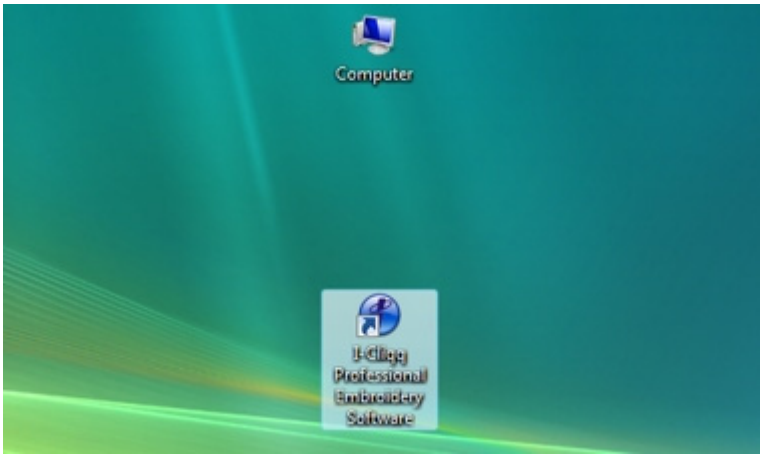

Double Click the program startup icon that will appear on your desktop after installation.

The splashscreen startup will appear. Startup time may vary according to the types of programs on your computer, and the general speed of your computer system. I-Cliqq goes through a series of security procedures before initiating. Please be patient as I-CLIQQ Embroidery Software starts up.

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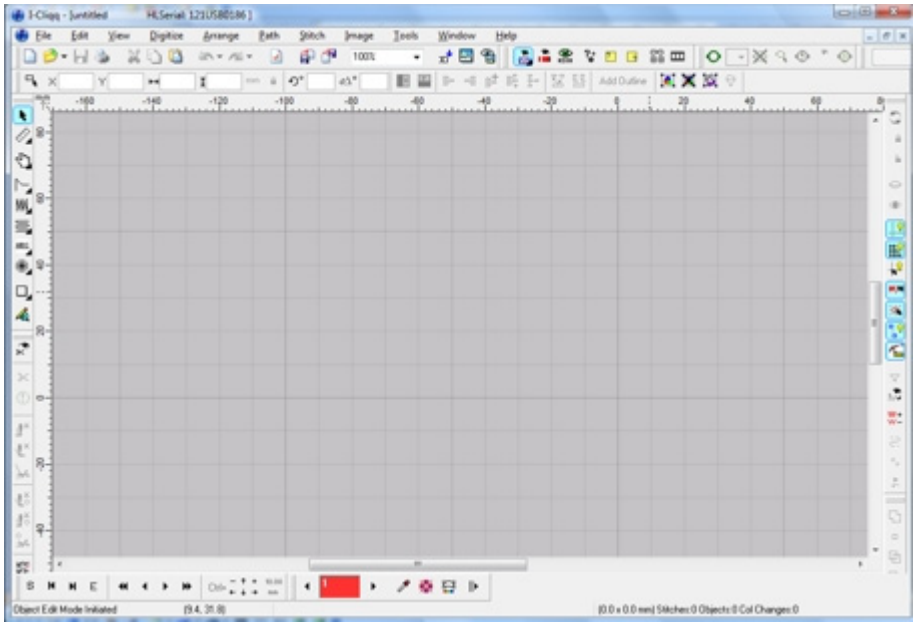
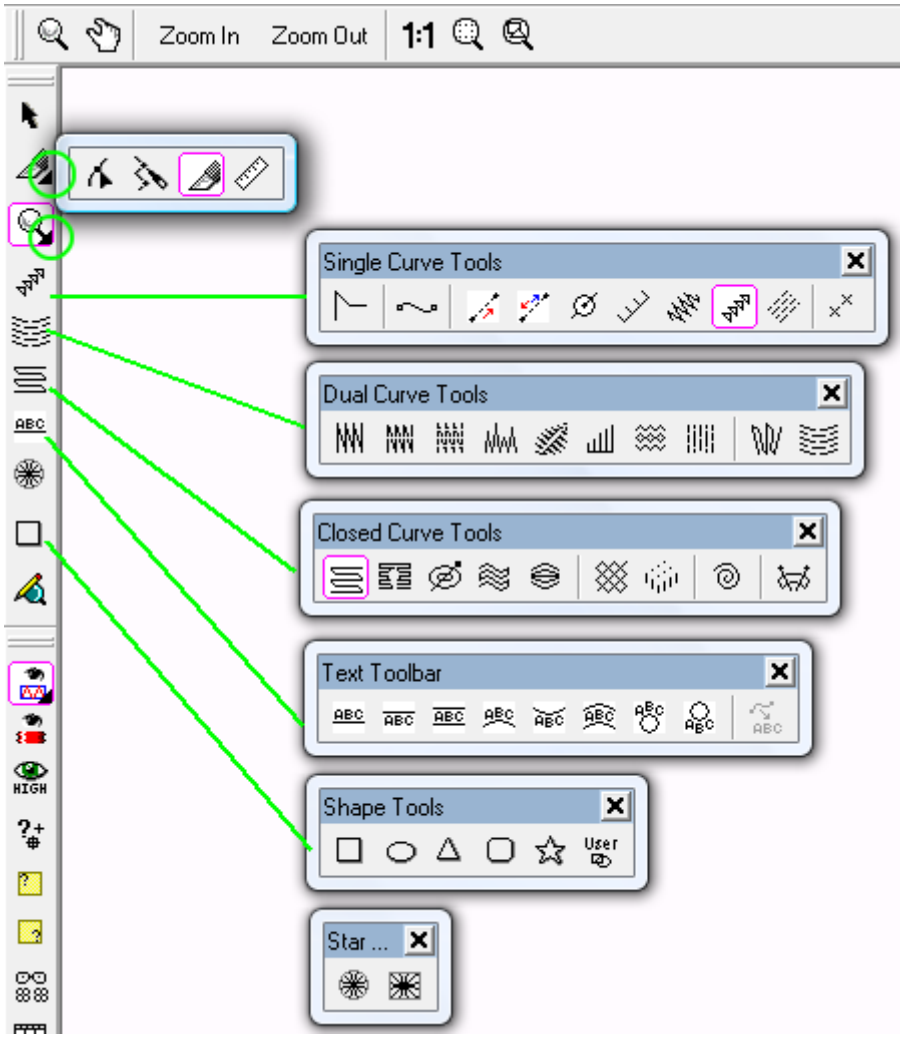


The default screen will open , with all features dimmed. Click on File>>New , and the default opening screen will appear with all toolbars lit, and the screen default grid will show up. You are now ready to explore the I-Cliqq interface.



Click on the small triangles on the lower right of icons, to expand or float the toolbars to new positions. You can dock these toolbars horizontally or vertically, in positions that appeal to you.

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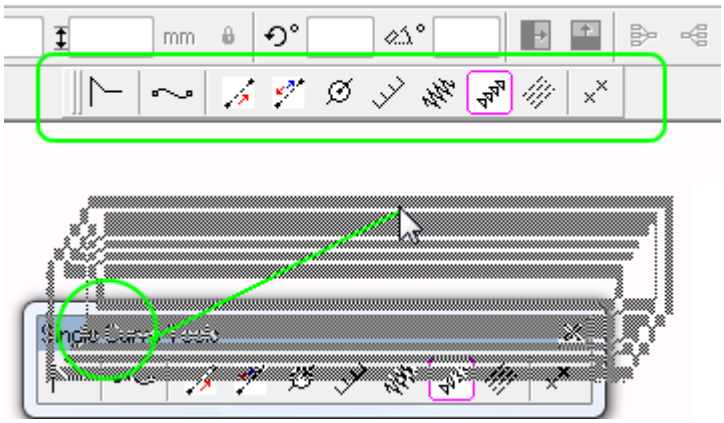
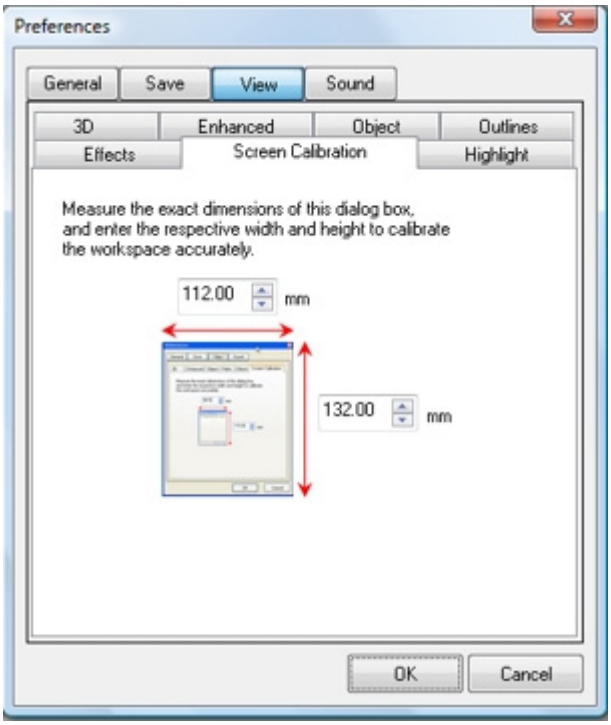
If you close any of these toolbars at any time, they just revert to their original status as when you first expanded them. If you inadvertently close any, they have not disappeared, and there is no cause for alarm. Simply check their initial status. If you close any other toolbars, or wish to select any, then look in the dropdown menu VIEW> TOOLBARS, and you can simply check or uncheck toolbars to view.



Hold down with the left mouse button on eg. The blue area of the toolbar, and drag to a new position to dock it.

Step 1: Check this aspect each time you install, or upgrade.

Tools >Preferences>Screen Calibration



Follow the instructions as shown. This procedure ensures you see designs in their correct proportions. If you reinstall the software, remember to check this aspect.

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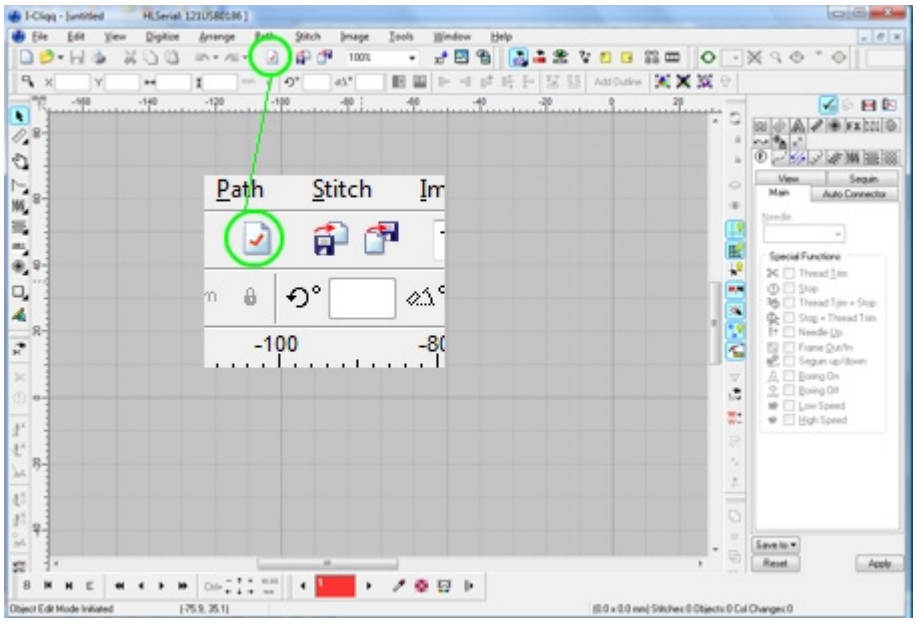
Notes : My Calibration Settings

Properties Box



Click the shown Icon to open the main Properties Box.

ALT ENTER You can also use these keys to open/close Properties.

The Properties Box controls all the advanced stitch parameters. Before trying anything regarding that, you might want to get familiar with the positioning of the Properties Box. It has a few settings that you can control, regarding where the dialog box sits in your screenspace.

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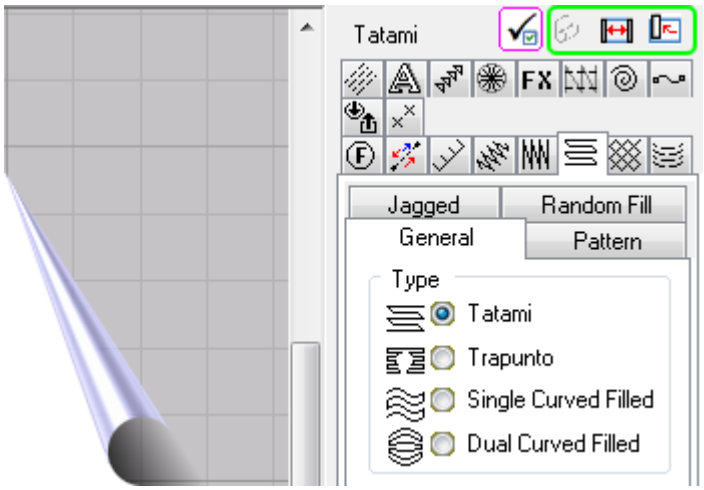
Controlling the Properties Box Position



Positioning the Properties box has a few simple options.

This icon highlights when the Properties Bar is undocked. Click it to roll the properties box up/down.

This icon displays when the Properties Bar is Docked. You can switch to the left or right of the screen. You will see this dimmed view, if the bar is undocked.

Undock the Properties Bar

Dock the Properties Bar.

Create the optimum position for your convenience by experimenting with the simple controls. You can dock it (to the left or right) , undock and float it , and roll it up/down. The properties box also slides in/out. If you double click in open screenspace, it hides. Double clicking any object will slide it open again. As you float your cursor over the edge, you'll see a line control highlight. You can also click that to slide the sidebar closed. You can slide it open at any time by clicking against the screen edge. See screen video to see the operations in action. You can reposition the Properties Box at any time. No program restart is required, and no designwork is affected.

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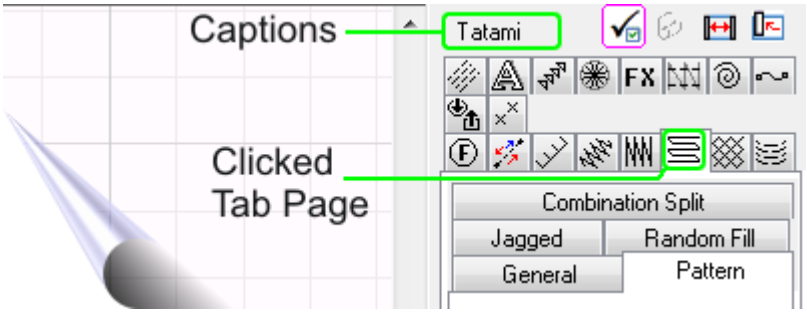
Tabbed Page Information



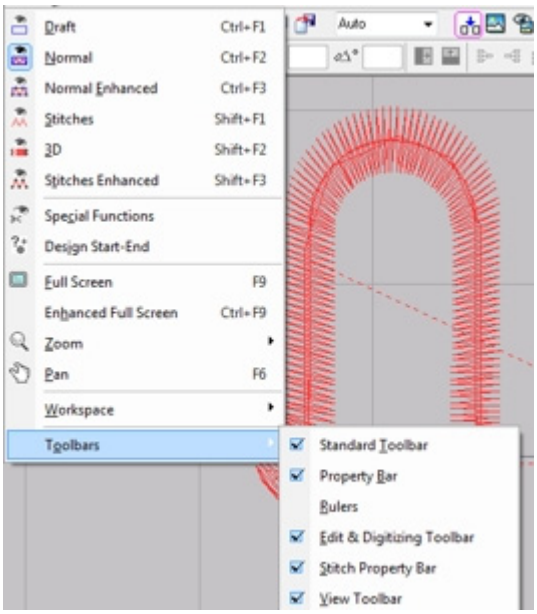
As you click on each tabbed page, you'll see a caption for each as shown. The tabbed pages contain the advanced parameters for each stitchtype, and will always let you know current object parameters if you click on a native object. The tabbed pages display object related information. As you click on different objects, you'll see the Properties box update to current information relating to that object. The Tabbed pages highlighted at the time, are features or functions related to the selected object.

View the video clips to see a few basic actions and operation of the tabbed page setup.

Using toolbars

Toolbars give you easy access to frequently used commands. You can choose to show or hide them for convenient or to increase your working area.

To show or hide toolbars, from menu, select *View* > *Toolbars.*



Select the toolbar you want to hide or display.

Tip: I-Cliqq toolbars are dockable. To move a toolbar to a more convenient position, click-and-drag it. To dock it in its normal position, double-click the toolbar title.

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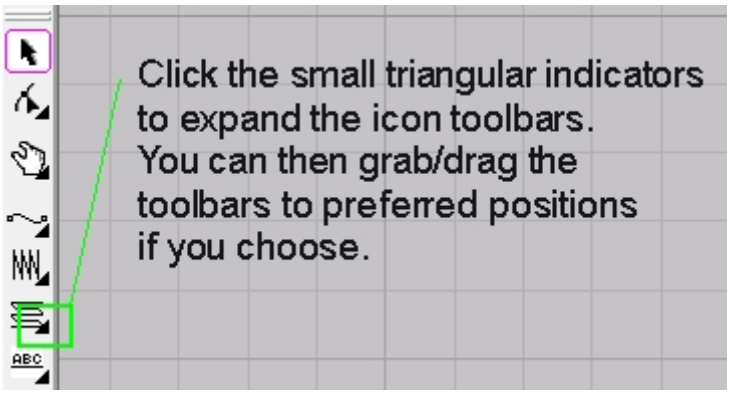
Selecting options from toolbars



- To find out what each button icon does, rest the pointer over the icon. A 'flyout tip' appears, displaying the name of the icon, you can also see the shortcut of the command.

- Click the icon to activate the command.

- If the icon has a black triangle on its lower right corner,
    - Click on the black triangle to see more icons available on a panel. These panels are dockable. To move a toolbar to a more convenient position, click-and-drag it. To dock it in its normal position, close the toolbar by clicking on the ✕ button.

    - View the video tutorial taking you though a few of the screen functionalities.

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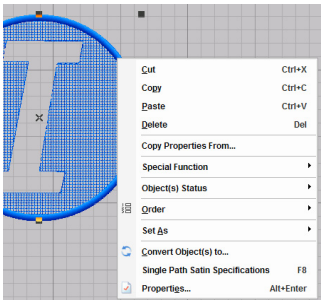
Using popup menus

Right-clicking on a selected object opens a popup menu containing frequently used commands. The content of this popup menu depends on the tool you are using:

The Popup menu when using the Object Edit Tool



A similar menu appears when using Node Edit Tool

A similar menu appears when using Stitch Edit Tool

The Popup flyout menus are interactive with functions in use. If you see a function 'greyed' out, or dimmed it is either not selected, or 'inactive' during the current operation. The commands in the different popups differ, according to the tools/functions in use at the time.

Note: A frequently used command is *Properties*. This opens the *Object Properties* dialog for the selected object. You can also select (Standard Toolbar) to open properties dialog.

Tip: If you double-click on an object or selected object(s) (when using Object Edit Tool ( ), the *Properties* dialog will open and the parameters of the selected object(s) will be shown.

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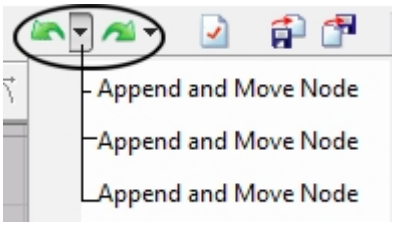
‘Undo’ and ‘Redo’ commands

This is a standard operating procedure, common to numerous programs.



Use Undo (Standard toolbar) or press CTRL Z *to undo command*

Use *Redo* (Standard toolbar) or press SHIFT CTRL Z to redo command.

Tip: Clicking on the icon (▾) next to **Undo** and **Redo** icon, will open a popup menu and lets you select a stage of ‘undo’ or ‘redo’ in the preset levels.

Note: If *Undo* or *Redo* icons are dimmed, it means there are no commands to undo or redo.

You can undo the effects of most commands. If you change your mind, you can redo them . I-Cliqq can remember unlimited commands, but the undo level default is the last 16 commands used. You can change the undo level from the *Preferences* dialog. To open the *Preferences*, select *Tools* > *Preferences…*, *Preferences* dialog will open, Click on the General tab-page.

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General Notes

- **Special notice :** Any and all design reference in avi clips, is merely for display purposes.

No part of the clips may be used in reference to any companies with branded names, copyright logos, or trademarked imaging – all these remain the intellectual property of the respective companies. Design data displayed is merely from designs produced with permission , and under license. Imaging is merely part of I-Cliqq functioning display and should never be regarded as anything outside such. No part of any image viewed, shall be misunderstood as any kind of endorsement, or infringement on any company/groups intellectual property rights. Any special notification of unintentional breach should be communicated directly to I-Cliqq.

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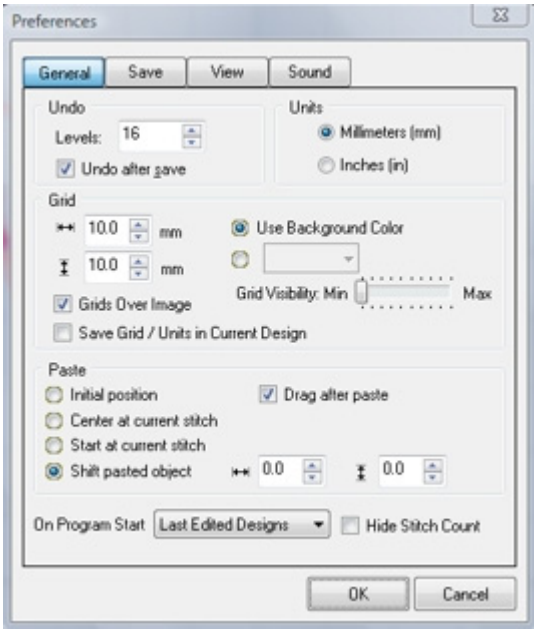
Notes

Preferences



Change undo levels on the general page of 'preferences' dialog

Undo after save :This option will define the undo levels.

Undo after save : If *Undo after save* is checked , you will be able to use the undo command **after** you have saved your design.

View the video to take you through the general preferences.

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Grid Preferences:

: This uses the workspace background color to determine the grid color.

: This option is only active if you are using 'Background Color' and the slider controls the grid appearance with the lowest setting being a soft appearance, and the highest being very distinct optically.

Check this radio button to select a custom grid color.

Click the triangle to open the color selection box, and simply click on a desired grid line color.

General/Save/View/Options

Go to dropdown menu Tools > Preferences

View: has sub-preference menus to allow you to customize design views.

Options: Here, you can check or uncheck to allow digitizing beeps.

*To hear sounds, your system requires a sound card. In general, most Audio Functioning is controlled by your operating system.

I-Cliqq Sound Feature is meant for digitizers working in production environments, and it can be unchecked if you prefer to use your own music, other sound ambience or work in silence.

I-Cliqq also allows you to designate an image editor.

(See Ch 16)

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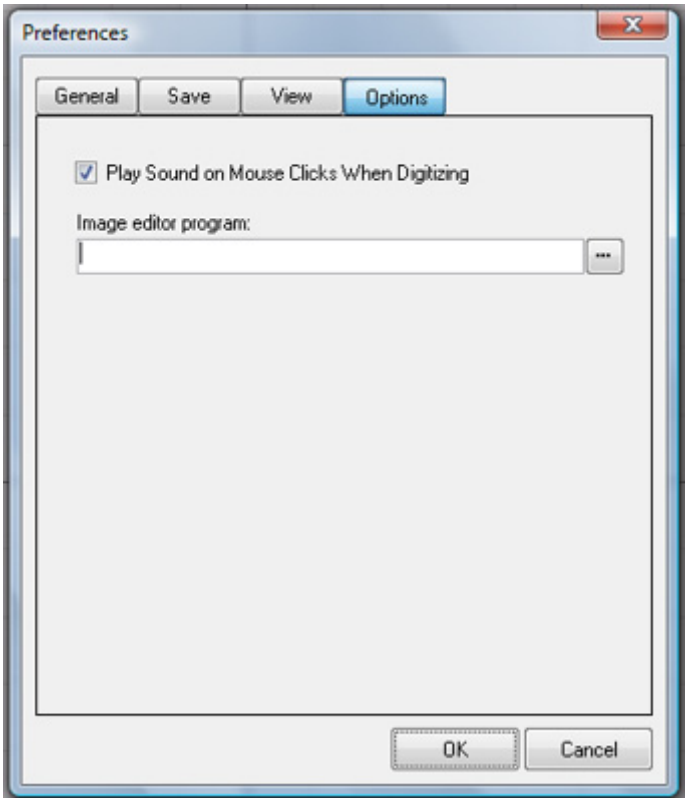
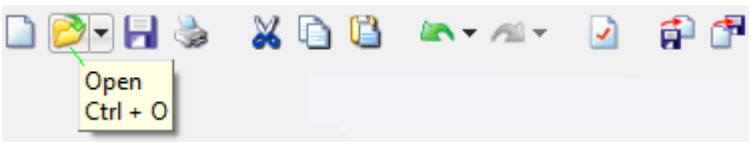


Preferences Dialog Box

Opening designs



Ctrl+O allows you to Open designs, or you can simply use the File>Open command to open designs from your created directories.

Tip: Clicking on the icon (▾) next to *Open* icon, will open a popup menu and lets you select one of the last 10 opened designs.

You can open I-Cliqq vector embroidery files, as well as most popular stitch files. You can also open I-Cliqq font files and motifs to modify.

*Specifications of vector import files can change without notice due to ongoing format changes within industry.

To open a design

1) Click on *Open* icon, the *Open* dialog opens.

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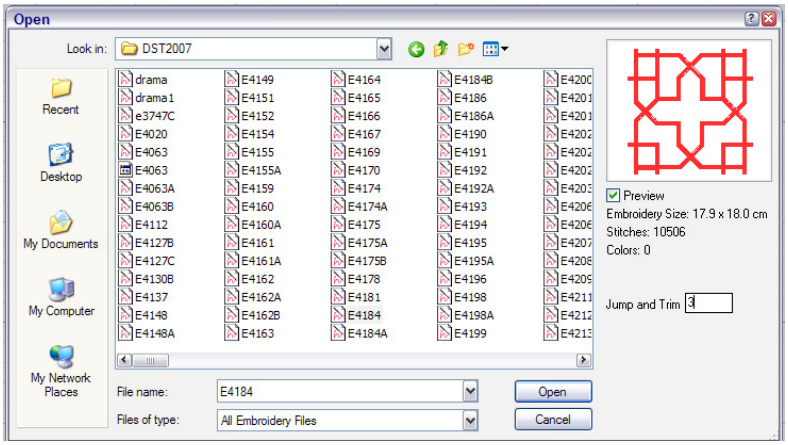
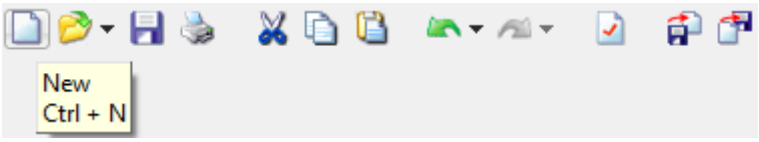


2) Select a folder from *Look In* list.
3) Select a design or designs
   - To select a range of items, select the first item and then hold down SHIFT and select the last item.
   - To select multiple items, hold down CTRL as you select.

4) To choose a specific file type, click on *File of type* and select your desired file type.
5) Click **Open**.

Creating new designs

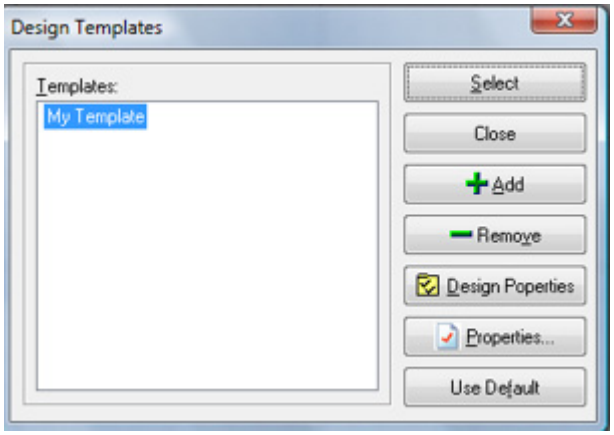


Use *New* (Standard toolbar) to start a new design with the default template.

Whenever you click on the *New* icon, a blank design (“untitled”) opens using the default template. Save it with a new name.

You can create ‘templates’ for different default values. If I-Cliqq detects any user template, whenever you click on the *New* icon, to start a new design a dialog opens and lets you choose a template for that new design. It is also possible to choose a template for a design which is already created.

See *Design Templates* for details.



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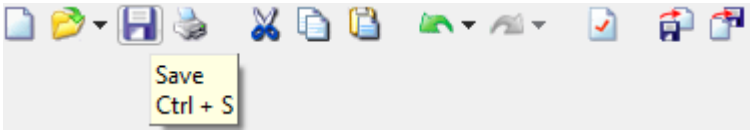
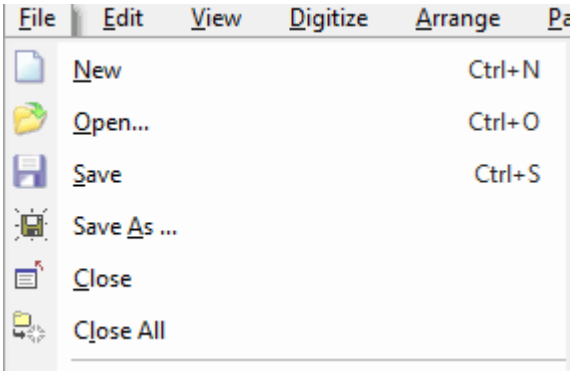
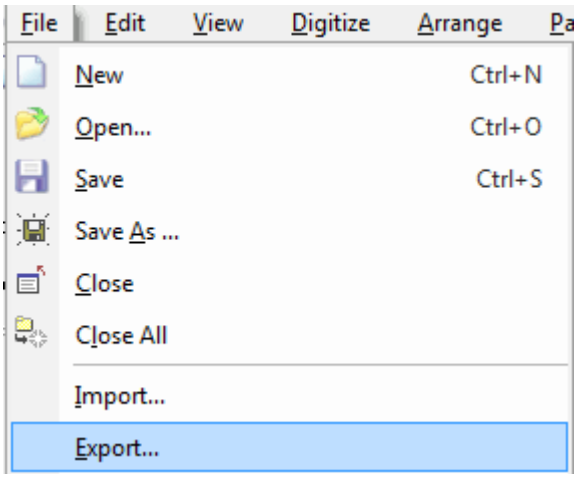
Saving designs

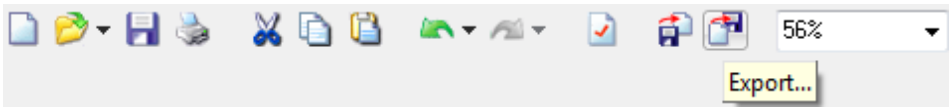


Saving designs is as simple as any other normal Windows functioning:



File> Save, and Save As commands allow you to save, or overwrite files as you desire. Machine Files (eg dst., dsb. etc should be ‘EXPORTED’ to save these types)

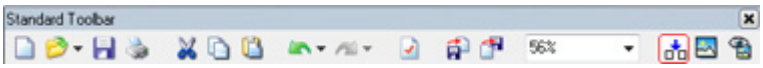




Export

Import

These icons are visible on the Standard Toolbar.



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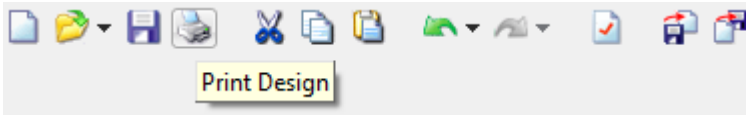

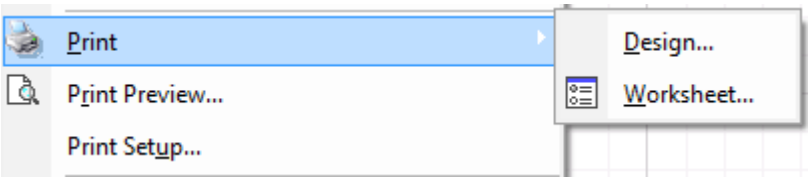
Print Design

Related Design Print options are visible in the FILE dropdown menu.

Cut

Copy

Paste

The basic icons on the Standard Toolbar are also available in the FILE dropdown menu.

I-Cliqq remembers the *last accessed* folder with regard to Save, Import, Export facilities, so makes your tasks simpler.

Saving and Backing Up- General Notes

Backing up in any business is an 'imperative' to avoid design/data loss.

Although I-Cliqq features a design backup, this will not assist you in the even of a total computer crash or hard drive failure.

All businesses today invest in different forms of data backup. Online backup systems are gaining in popularity.

I-Cliqq recommends the use of an additional hard drive and/or external hard drive. Most sysyems today come with automatic backup software that just needs to be set up once with the user designating important folders/files etc.

ALWAYS take the time to back up your custom creation/settings folders from the C:\Program Files\I-Cliqq2009 folder. If your have specially created fonts, motifs, templates or profiles, backing these up is an imperative.

Due to the frequent changes performed on embroidery designs, I-Cliqq recommends this initial method as opposed to CD or DVD , so that you have the most current updated files.

You can, as an additional precaution periodically save to DVD or CD and store in a separate location from your business premises, as no degree of business insurance can replace your design data if lost due to fire or theft.

Backing up data is the sole responsibility of any computer user.

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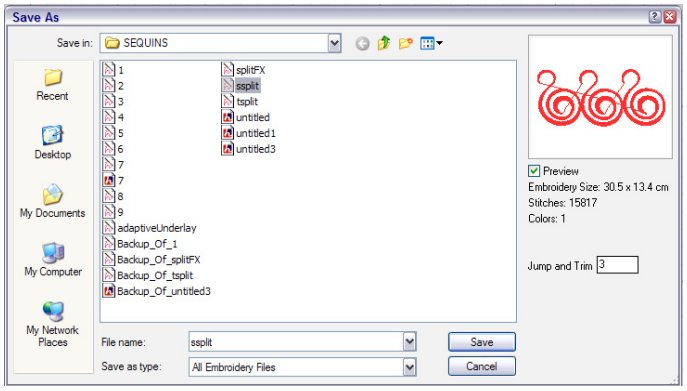
My Backup Notes/Codes/Locations

To save a design

1) Click on *Save* icon.
   If this is the first time you have saved the design, the *Save As* dialog opens.
2)



3) Select the folder where you want to save the design from *Save In* list.
4) Enter the name for the design in the *File name* field.
5) Click **Save**.
6) Generally, be cautious in your use of *Save*, and *Save as*, you have the power to overwrite files.

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TIPS

Tip: Once you have saved a design, every time you click *Save* on the toolbar the file will be updated. If you see "*Save*'' as grey, it indicates no changes have occurred.

Tip: I-Cliqq will save your designs every 15 minutes 'automatically' by default. You can change the incremental save period.

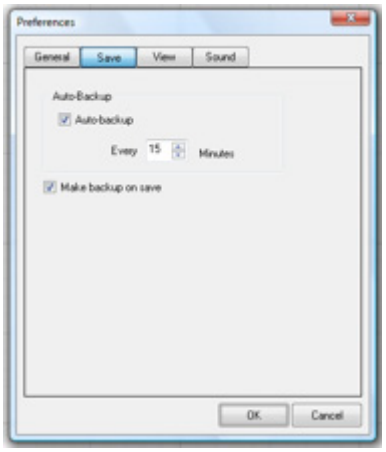
The ***Auto-Backup*** option will let you work without worrying about losing your design, but it is recommended that you save your design early and often. Create a filename as soon as you start a new design.

Auto-Backup will backup your design (under the name "*Auto_Backup_Of_DESIGNAME.clq*") in the same folder as the main design.

Whenever you save your work, I-Cliqq will make a backup of your old design (under the name "*Backup_Of_DESIGNNAME.clq*") in the same folder as the main design, then will save your design and finally will remove the *Auto-Backup* file.

You can set the *Auto-Backup* time from the *Preferences* dialog. To open the *Preferences*, select *Tools* > *Preferences…*, *Preferences* dialog will open, Click on *Save* tab-page.

Save page of preferences dialog



Auto-backup :

This option enables or disables ***Auto-backup*** option

Every 15 Minutes :

Adjusting this option defines the time between each ***Auto-backup***

Make backup on save :

If this option is enabled, it will make a backup whenever you save the design.

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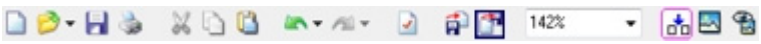
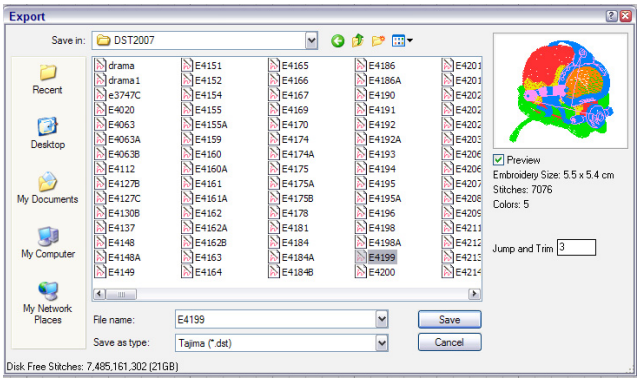
Exporting Stitch Files (Machine File data)



Use *Export* (Standard toolbar) to save stitches in any standard stitch file formats. These are the files that you will send to your embroidery machinery.

To export stitch files:

1) Select *Export*. Export dialog will open.



2) Select the destination folder that houses your machine file data.
3) Select export **format** (eg DST) from *Files of type* list.

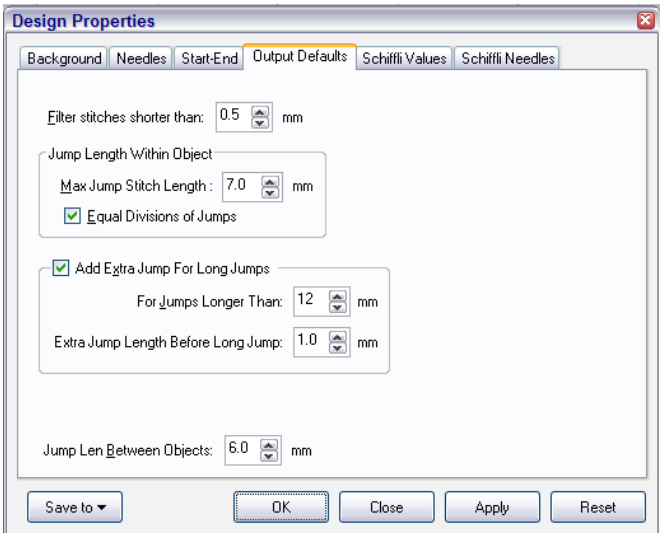
4) Enter the name of the design in the *File name* field.
5) Click **Save**.

You can change stitch export settings from *Design Properties*. These are the output defaults that affect your saved machine file.

To change export settings

1. Select *File* > *Design Properties…*, design properties will open.

2. Select *Output Defaults* tab page and change the settings and select OK.



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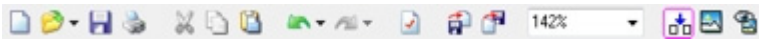
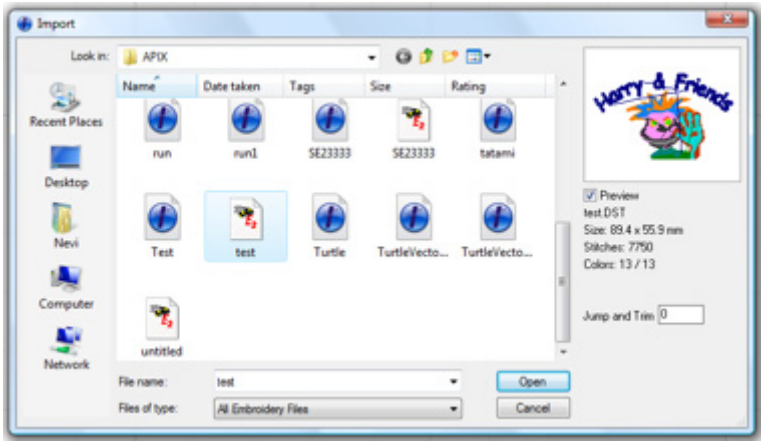
Importing designs

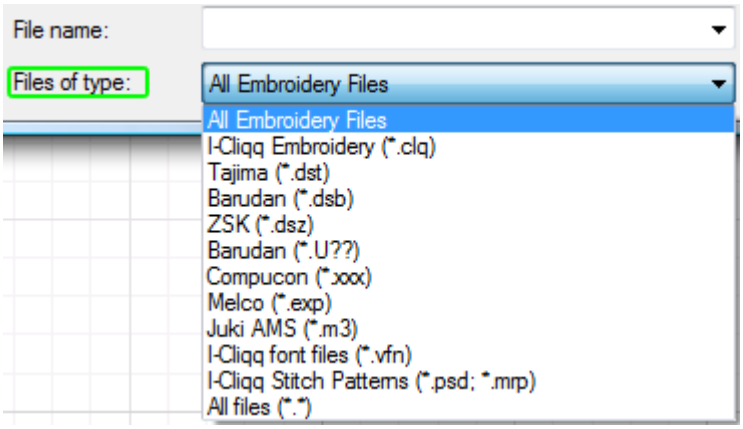


Use *Import* (Standard toolbar) to merge a design with the current design.

To import a design

1) Select *Import*. Import dialog will open.





2) Select the target folder that houses the file you wish to import.
3) Select the import format from *Files of type* list to limit the list of files to a specific format.
4) Rest the pointer over the design and click to select it.
5) Click **Open**.

The desired file will then open in the workspace.

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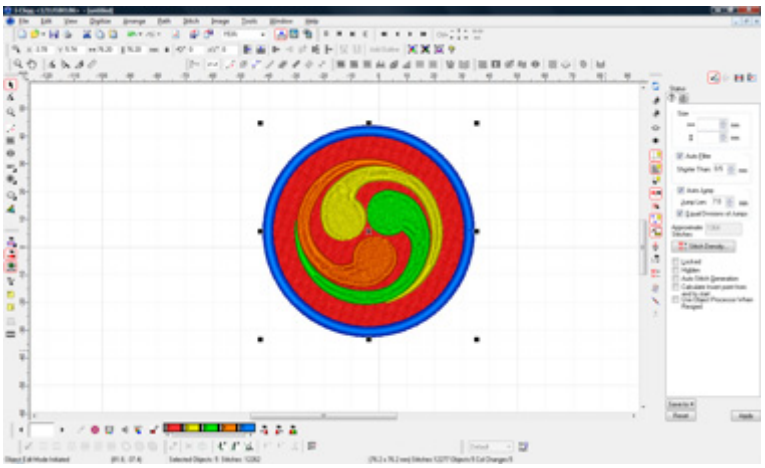
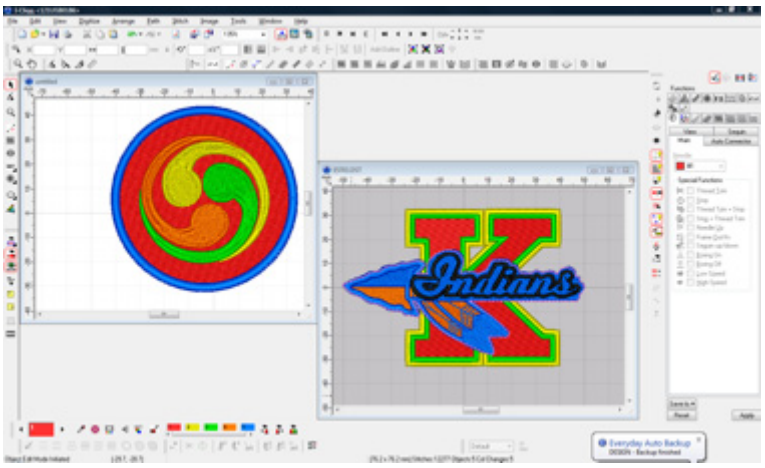


I-Cliqq Workspace with open design files.



I-Cliqq Intelligent Jump Setup

Extra jumps before long jumps , and shorter jump length between objects will help in preventing thread breakage on your machine and will increase your machine working time efficiency. Intelligent setup and use of this feature , can also save you many unnecessary needle breaks that often occur in sudden jumps. To single head, and multi-head users alike, costs are always a concern. Most do not weigh up long term losses , and most are sometimes not even aware that their business is sustaining avoidable losses.

Check your machine manual for its most effective jump parameter setup, in order to help you set up the I-Cliqq related parameters that become effective on your machine. I-Cliqq files will generally override some machine functions, but some machinery features independent jump control capability via its control panel, so depending on how the machine files are read into the machine, some machines will require setting adjustments, via the control panel.

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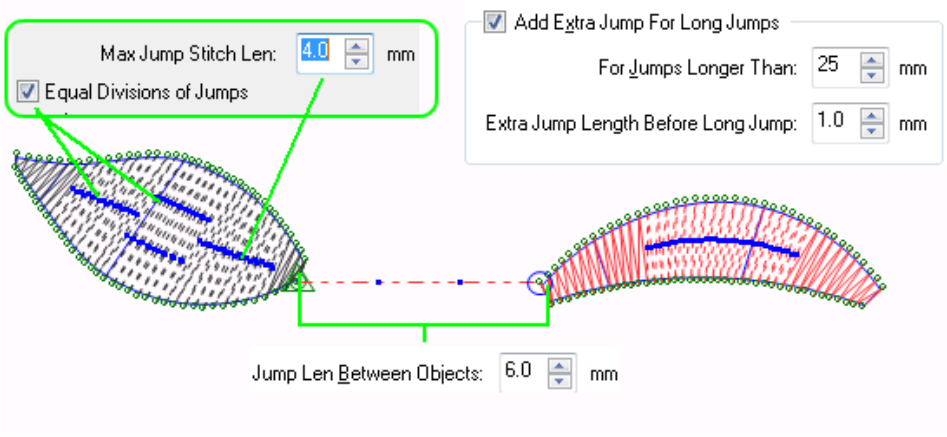
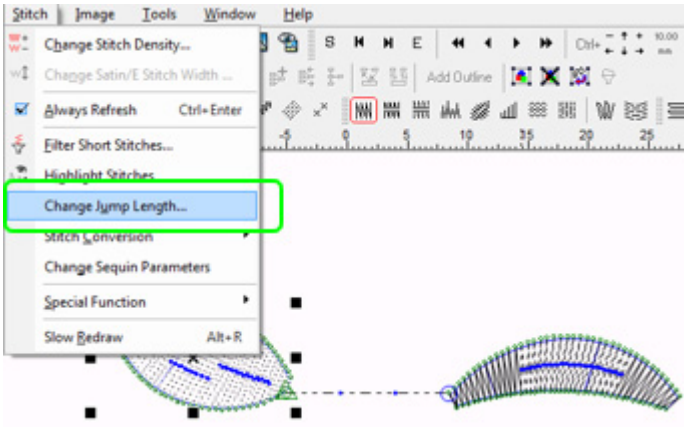
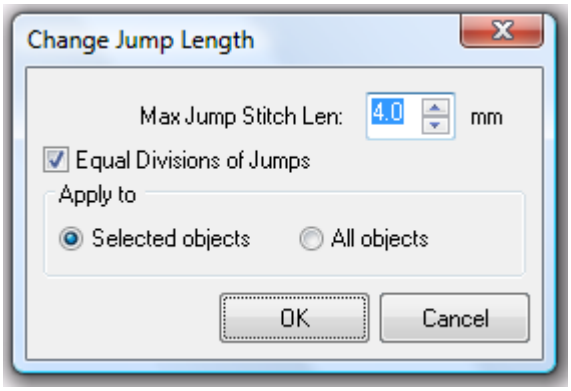


You can change the jump length factor by clicking on Stitch>>Change Jump Length.





This will apply to the selected objects, or all objects as per the radio button selected.

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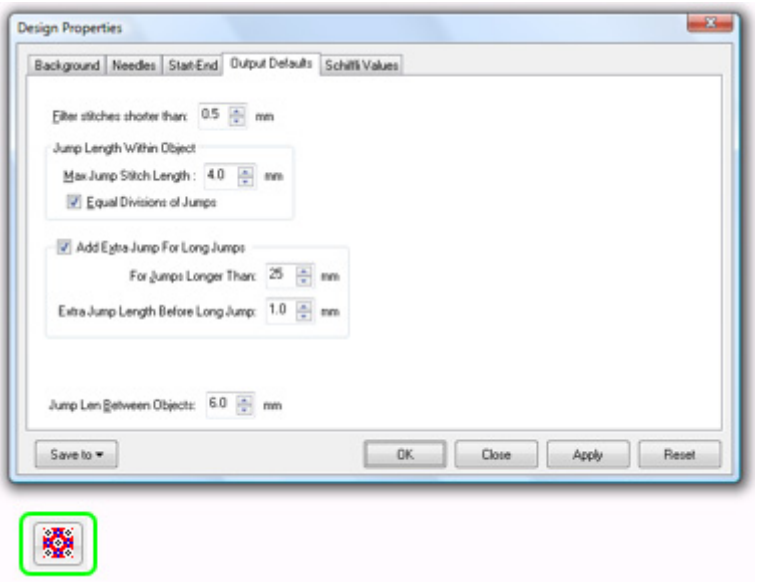

You can also click on the Color Manager to open Design Properties and set Output Defaults.

View Video Tutorials to see functions in action. Take note of small additional features that may be displayed at the same time.

Features are not shown in total isolation, because that is not the nature of the software. In function–specific clips you will also see references to related functions, that you will again see expanded on later, in those function clips. In this way, we introduce you to the interactive functionality so that by the time you have completed the tutorial, you will have the interactive mindset of the software, in your mind too. As you become fluent in tasks, you will find other shortcut methodology is also integrated in the program, and there is not just one specific method of accomplishing a task string.

The clips are designed to give you a general overview of the main performance methods of I-Cliqq.

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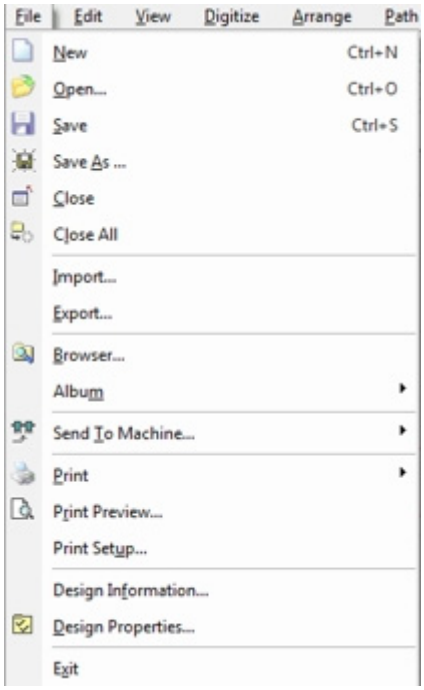


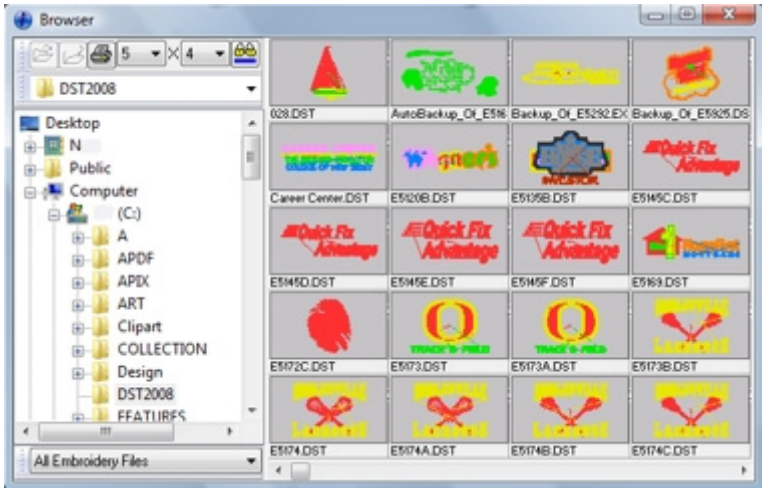
The dropdown 'File' menu also contains the File Import /Export functions among other frequently used general functions.

Design Browser

You can use *Design* Browser to browse designs from your hard drive/s.

To open designs using the Design Browser

1. Select ***File > Browser***…, Browser dialog will open.



2. Select a folder from the folder list panel on the left.
3. Right click on design, a popup menu will open and the design view border will be displayed in grey.
4. Select *Open all Selected* to open the designs or choose *Select for open* to add the design to the selection and when finished selecting, choose *Open All Selected* to open all selected designs.

5. *Tip:* You can *Cut, Copy and Paste* designs from a folder to another. If you click and drag a design and drop it into a folder, a copy of that design will be created in the destination folder.

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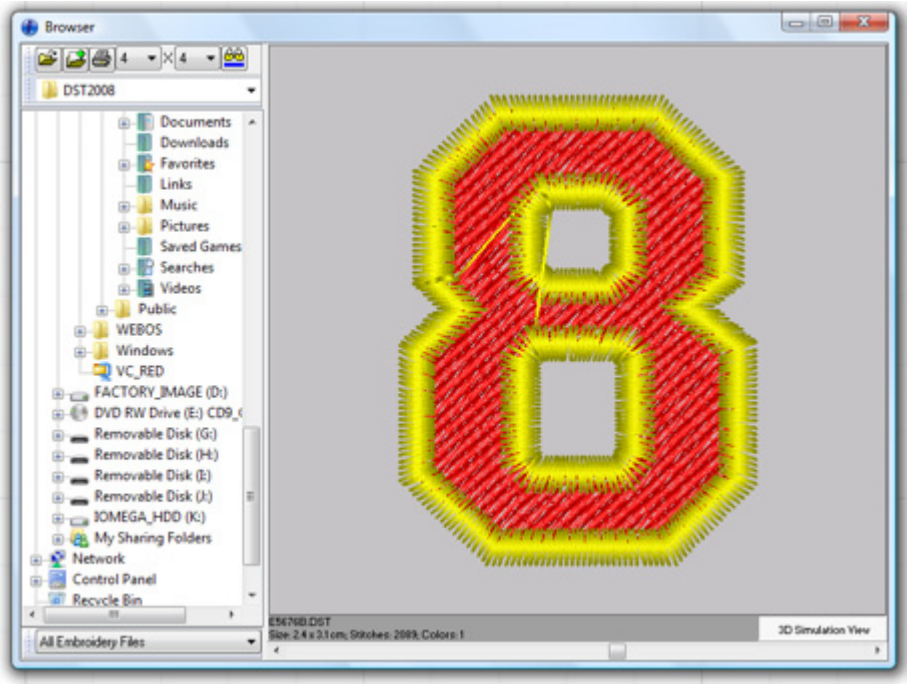
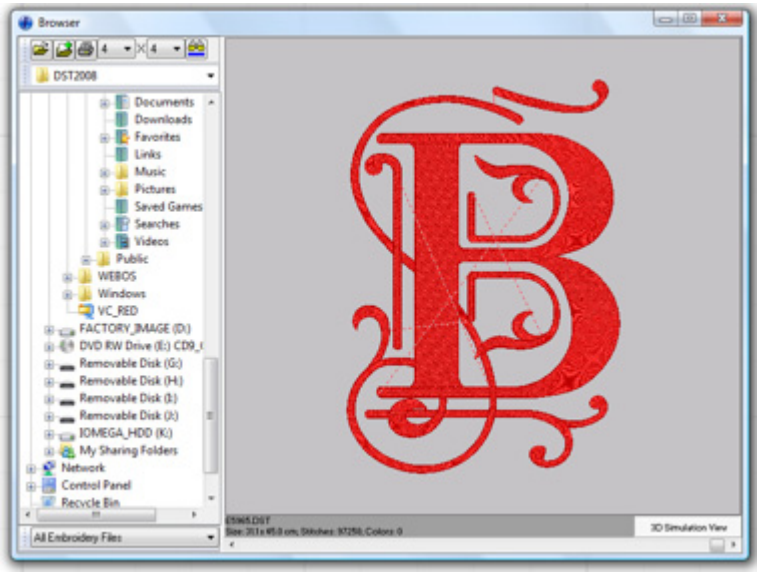
I-Cliqq supports common drag, drop, swap functionality of the common operating systems.

Tip: Double click on a design to view it in single form in the browser window. To return to multi view mode, double click on the design again, or press **ESC**



Click on 3D View, to view the design in 3D view style.

This is commonly known as Simulation or Sewout View. Visual enhancements are undertaken on a continual basis and additional capabilities may be added without notice. Visit the forum to check on update information.



Double click on the design or press ESC *to return to multi view mode.*

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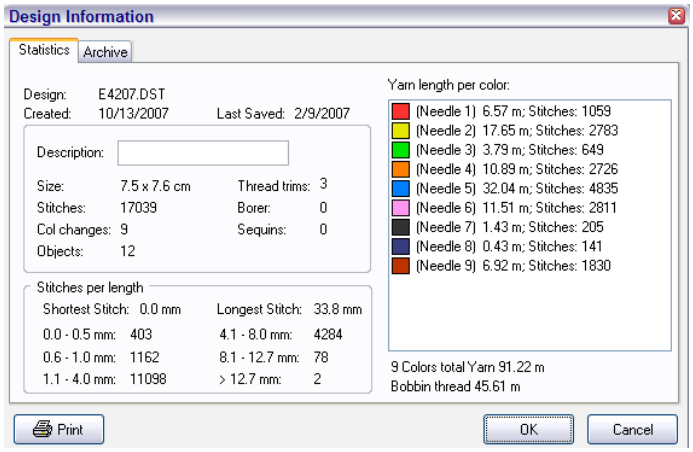
Design information and database

Design Information dialog : You can check detailed design information.

To view design information

1. Open the design using *Open*
2. Select File > Design Information…, Design Information dialog will open.
3. Select *Statistics* tab-page to view design information.



You will get some information about the file, stitches, colors and thread usage for each color and total thread usage.

To view design database

To view design database: from *Design Information* dialog, select *Archive* tab-page.

In this page, you can define the fabric type, yarn used to embroider the design, customer name and designer name. You can add a note to your design. You also have the option to define the design category.

This information will be saved with the design and if you complete these fields whenever you create a new design, you will be able to search the designs by the information at the database as well as other search items like design size, colors, stitches, through *I-Cliqq Search Utility* from the Windows Explorer.

See *I-Cliqq Search Utility* for details.

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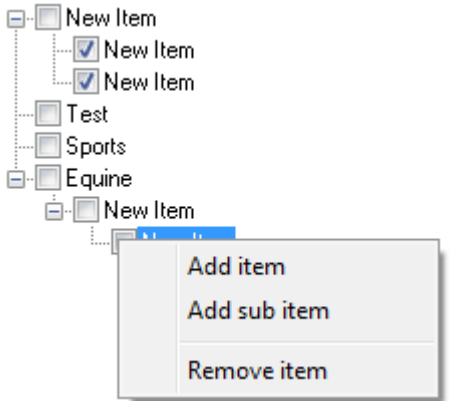
Modifying design category database

You can add, remove or change the items defined in design category of the *Archive* page.



To add an item or sub item

1. Click on the item you want to add a sub item to.
2. Right click, popup menu will open.
3. Select *Add item* or *Add sub item*, an item captioned *'New Item'* will be added to the category
4. Enter the item caption from the keyboard.
5. Click on a blank area to finish.

To remove an item

1. Click on the item you want to remove, the item will be displayed with a blue background.
2. Right click, a popup menu will open.
3. Select *Remove item*, to remove it.

To rename an item

1. Click on the item you want to rename, the item will be displayed with a blue background.
2. Click on the item again and wait for one second, the item caption will be displayed within a box
3. Enter a new name
4. Click on a blank area to finish

Searching and opening designs from windows explorer

I-Cliqq provides a search utility integrated with windows explorer. To search designs from windows explorer, rest the mouse over a folder or hard drive and right click, a popup menu will open, select *Find I-Cliqq Embroidery* , I-Cliqq search utility will open.

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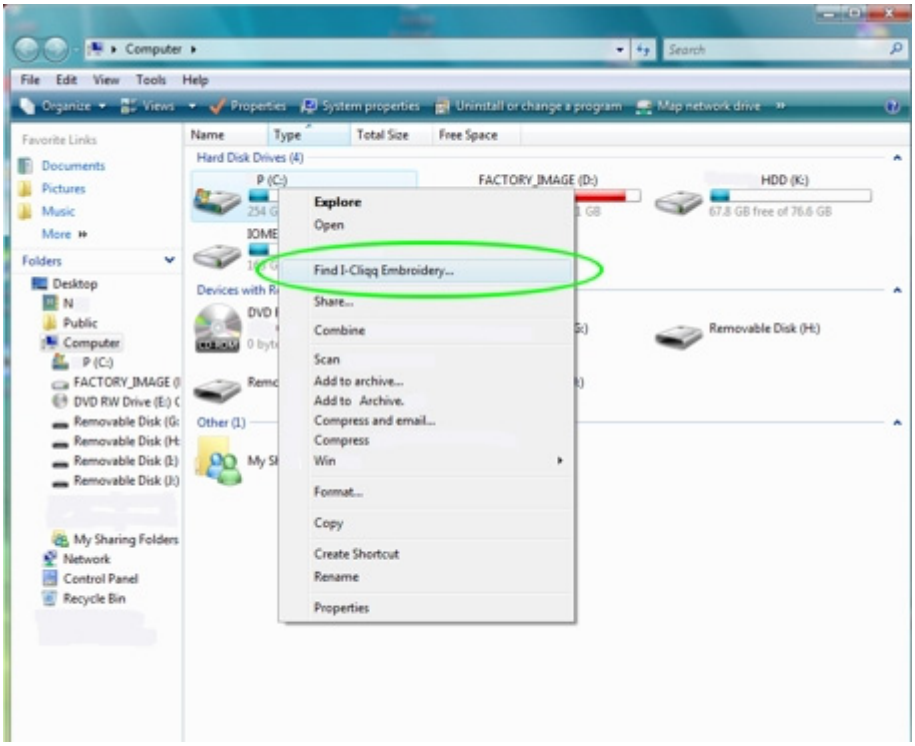

Find I-Cliqq Embroidery

Chapter 3

Viewing Designs

I-Cliqq provides multiple interchangeable viewing methods to make it easier to work with your design. In this chapter you learn how to use *Zoom* and *Pan* tools. You will also learn how to view designs in different view styles and how to show or hide various workspace and design elements with the available display settings. You can show or hide outlines, needle points, connectors, stitch directions.

Zooming in and out

You can magnify your view of the design to focus on individual stitches or other details, or zoom out to display more of the design in the window.

I-Cliqq provides a variety of easy methods to zoom in and out

Select *Zoom* (Edit and Digitizing toolbar) to zoom in and out, when using this tool, the pointer will change to

- To zoom in, rest the zoom pointer over the design working area and click to display a design at twice its current size
- To zoom out, hold down SHIFT (the zoom pointer changes to) rest the pointer over the design working area and click to display a design at half its current size.
- To zoom in by window (zoom box), click and drag to open a window on the design working area

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Whenever you use *Zoom*, any current command will be terminated and *Zoom* will be activated as the current command. You can use the *Zoom* tool without terminating a command. For example while you are digitizing an object, like running, you can zoom in and out and then continue digitizing. These commands are called ` **transparent commands.**'

Zooming in/out with your mouse wheel is a simple transparent command.

To zoom in and out transparently

- Press F 2 to activate *Zoom*
    - To zoom in, rest the zoom pointer over the design working area and click to display a design at twice its current size.
    - To zoom out, hold down SHIFT (the zoom pointer changes to 🔍) rest the pointer over the design working area and click to display a design at half its current size.
    - To zoom in by window (zoom box), click and drag to open a window on design working area
- Press Z to display a design at twice its current size.
- Press SHIFT Z to display a design at half its current size.
- Press F 3 to display previous zoom
- Press F 4 to zoom to all objects
- Press F 5 to zoom to the selected objects
- Press SHIFT F 5 to display the design at actual size

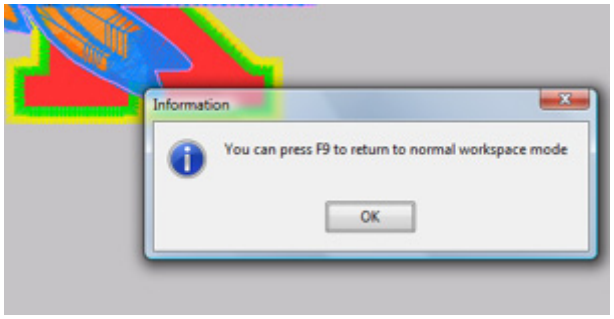
You can use all the above transparent zoom commands within any other command.

Tips:

If your mouse has one wheel ( ), to zoom in according to a specific point on design, simply place the mouse pointer over your desired focal point and scroll the wheel. If you scroll the wheel forward, the design will be zoomed in and if you scroll the wheel backward, the design will be zoomed out. I-Cliqq intelligent zoom, keeps the object centered, so if you place the mouse pointer over the center of any object/s and scroll your mouse wheel, those objects are the focus of the zoom.

If your mouse has two wheels ( ), you will have to hold down SHIFT then start scrolling.

Tip: While you are digitizing, press F9 for ***Full Screen Preview*.**



Once you set the display to full screen mode, press F9 again or press ESC to set the screen to normal mode again. When you are in *Full Screen Preview* mode, the only active command will be the command you were using before full screen mode. This is helpful to digitize, and reduce eye strain.

Ctrl+F9 – Allows you Fullscreen + Open Toolbars View.

Return to Normal Screen by tapping the same keyset.

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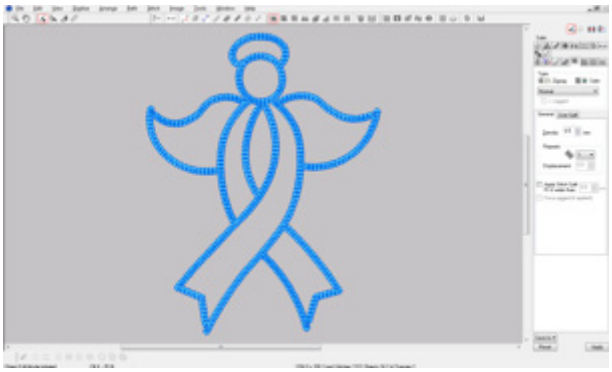
CTRL F9 Press these keys to view fullscreen ***WITH toolbars in use.***

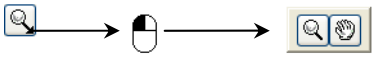
You can revert to the normal screen by tapping the same command keys. Using these features, will let you work in maximum screenspace. It's also very useful on laptops.



Stitch Type Toolbars in use are visible in this mode.

Panning across designs

To use Pan, open Zoom Panel by clicking on



Click on triangle shape to open zoom panel

Select *Pan* (Edit and Digitizing toolbar), move the pointer over a point on design window, then click and drag the screen to any direction, to view parts of a design that are not currently visible in the design window.

In addition to the scroll bars, panning provides a quick way to view parts of the design which are not currently visible. Panning is typically used after zooming in on an area.

Panning transparently

- Press F6 to activate *Pan* transparently.

You can press F6 to pan across designs while you are digitizing without terminating the command.

Tip: You can also use scroll bars on the design window to scroll the design.

Tip: If you are using a dual scroll-wheel mouse ( ), you can use the wheels to scroll across designs.

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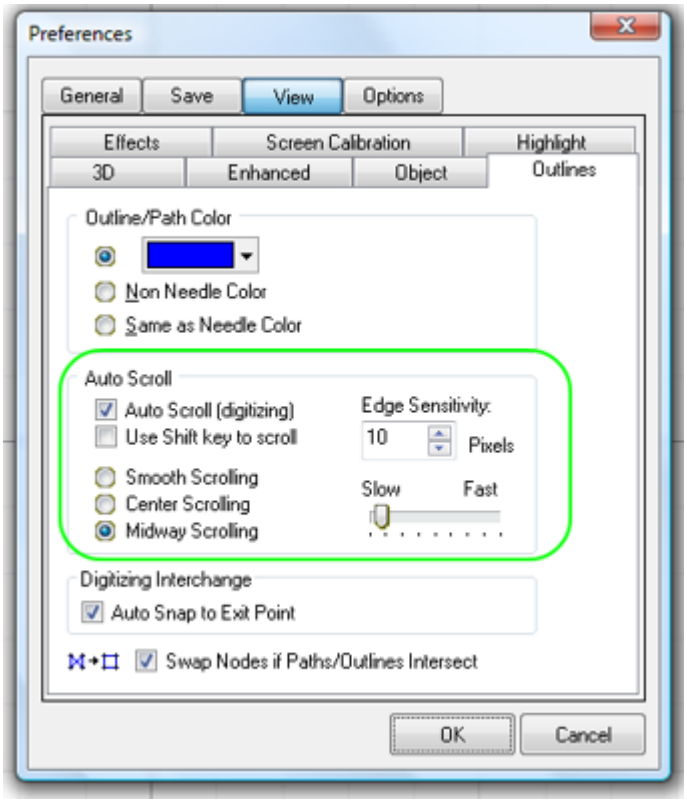
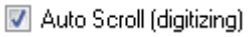
Tip: Auto Scroll command will scroll the design automatically while you are digitizing. *Auto Scroll* will act automatically by default, but you can disable it, or have it active but make it work whenever you are holding down the SHIFT key. To change the *Auto Scroll* option, select *Tools* > *Preferences…*, *Preferences* dialog will open, Click on *View* and select *Paths* tab-page.

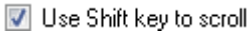
Autoscroll Preferences



Set auto scroll options from the 'view' page of preferences



If this option is checked, *Auto Scroll* will act automatically, if it is unchecked, *Auto Scroll* will be disabled.

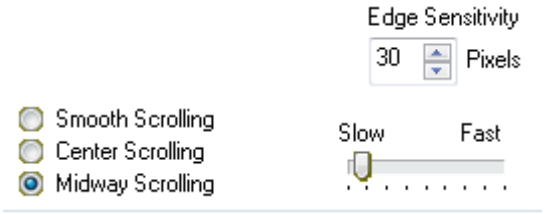


If this option is checked, *Auto Scroll* will act only when you have held down the SHIFT key and moved the pointer close to the design window border (edge of the screenspace.

The workspace is also referred to as the 'canvas' . You can change this size at any time in the Design Properties Dialog.

You can set the speed of *Auto Scroll* using this track bar

Edge Sensitivity : This is a convenient setting, which can be adjusted to an individual preference. Setting the pixels (generally a setting of 35 pixels may be deemed sufficient as a maximum, and a minimum may be 10 pixels from the edge) , controls the distance away from the edge that 'autoscroll' will activate at – so basically autoscroll will become active at eg 35 pixels from the workspace edge, moving your design within a convenient range.



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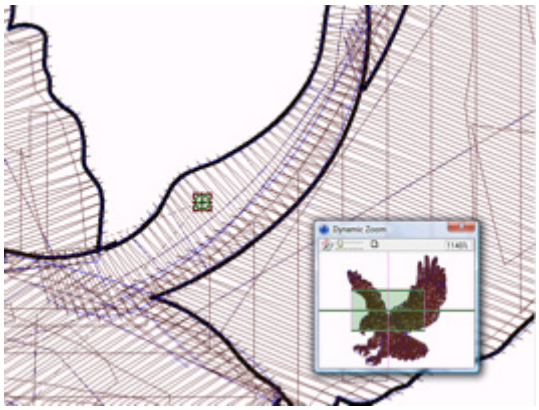
Check a radio button to effect a scroll preference. You can change these at any time. Midway Scrolling may suit the designer operating on larger designs. Some users prefer to scroll manually, so you can opt for the scroll by 'shift' key is that is your preference.

Dynamic Zoom



Tap 'B' to show /hide the Dynamic Zoom Window.

This window is resizable by dragging to a practical size anywhere, and I-Cliqq remembers the last position/size.

(See also Chapter 16)

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Design viewing settings

Dropdown menu : Tools >>Preferences >>View

In this dialog box, you'll find View sub preference settings.

View video to see how these settings affect overall View capability.

You can change the display setting to view object paths (outlines), needle points, thread between objects, stitch directions, machine function symbols. You can also show or hide objects, or even lock or unlock objects. You will also learn how to change the thread colors and background color. You can also select a background image for the *3D* view style.

Viewing stitches and outlines

Viewing modes are easily changed by just a click, and allow you to switch and swap between view modes that you find most convenient during different parts of the design process.*Tip: Always refer to *Stitch>>Always Refresh* setting, to see whether it is :

Checked or Unchecked – this influences the view, if objects are selected, or if you need to perform object travel etc. The preferred setting is :

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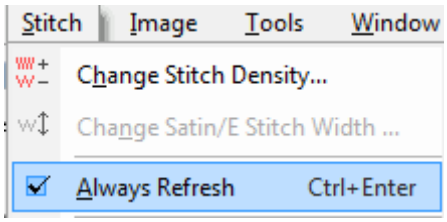
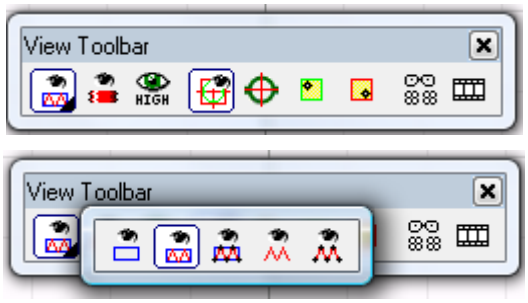
Always refresh **'on' (checked)**



View Settings



Click the small triangle to open the alternative view flyout.

Select *Draft View* (View toolbar) to display only paths (outlines). When you select this mode, outlines will be displayed the same as needle colors, in other view styles, outlines will be displayed in the color defined in *Preferences*. For more details see *View settings*.

Select *Normal View* (View toolbar) to display outlines and stitches. Right click to change *Normal View* settings.

Select *Enhanced View* (View toolbar) to display outlines, stitches and stitch points. Right click to change *Enhanced View* settings.

Select *Stitch View* (View toolbar) to display only stitches. Right click to change *Stitch View* settings.

Select *3D Sewout* (View toolbar) to display a design as it appears on fabric. Right click to change *3D View* settings.

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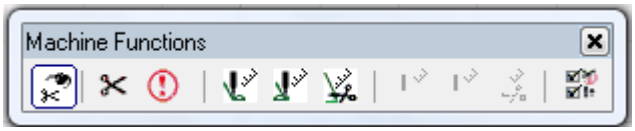
Tip: To view an **Object Outline** while in 3D mode, tap the **L** key. This will display the object outline if you wish to digitize in 3D mode. Tap **L** again to hide the outlines.

Select *Stitches Enhanced View* (View toolbar) to display stitches and stitch points. Right click to change *Stitches Enhanced View* settings.

Select *View Special Functions* (Machine Functions toolbar) to display machine code symbols applied to each object.



Select *Connectors* (General Toolbar) to display thread between objects and see machine functions (connectors).

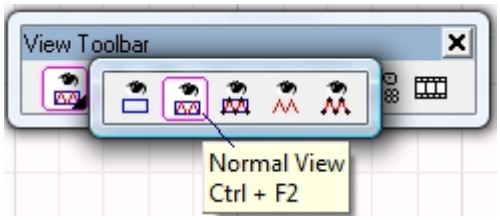
Antialaias Mode – This shows a smooth line effect in Normal View modes.

View Design Start/End and Autoset Design Center.

View Design Start/End Indicators: This shows you the design start /end Indicators in red/green.

AutoSet Center : Clicking this icon Actively sets the design start/End to the center. If a hoop is displayed, it will automatically detect the hoop center. If no hoop is in the screenspace, it will automatically set the DESIGN start/end to center.

If Autoset Center is 'off', you will see these 2 icons highlighted. Clicking each , and selecting a position, will allow you to manually set the start end positions, or create a custom position if necessary.



Tip: You can change additional view settings from ***Preferences***, to change the settings, select *Tools > Preferences…*, *Preferences* dialog will open.

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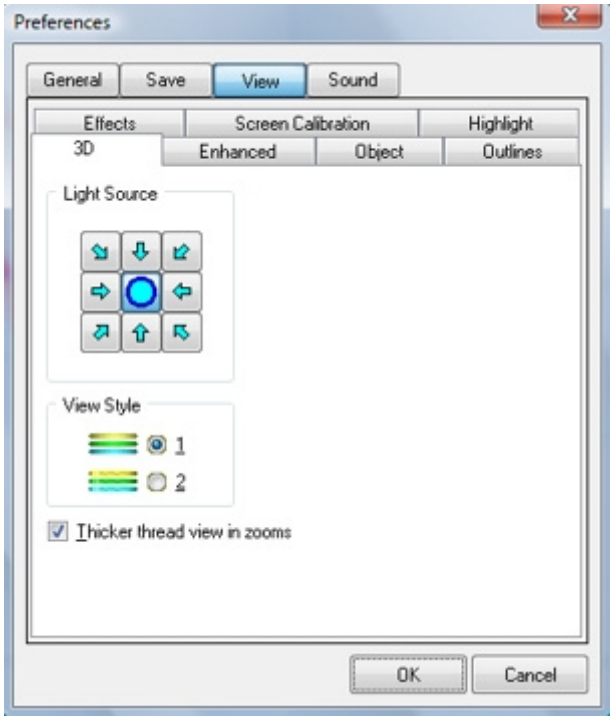
Note: **Stitches will not be displayed in *Draft View* mode**. Make sure to set another view mode if viewing stitch files.

3D View settings

Click to view the video tutorial on basic view settings.

All the parameters in this page will affect *3D View* style.

You can change light source position for a different appearance of designs. *View Style* will change the *3D View* appearance method on screen. *Thicker thread view in zooms* will display the thread thickness according to the zoom factor. Increased zoom factor will mean increased thread thickness. If this option is unchecked , threads will be displayed with a constant line width in different zoom factors.



Note: You can change *Sequin Color* and *Sequin Diameter* to change the sequin appearance in *3D View*. These sequin parameters will be effected on all the objects except ***Sequin Run*****.** Whenever you open a stitch file including sequins, you can change the sequin appearance from this page. ***Sequin Run*** has its own sequin view parameters.

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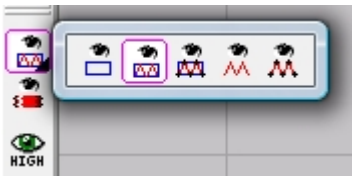
Enhanced View settings

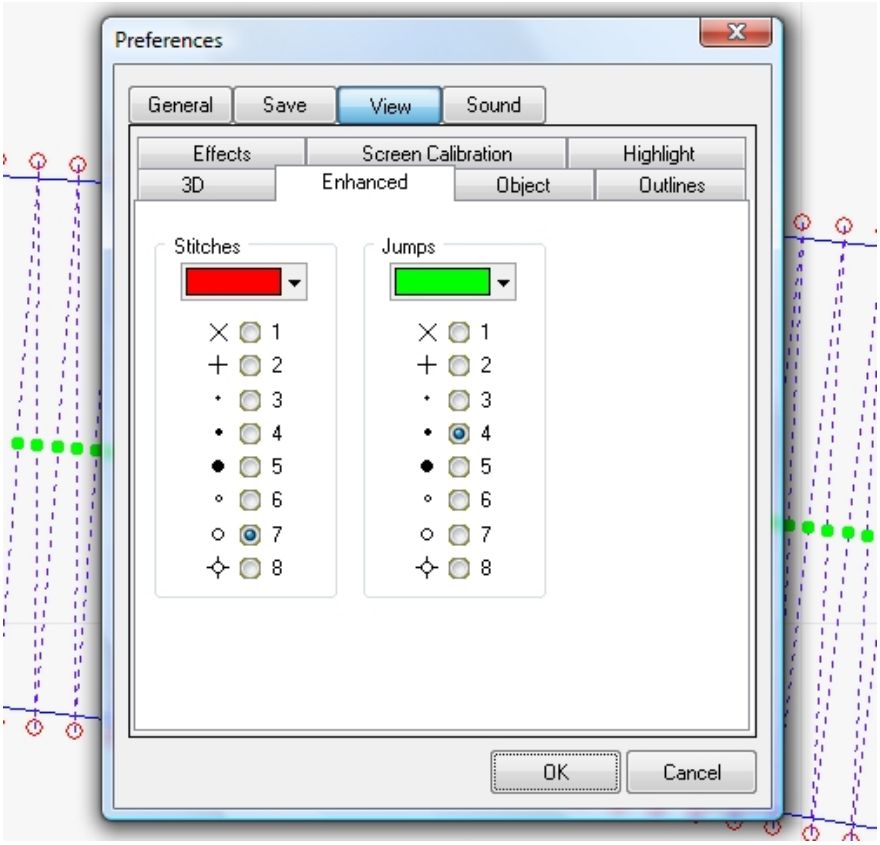
You can choose stitch point symbols for *Enhanced View*. Symbol colors can also be changed. To change *Enhanced View* settings, open *Preferences* dialog and click on *View* and select *Enhanced* tab-page.

All the parameters in this page, will be effected in *Enhanced View* mode.



High Resolution (Antialias Mode) gives you a higher resolution view.

Viewing Jumps/Stitches



You can set colors , and indicators for stitches and jumps. Once set, these will display in the respective related **view modes.** Remember to set solid colors carefully, depending on the screen backgrounds you choose. Eg. Do NOT set 'Stitches' indicators as RED, if you work on a permanent RED screen background. The same should be observed with any other solid color settings.

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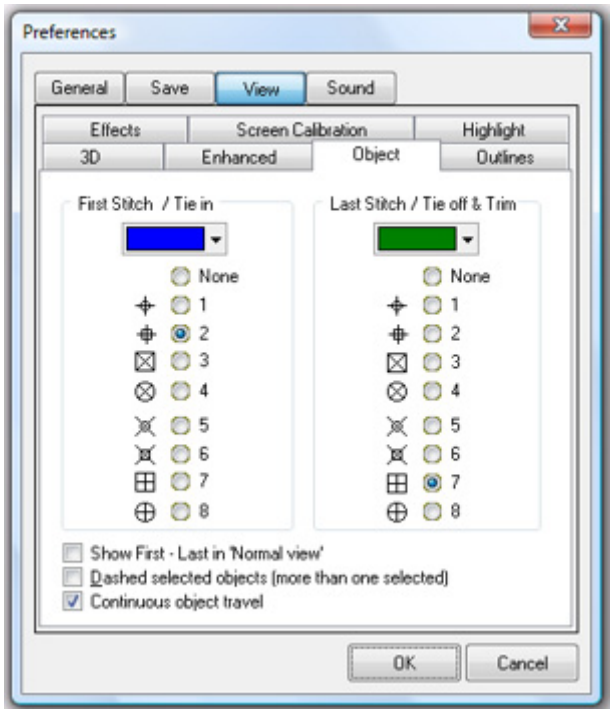
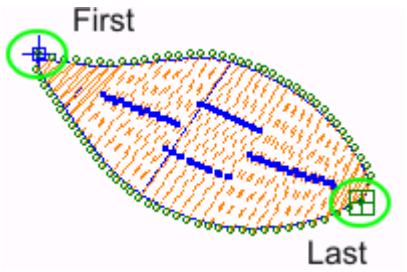
View objects first / last stitch

I-Cliqq allows viewing each object's first and last stitch in *Enhanced* or *Normal View*. You can choose a symbol for object's first and last stitch for *Enhanced* or *Normal View*. Symbol colors can also be changed.



To change *Enhanced View* settings, open *Preferences* dialog, click *View* and select *Object* tab-page.



All the parameters in this page will be effected in *Enhanced* or *Normal View* mode.

You can select a view symbol, by clicking on the associated radio button.

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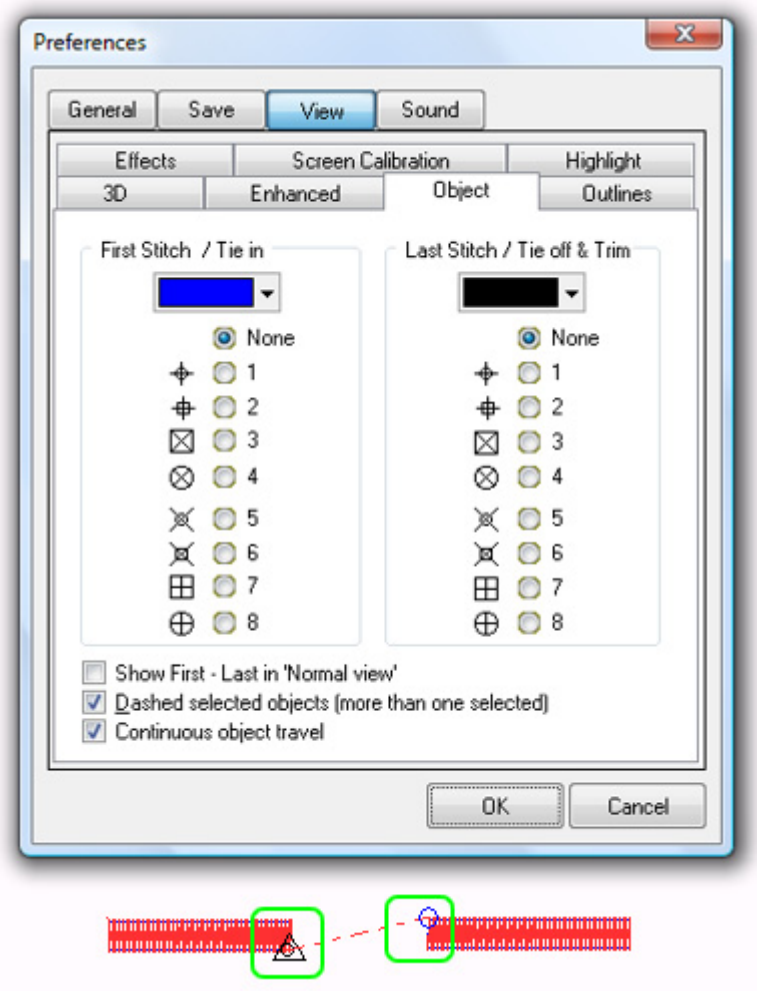
Preferences
General
Save
View
Sound
Effects
Screen Calibration
Highlight
3D
Enhanced
Object
Outlines
First Stitch / Tie in
Last Stitch / Tie off & Trim
None
1
2
3
4
5
6
7
8
Show First - Last in 'Normal view'
Dashed selected objects (more than one selected)
Continuous object travel
OK
Cancel

Outline View settings

You can choose the outline display color. You can change these in relation to your images being used, or the background color you have chosen

To change outline view settings, open *Preferences* dialog, click *View* and select the *OUTLINES* tab-page.

All the parameters in this page will be effected in *Normal* and *Enhanced View* modes.

*Tip: Because the intelligent logic of I-Cliqq uses some specific colors during onscreen operations, the user is required to exercise some degree of care, when choosing and setting colors of outlines etc. Your best results for your onscreen work, will be to avoid using conflicting colors.

An example: 'View Unstitched' which actually shows you an instant visual sequence of stitched vs unstitched areas in a pattern , is by default assigned 'BLACK' for maximum screen visibility. Although you have the option to change this color in relation to specific backgrounds etc, you may wish to practically set 'Outline ' color to example , the color of the active objects in your Palette/Color Management Setup. Taking care in assigning functional colors , will give you the most pleasant onscreen working experience.

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Changing needle colors- Color manager

I-Cliqq features effectively one of the most intuitive, functional and intelligent Color Management features in the world today.

Display of 'needle sequence' is always an irritation for many a designer, and while its always difficult to present, *I-Cliqq* gives you some definite power over this display.

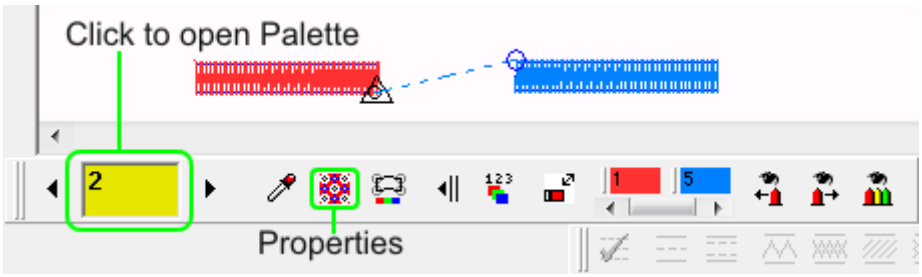
The Color Manager is intuitively linked by color to object capability, and used in conjunction with **Object Manager** gives you total control over instant re-sequencing by color or object groups.

Color Palettes can be just normal screen colors, or you can select from a simulated thread color range to give you a realistic idea of your every creation.

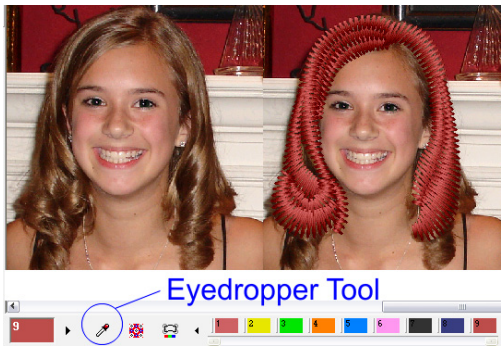
This Color manager is 'dockable' **horizontally**, so it can be moved like most other similar functional toolbars.

The look is very simple, and streamlined and while it way seem to be just an indicator of color, with some practice and play, you will discover that it is actually a core object color, and sequence controller.

There are various palette selection and effect methods. I-Cliqq features the power of drag/drop/swap technology to make your tasks pleasant, simple and actually fun in this predominantly 'Business Tool Application.'



Eyedropper Tool



Have you ever struggled over matching colors for presentations?? Well, struggle no more. I-Cliqq provides you with an intuitive tool range in line with One-Click modality, and functioning throughout the software, featuring the 'intelligent click!' to make your tasking as simple , and powerful as possible.

Whether you're a corporate or fashion digitizer, imaging and color matching is a part of everyday requirement. There's no way to escape it, and it has to get done. How many times have you tried matching screen color to images, or needed to know a closest thread match from HSB or RGB color compilations?

*Note – Screen Color is no substitute for actual thread color, but allows you to put together effective visual presentations fast.

The feature is simple, and the results fast and practical.

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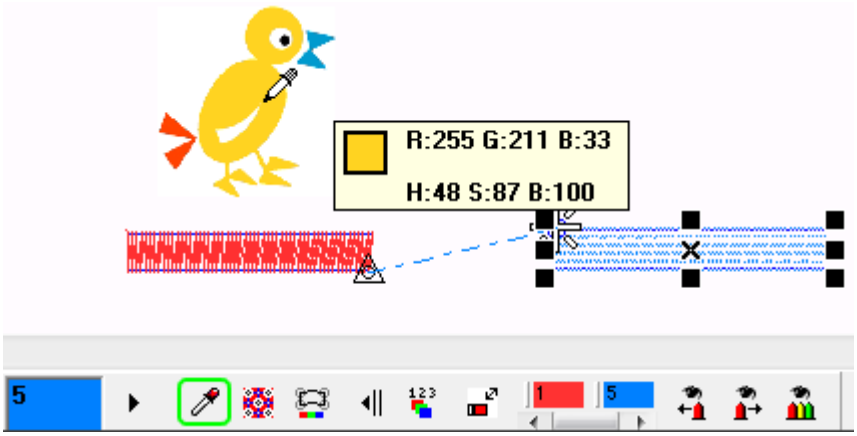
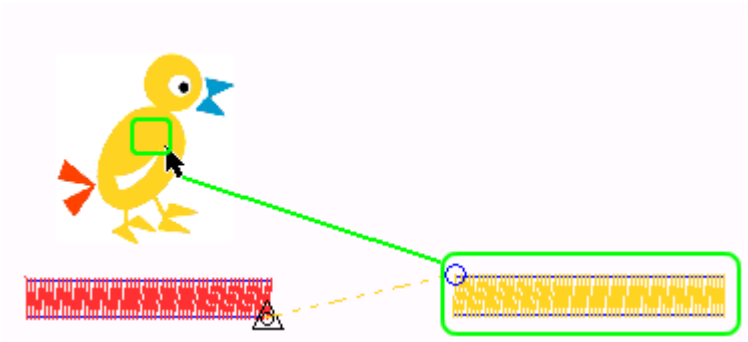


Select the Eyedropper Tool while a stitch object is selected.

Float the cursor over an image containing the color you wish to match.

The mouse cursor icon will change as soon as you click on the tool.

Click when you see the desired color in the Eyedropper color view window. The new object color is visible instantly.



It works best with solid color imaging, and reasonable resolution. Generally most corporate imaging is basic solid color, but you are not limited to this. General 300dpi photo imaging will also give you excellent result. If the resolution is too low, then the detection sensitivity may detect an odd shade, so you may need to select a few times if you have really scratchy and poor images. Sometimes you may just see a group of objects just referred to as 'object' in a video clip – this is just used in reference to a selected 'object group' or 'color'. The video clips are very simple, and explain concepts within a few minutes of viewing each. Your chosen media player can 'loop' each one for you, so you can watch it as many times as you feel necessary.

The simplest way of digitizing, is to effectively use contrasting colors to your image, to create the initial design, because this is sensible for easy visibility and effective editing etc while your design is in process. 'Color Dropping' can be performed last, because its usually applied to color groups. In I-Cliqq, this is simple. All you do is click on any color block in Color Manager, and you will see the color group selected. Offset or duplicate and offset your image if you wish to discard one after use.

Once you see the selected color (surrounded by black handles it will appear 'dashed' in its native color) – just click on the eyedropper tool, and click on any image color, and the detected shade is assigned instantly.

You may then assign actual thread colors for your reference and production worksheet, but your 'presentation simulation' is DONE! No more time wastage trying to wade through 16 million hues, to try to emulate your image specifications. I-Cliqq has done it for you in just a click.

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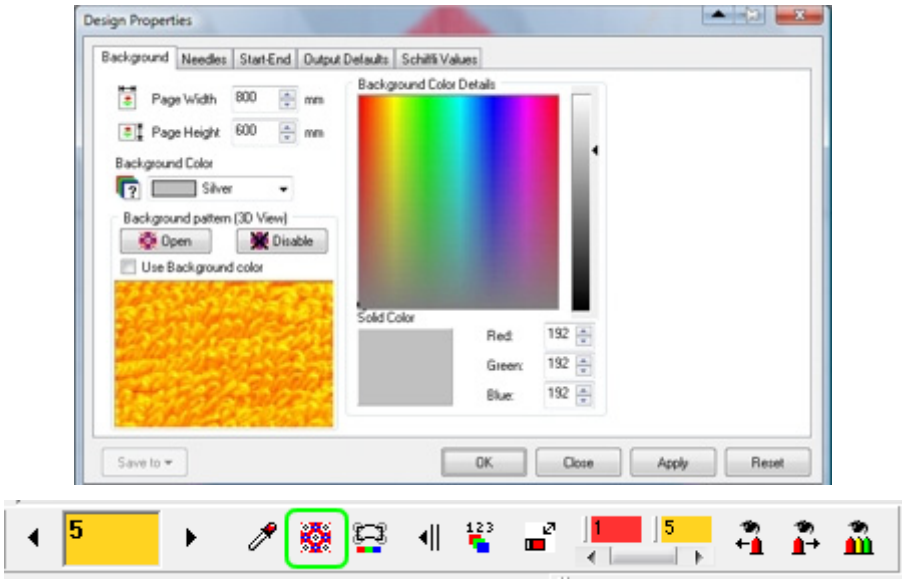
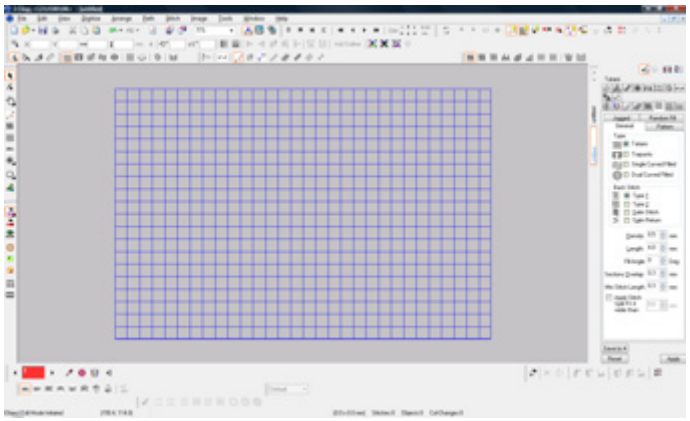
Changing design working area, background color and background image (for 3D Fabric View)



Click the icon to open Design Properties.

You can set the working area size, change the background color and select a background image for *3D View* style.

The design working area, is the area workspace you see covered by the grid. This designwork area, screenspace, or workspace is also sometimes referred to as 'the canvas' , making you, a thread artist!



To change these settings, select *File* > *Design Properties*, to open *Design Properties* dialog and select *Background* tab-page.

To change the design working area, change *Page Width* and *Page Height* parameters.

To change background color, move cursor over the color palette and click-drag to set the background color. You can also select a predefined color from *Background Color List*.

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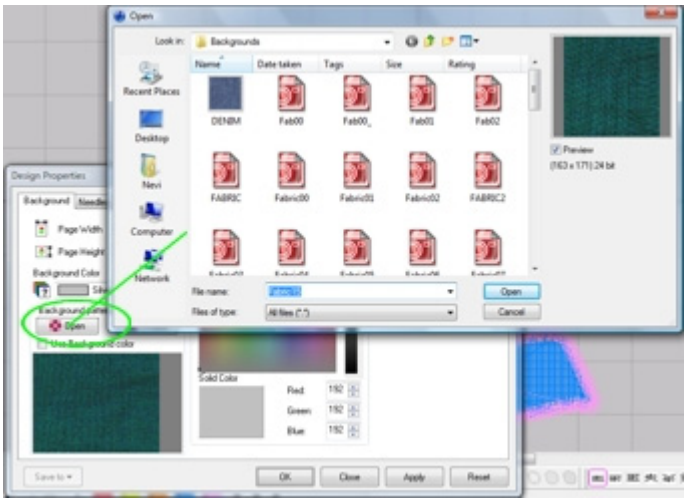
To open a background image:

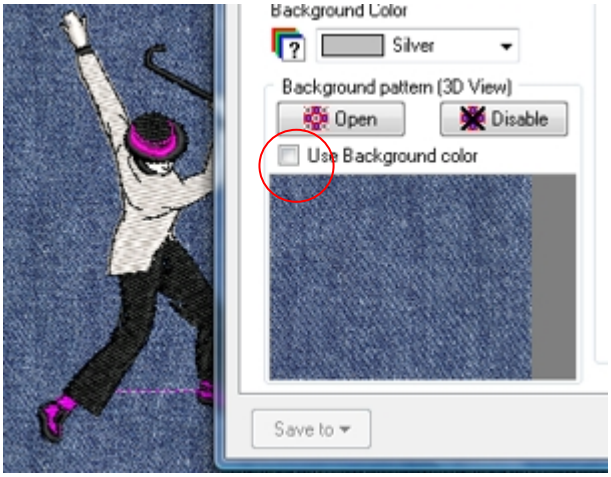
1) Click on this button to open background image dialog to select an image for *3D View* mode.



2) Select a folder from *Look In* list. 'Background' folder will open by default
3) Select an image
4) Click **Open**.

Changing design working area, background color and background image (for 3D View)

How to disable the feature:



Click on this button to exclude the background image.

Once you have selected a background image, *Use Background Color* option will be enabled on *Design Properties* dialog. You can set this option to mix a background color with background image to create different fabric color effects.

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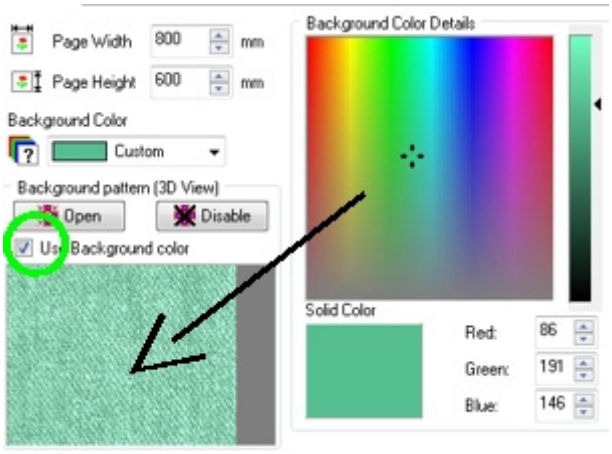


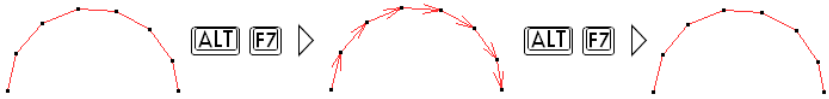
Select this option and experiment with changing background color to mix background colors with a background image, to create different fabric color effects.

Note: Background imaging for applique' will only be displayed in *3DSewout View* mode.

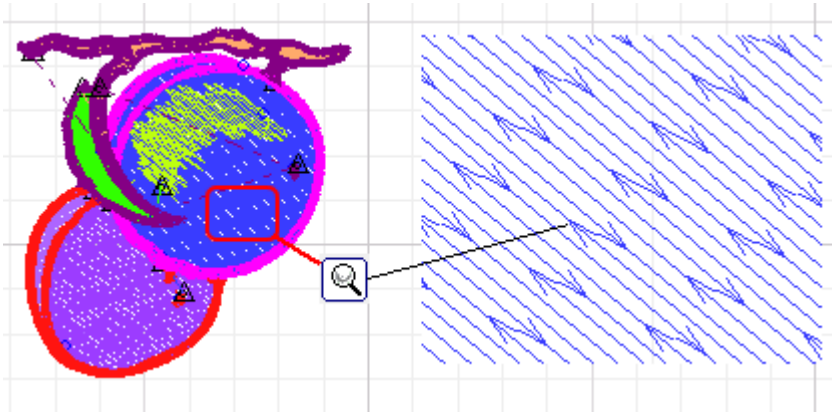
Displaying stitch direction

To display stitch directions, Select *View* > *Workspace* > *Stitch Directions* or press ALT F7 : an arrow at the end of each stitch will show you the stitch direction. Repeating this command will hide ***Stitch Directions*.**

Stitch Direction ON will give you an indication of the design pathing for flow of the design. This mode does not influence the design in any way except to indicate the direction of stitching.



***Note:* Stitch direction will not be displayed in *3D View* mode.**



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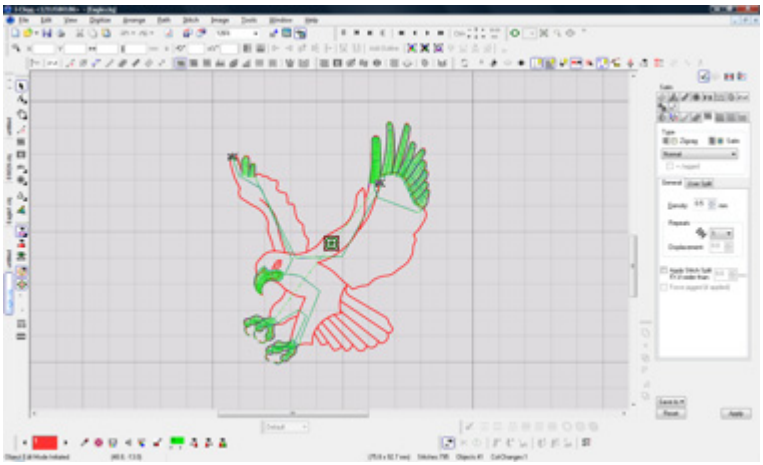
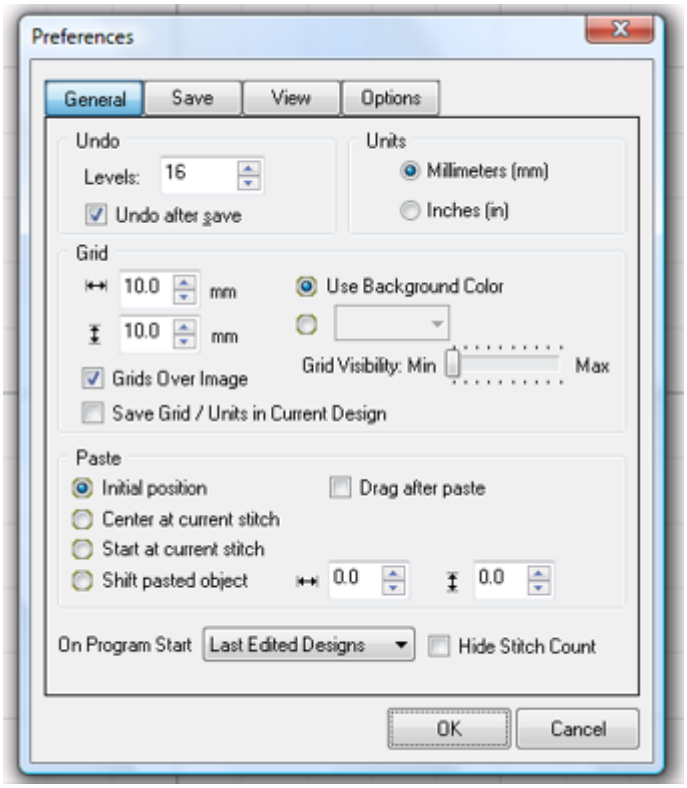
Displaying the grid

Click *Grid* (General Toolbar) to show or hide the grid.

Right click on the Grid icon to change *Grid* settings.

Grids help you accurately align or size objects. Default grid spacing value is 10mm x 10mm. Grid value will change according to the measurement unit you select.





Changing the grid spacing

I-Cliqq offers you the flexibility to switch seamlessly between Inches and Metric Unit Measurements. You also have the added flexibility of saving any design with your desired grid setup, whether its in inches, or metric units.

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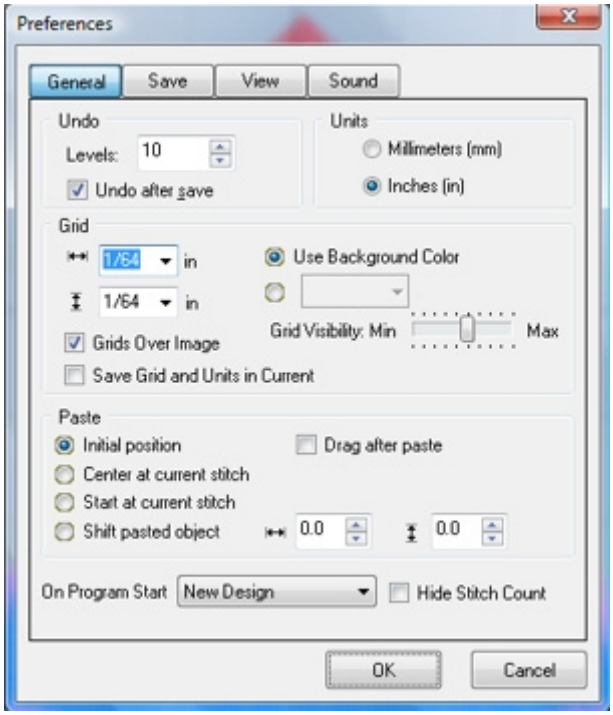
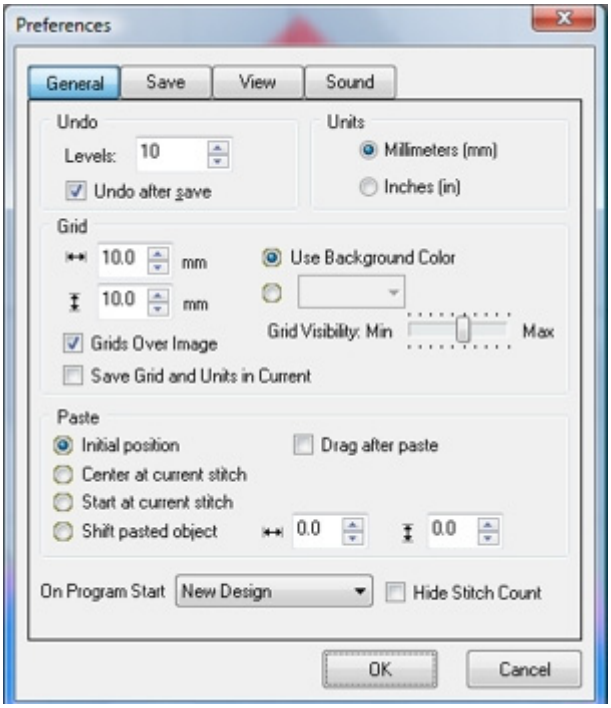
To change the grid spacing, select *Tools* > *Preferences…*, *Preferences* dialog will open, click on *General* tab-page. You can also right-click on *Grid* to display settings.



This is the **Preferences Dialog** where you can adjust numerous settings. You can experiment, and always reset them.

These settings remain active unless modified. Last settings become the default.



You can set grid spacing practically with 0.01mm accuracy.

If you choose Inch units, the grid spacing will be shown as 1/32, 1/16, 1/8, ¼, ½ and 1 inch.

If the ***Draw Grid Over Images*** option is checked , the grid will be drawn over images. If unchecked, you'll see the grid, but it will not intersect the image.

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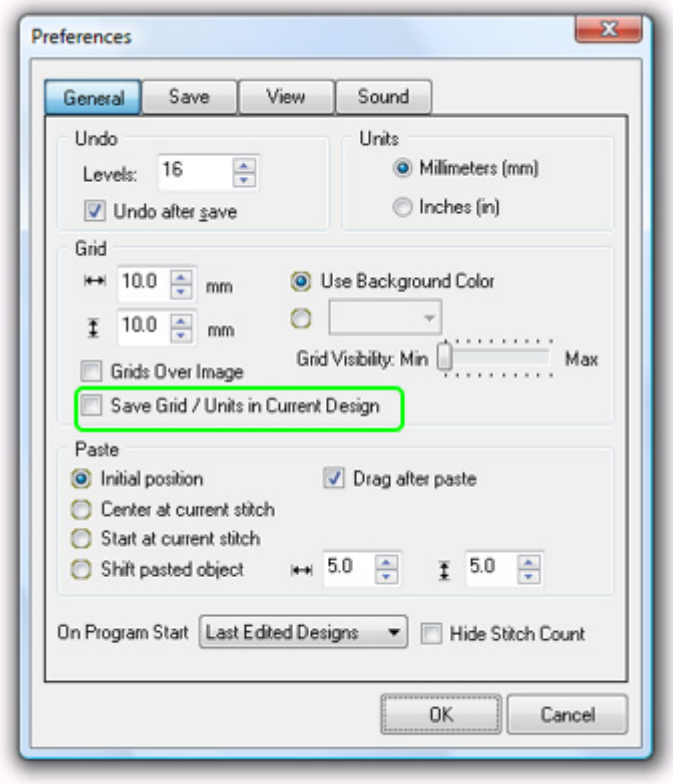
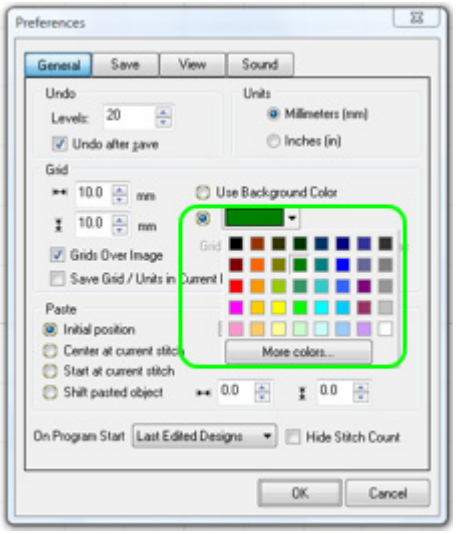


To ***save your custom grid settings*** with the current design, check the shown box in Preferences. This feature is invaluable if you're learning measurement systems, and also if you need to save specific designs in different measurement setups. Together with the system onscreen 'Ruler' that shows you Metric/Inch factors simultaneously,

you should be adept at both measurement systems within a short time.



You can also simply set your grid colors to any practical color that suits your visibility.

Further, you can also set the sharpness factor by adjusting the grid visibility slider. If you prefer a very outstanding grid, you can increase the slider factor.

If you prefer a passive grid visibility, decrease the factor.

The updated view is available after you click 'OK'.

If you check this option, I-Cliqq will save designs with the Metric/Inch units.

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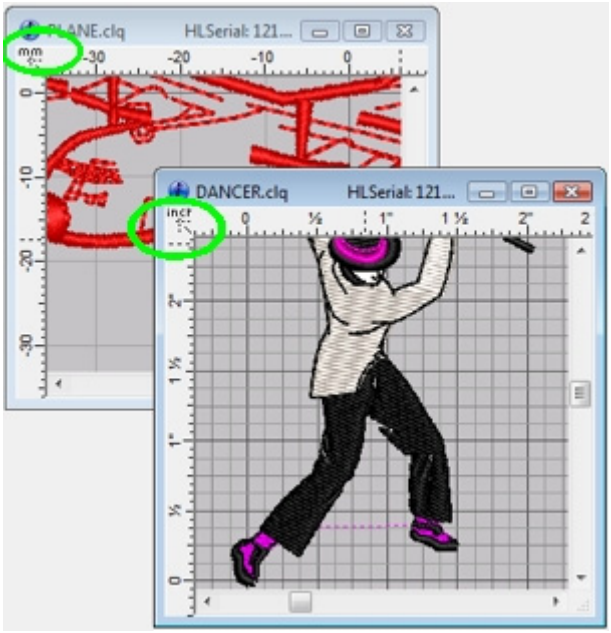
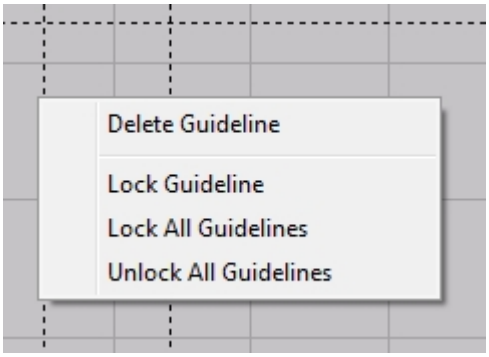
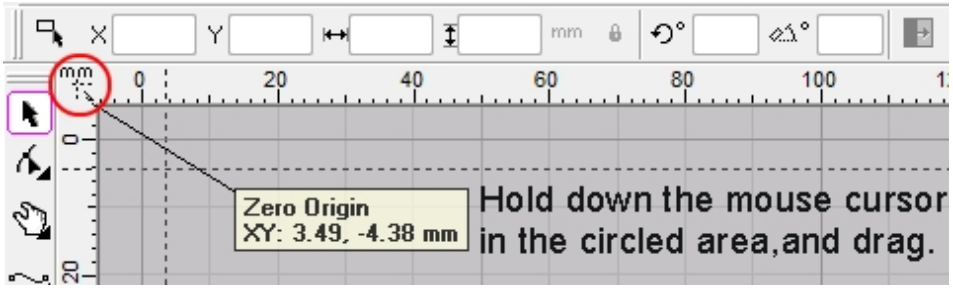


This image shows a tiled view of designs with different grid measurement unit setups.

Adding and removing guidelines



You can add horizontal and vertical guidelines to the design working area and use *Snap to Guidelines* whenever you want to create accurate design guidelines.



To use guidelines : View>>Toolbars>>Rulers must be checked.

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To add a guideline

1. Rest the pointer over the rulers on the top or left side of design working area.
2. Click and drag the pointer to design working area and release the mouse button on a desired point.
   If you click and drag on vertical ruler (on the top of the working area), a horizontal guideline will be added, and if you click and drag on vertical ruler (on the left side of the working area), a vertical guideline will be added.

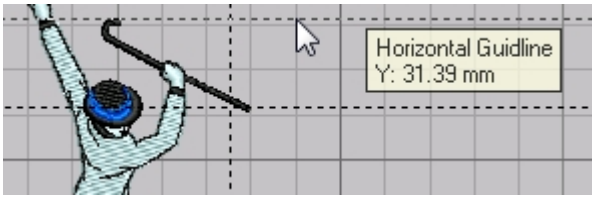
To delete a guideline

1. Rest the pointer over the guideline
2. Right click, a popup menu will open, select *Delete Guideline*
   Tip: you can click on the guideline and drag and drop it over the rulers.

To lock or unlock guidelines

1. Rest the pointer over the guideline
2. Right click, a popup menu will open, select *Lock Guideline*
   To lock all guidelines, select *Lock All Guidelines*
   To unlock all guidelines, select *Unlock All Guidelines*

Note: Once a guideline is locked, it can not be deleted unless you unlock it.



View the screen video to see a few operations on Grids/Guidelines.

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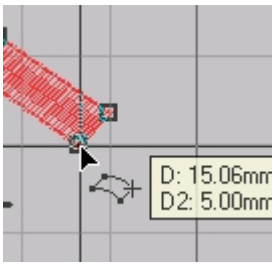
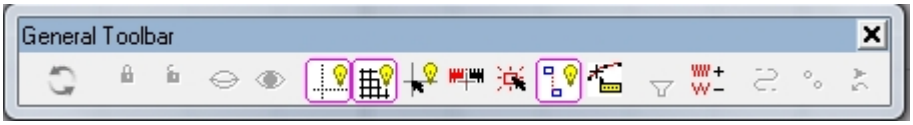
Show or hide cross-hair cursor

Select *Cross Hair Cursor* (General Toolbar) to show or hide cross hair cursor.



When you choose to show the *Cross Hair Cursor*, a vertical and horizontal line will display with the pointer on design working area.



The ***General Toolbar*** can be docked vertically or horizontally as you prefer.

Most I-Cliqq toolbars feature full docking capabilities as is practical, allowing you to set up your screen interface just as you prefer. You can color buttons, and button backgrounds with reasonable color, making your interface as attractive and visible to you as necessary.

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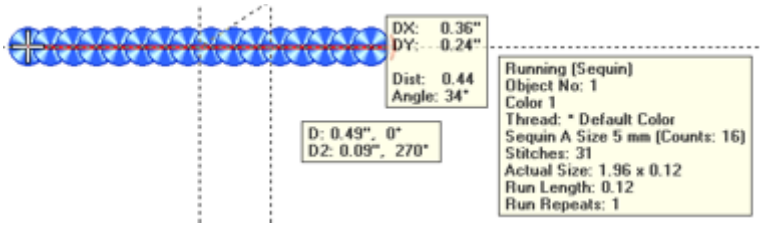
Measurement units

You can select Metric or Inch unit systems for all displays or measurements. To change the units, select *Tools* > *Preferences* >> *General* tab-page and select Millimeter or Inch units. You can switch between the measurement systems at any time in the design process *without* restarting the program, so if you are learning you can always use this for reference purposes. Millimeters is actually the 'Metric' system of measurement, and the most accurate for embroidery purposes.

I-Cliqq gives you numerous measurement tools, evident in all the tooltips you can activate .Whether its stitch lengths , grids, guides, vector outlines or onscreen active rulers, your data intake is always constant and flexible to suit your every need.



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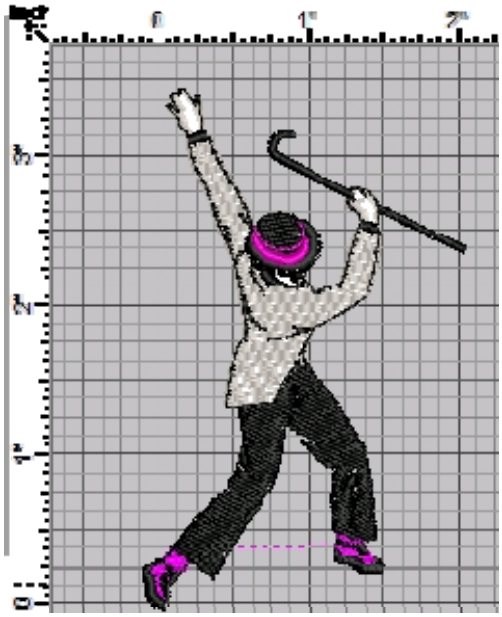
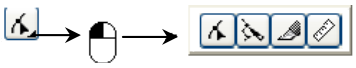
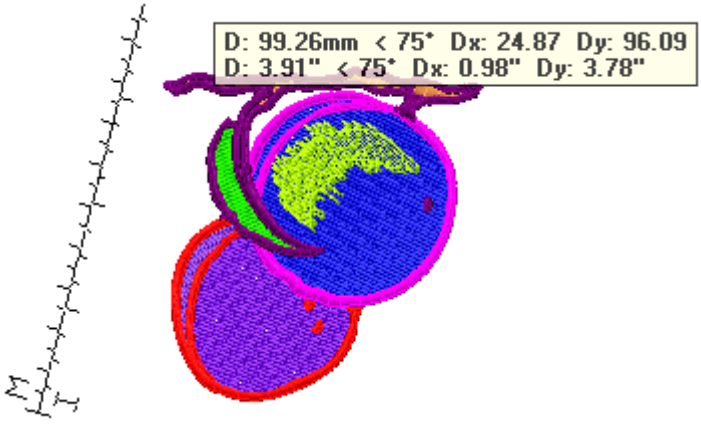


Measuring distances on screen

To use Measure, open Edit Panel.



Select *Measure* (Edit & Digitizing toolbar) or press F7 to measure distances on screen. Simply drag from an initial point of reference, to a second point of reference, and you'll see the ruler measurements update as you drag.



Measured distances will be shown in millimeters and inches .

This feature is excellent for those learning metric, or if you have clients giving you design measurements in inches.

Tip: For an accurate measurement, you can use ***Snap to Objects, Grid*** **and** ***guidelines***. You can also zoom in before you measure. The measurement is not affected by zoom factor and is always the actual size.

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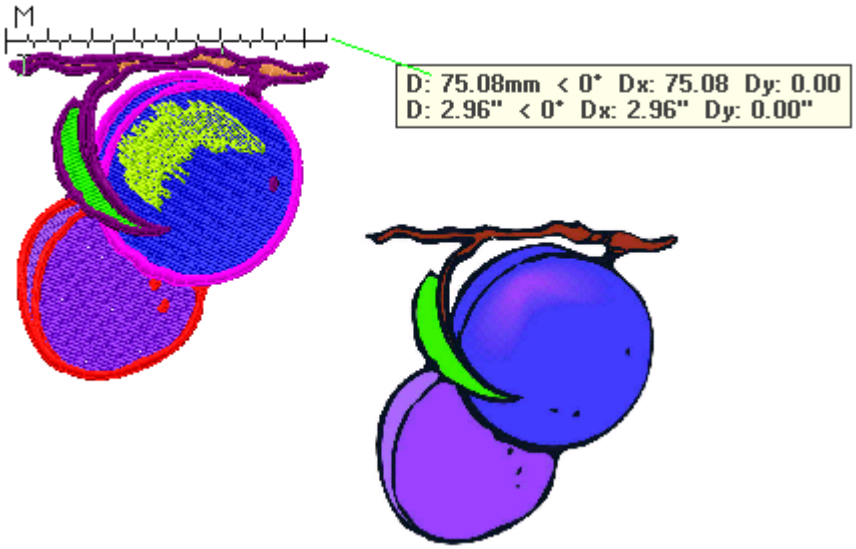
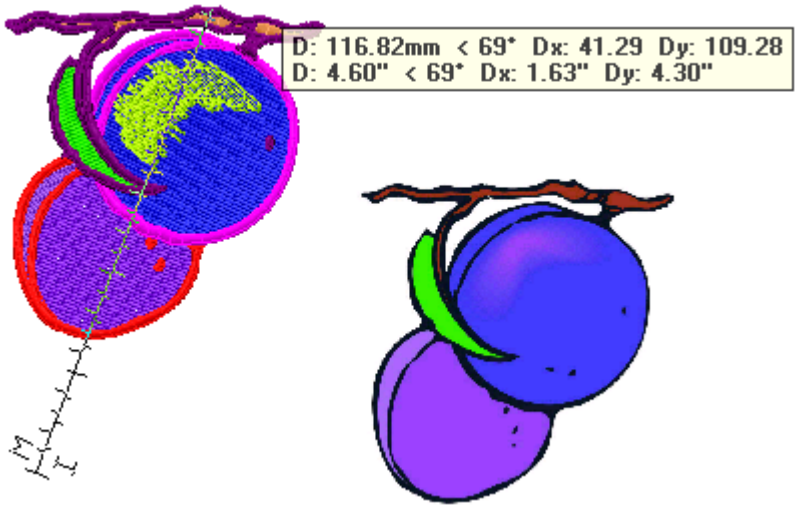
To measure a distance on screen

1) Select *Measure* tool, or select *Edit* > *Tools* > *Measure*, or press F7 key from keyboard.
2) Click and drag the pointer to the end point and hold the mouse still.

   - Measured distance (D:81.18 mm)
   - Measured angle in degrees (eg. 49 º)
   - Measured horizontal distance (Dx: 53.29)
   - Measured vertical distance (Dy: 61.23)



Note: Press F11 to snap to stitches or objects for an accurate measurement.



If you drag to measure onscreen, the 'ruler' will remain onscreen until you drag to masure again.

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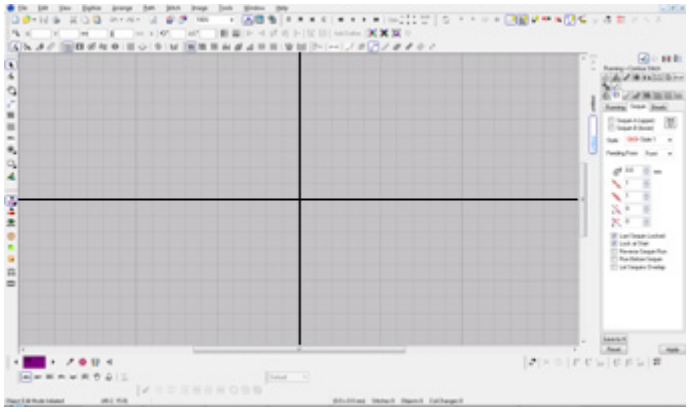
Positioning zero (Origin) point on the design working area.

When you open a new design, initially the zero point will be located at the center of the working area. Horizontal and vertical rulers will be graded according to this point as you can see on the rulers. You can change this point and set it to your desired point.



To position or reposition zero (Origin) point

1. Rest the point over the intersecting area of the rulers at top left corner of the design working area. A hint displays.
2. 'Rulers' Toolbar must be activated to dispose the zero point.
3. By performing this action, you can align the grid to images.
4. Click and drag the pointer to the desired point on your design working area and release the mouse button. Two horizontal and vertical lines will be dragged while you move the pointer.
5. You can move the zero point as often as required by repeating the process.

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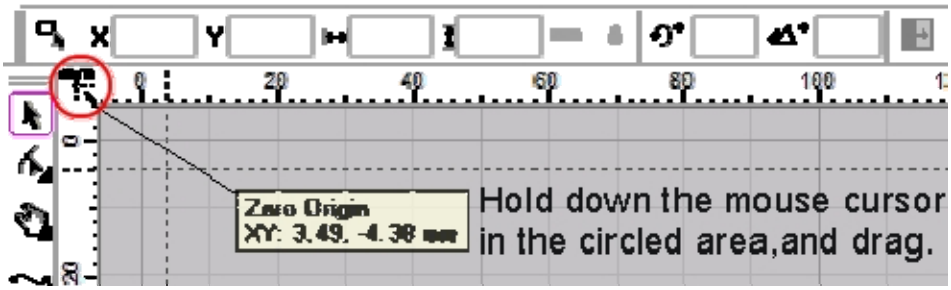

Grids and guides are useful for alignment purposes, ensuring a high degree of accuracy when setup correctly. These can be used for alignment of imported designs , aligning images , setting up your image before digitizing , creating editing guides for node correction in linear work , and generally seeing that design creation is accurate.

It ensures the setup is best for machine production. Its also handy when setting up continuous designs, so you can display the machine head spacing distances accurately. If your product level contains the 'shapes' and 'paths/outlines' options, you can also use these tools interactively with your grid and rulers to create multiple visible guide markings for your designwork and delete these objects at will.

There is no set 'rule' as to what you may use as guidelines. The vector/outline tool is instantly available to create quick guides that you can simply delete after use. If you do use the vector tool to create guides, remember that these can also be converted to stitches , so be sure not to select them if you are converting specific objects to embroidery.

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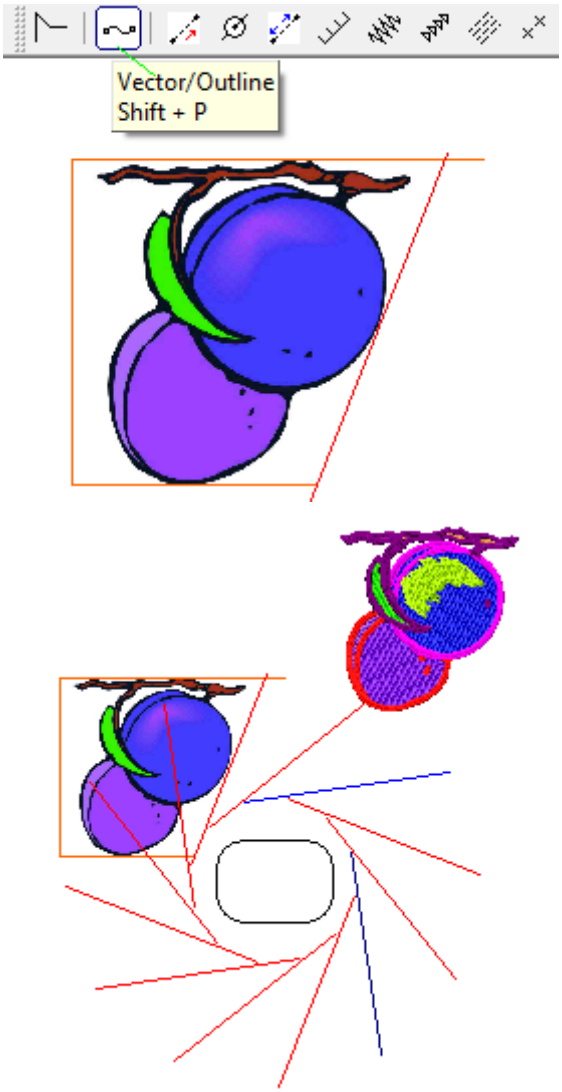
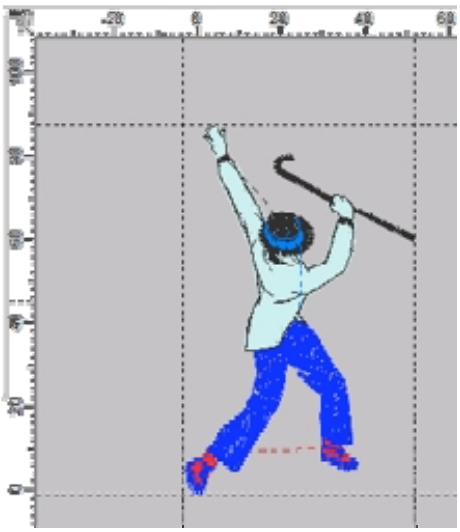

Vector/Outline
Shift + P



This image shows guidelines only. Grid is switched 'off'
Guidelines show as a dashed line.

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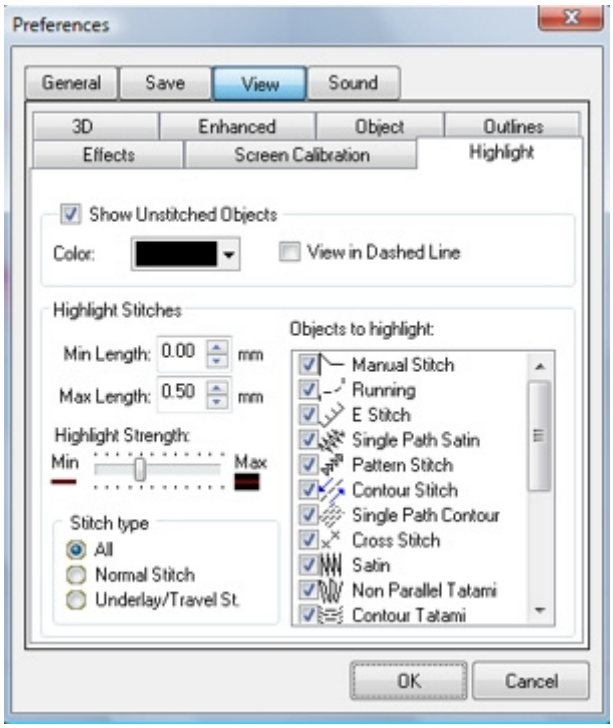
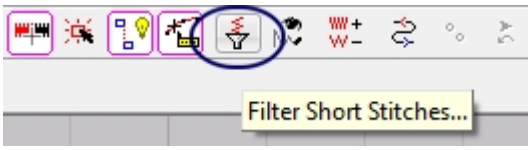
Highlight



Highlight activated, shows you generally 'short stitches' in any design immediately, letting you see trouble spots instantly. Its related feature is **'Filter Short Stitches'**



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The integrated **Highlight** feature in I-Cliqq assists you especially in assessing the integrity of machine files.

Highlight icon

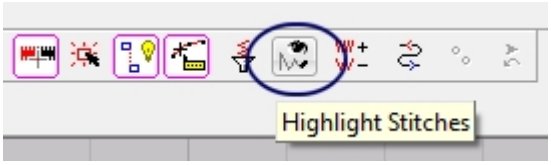

Image 1

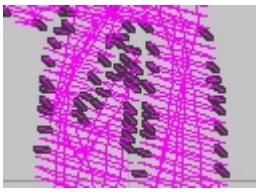
Image 2

Switching the Highlight feature ON, shows you indicators of where short stitches are located in your design files. Image 2 shows you the visual effect. You can preset a specific value. The default maximum length setting is 0.5mm which effectively means the software will show you any short stitches of 0.5mm and below.

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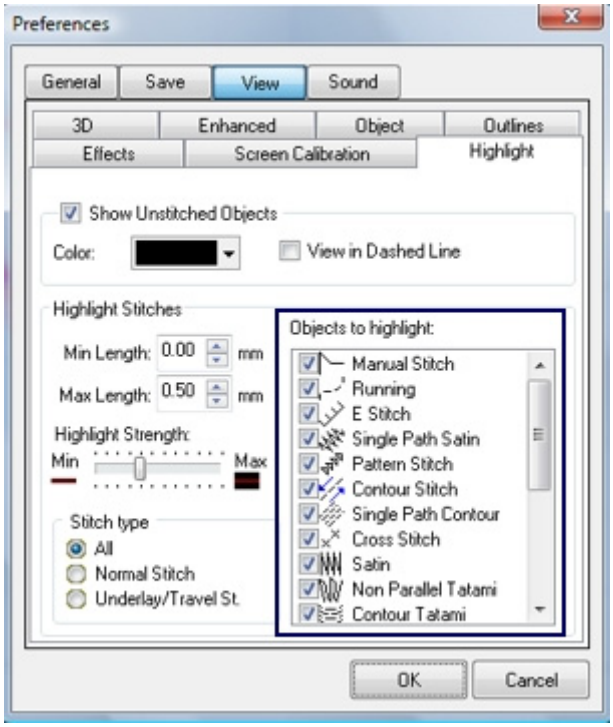
Objects to Highlight



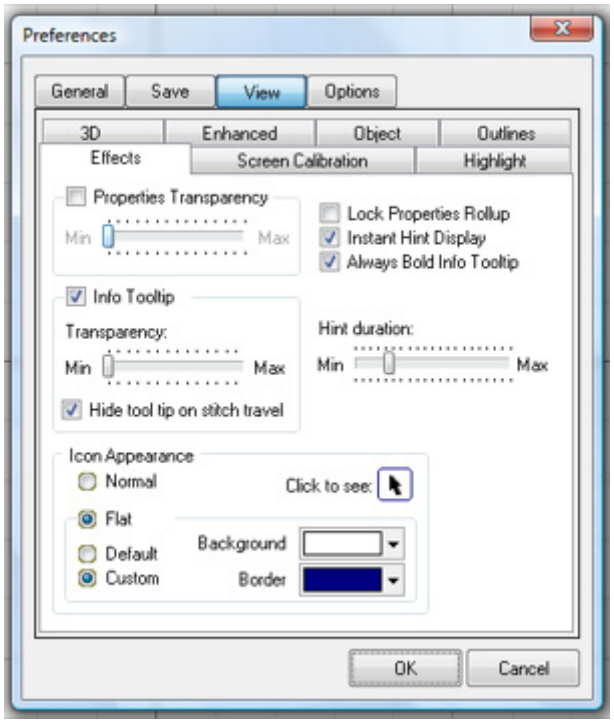
You can use the selection filter by simply checking/un-checking the stitch types to be highlighted. These can be adjusted at any time. In essence, this allows you to check specific stitch types, or all.

The **Stitch Type** default is set to *ALL.*

You can select **Normal Stitch** which allows you to check topstitching.

If you select **Underlay/Travel Stitches** – then highlight will show only short stitches in the underlay and travel stitching.

Additional Preferences



The preferences dialog contains numerous user preferences that you can use to tailor the appearance of your screen, and also set the variance on options. The default duration of 'hint display ' is 0.5 seconds. You can adjust the onscreen display by using the **Hint Duration** slider.

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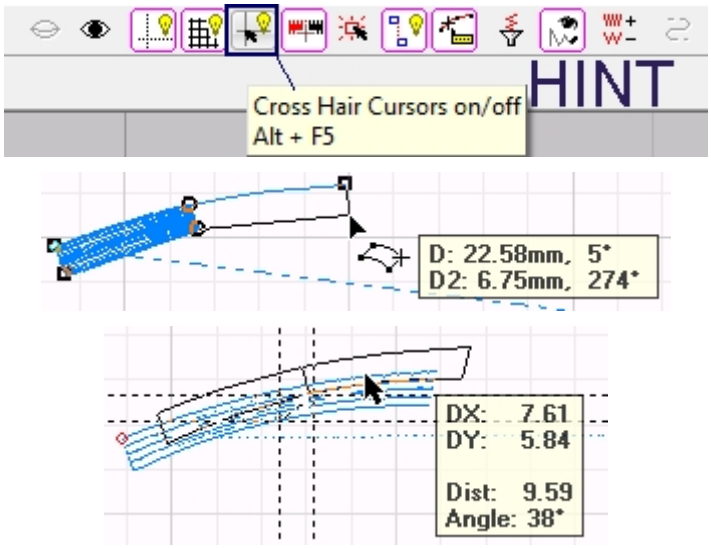
Hints



Hints are sometimes just called '**Information Tooltips'**. These display as you rest your mouse cursor over icons, to give you an indication of what each 'icon' means, in the way of its related functioning. Spending some time in just floating your cursor over icons, assists in letting you become familiar with the icons. Hints also display while digitizing , or when you perform operations on objects. Eg. Move/rotate. These are excellent visual indicators, assisting you in being accurate onscreen, with ease.

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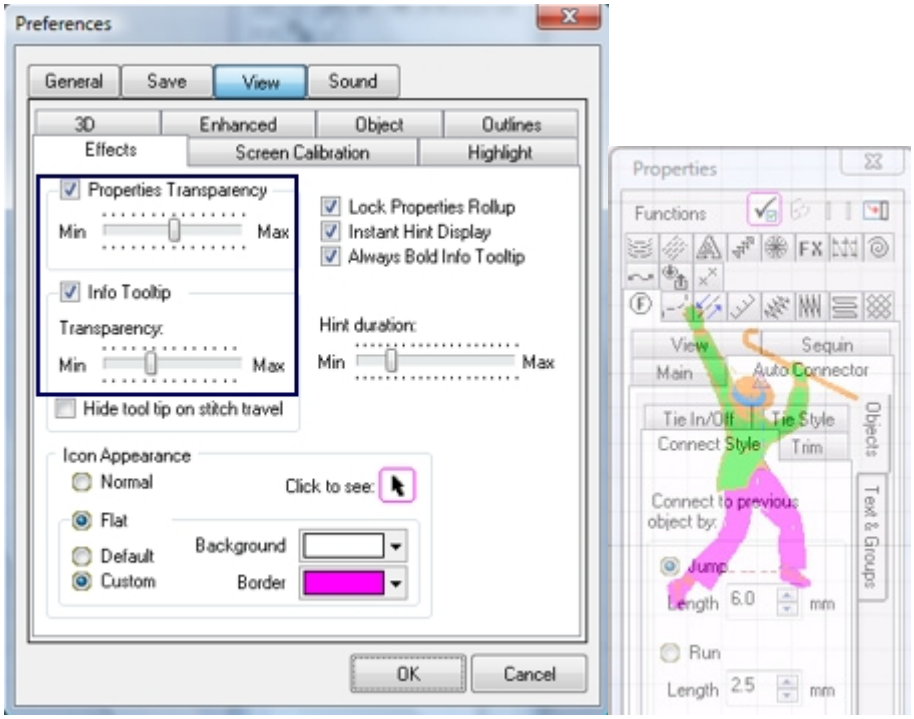
Transparency



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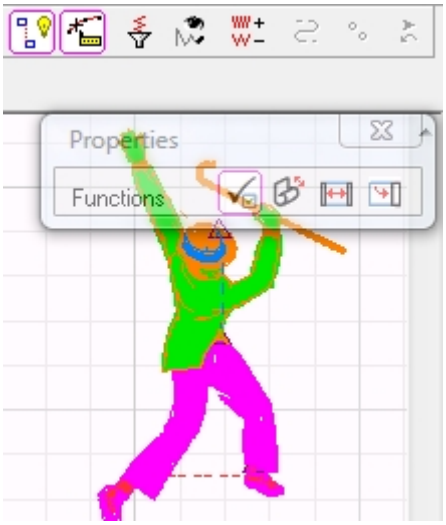
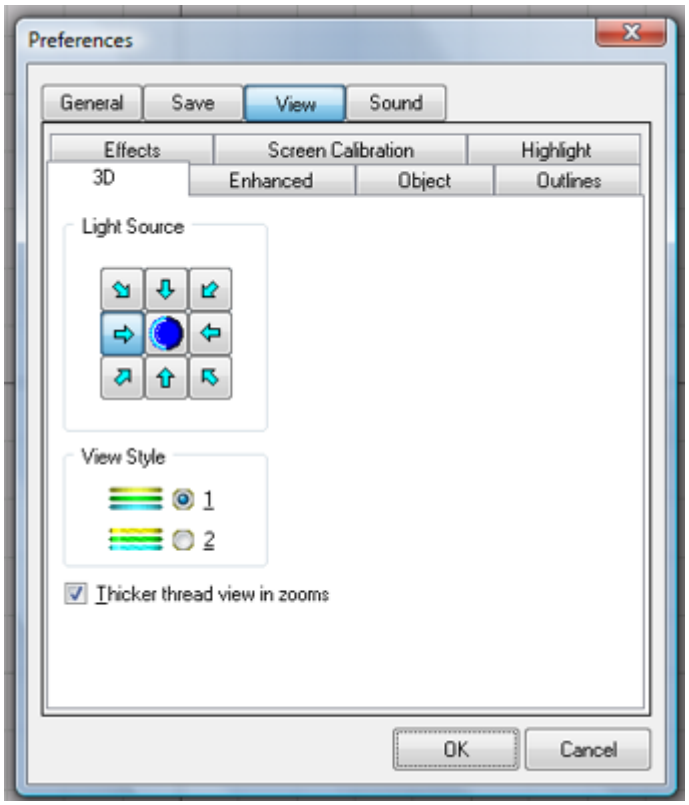
If you are running a capable computer with good resources, you might want to change the transparency settings. You can also leave these at ‘minimum’ or reset them at any time. In general, changing the Properties Transparency may cause a noticeable difference if you have poor system resources , so in general, to see performance in such options, you need to have a system with optimum resources , because general industry use of vector graphics programs, and general memory intensive work is common.

Tips



In general, you may have many programs, and many folders. Most use PC’s for personal uses like playing games ,listening to music, and storing pictures and video. Try to keep your hard drive uncluttered. Make sure that you have at least 75% free space at all times. Invest in an external drive/drives because you can store information like pictures/video/music on these without totally

slowing down your computers. Most people believe that because a HD seems ‘large’ , its ok to utilize all the space. This is a common misconception , and many have numerous errors, because the operating system cannot carry out commands, because the system processor is under strain…So, bear in mind that you need to keep your system well ‘maintained’ to ensure good performance.



3D Tab Page

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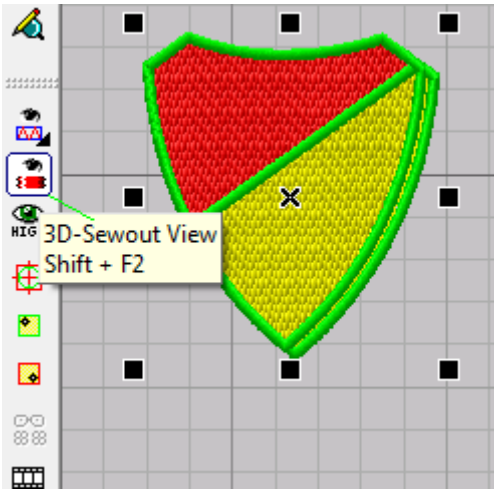
This is also referred to as 3D Sewout View mode. This setting controls the general appearance of the simulated thread view. The settings are simple and self explanatory. To experiment with the different light source effects or view styles, simple select a setting and click OK.



An example of 3D Sewout Mode.

Design Tab View

View >Toolbars> DesignTab View Toolbar

I-Cliqq allows you to see an image preview of the tabbed designs. This toolbar can view on the left or right of the screen.

Floating your cursor over open designs shows you a preview, and clicking on any will open the design .

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Chapter 4

Defining and Manipulating Objects

Here you will get familiar with ‘objects’ and their creation.
I-Cliqq is similar in operation to popular graphics programs so if you are basically familiar, you will find objects very simple to understand. In an embroidery program the objects are stitch data and elements relating to stitch data.

View the video tutorial on the basic stitch types and how these translate into object data.

I-Cliqq provides a variety of methods to create these objects and operates on some properties of Bezier Modes adapted for the purpose of object creation. The clips will use the method of ‘arc-spline’ creation which most may find as the most fluent and simple method of object creation. Advanced users may find the other 3 methods useful at different times within design creation. The digitizing toolbar becomes visible only when a stitch type is selected for use, but you ***can switch between modes seamlessly even while digitizing.***

As you become familiar with the stitchtype buttons (icons) and their creation capabilities, you will be able to set the creative embroidery designer in you free, as you enter the world of ***I-Cliqq*** and the power of stunning yet functional embroidery creations. The stitch types most commonly used are satin and ‘tatami’ stitching. An internet search of embroidery stitch types will reveal that many similar types are known by different names across the world, but the general output results are all basically the same.

The difference with I-Cliqq, is the power you are given to manipulate parameters of such creations to give you possibly the most beautiful adaptive stitch types and effects known in the world today.

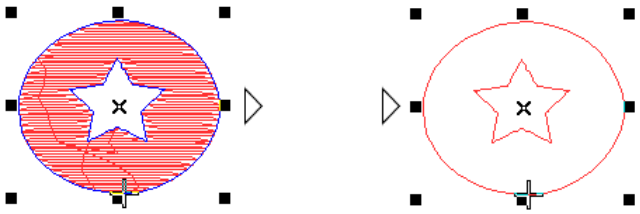
I-Cliqq will let you decide for yourself how the ancient and beautiful art has been modified by our technology and innovation to provide you, the user with in many cases, the most powerful embroidery creation tools on the planet.

In this chapter you will also learn various ways to select and modify the objects in an embroidery design. The ***Object Manager*** will help you to easily change objects order. You can group and ungroup, lock and unlock, show and hide objects. ***I-Cliqq*** provides various ways to select objects. You can also use keyboard shortcut keys to travel over objects and stitches. (See Shortcut Keys and the Video regarding Shortcuts)

When you edit objects, the stitches will be refreshed automatically and instantly. ***Always Refresh ON*** is the default mode of higher operations in I-Cliqq although you can perform most tasks of creation with this feature set to 'OFF' but when treating a design with high end functions like INSERT of objects, Travel by stitches on objects etc, Always Refresh needs to be set to ON. Having the feature set to **OFF** also gives you an alternate type of view mode while working, but it can be set to **ON** anytime within the design process as necessary. If you want the stitches to be refreshed after editing, you can set stitch refreshing mode to off. When stitch refreshing mode is set to off, the stitches of the selected object will not be shown until the object is deselected then the stitches will be refreshed and displayed. To set the stitch refresh mode to off, from menu, select ***Stitch*** **>** ***Always refresh*** or press **CTRL + Enter**.

Shortcut keys are displayed in all dropdown menus, and appear on every icon/button hint where possible. Eg..The stitchtypes of Satin = 's' , runstitch = 'r'. Refer to 'Shortcut List'. You can print out the reference guide.

I-Cliqq will 'remember' the last refresh mode, next time you start the program.

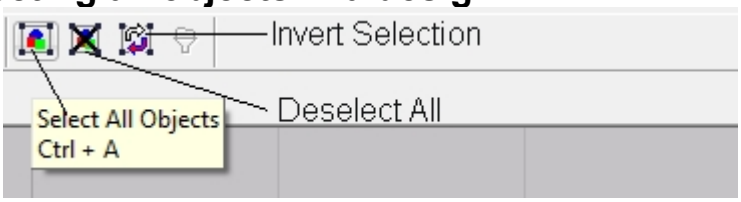


View Changes on selected objects when Ctrl+Enter is pressed.
If deselected, the view automatically changes to 'stitched ' again as the refresh is now being performed as soon as the object is inactive.

Object edit tool

Object Edit Tool is the default active tool. This selects onscreen objects.

Selecting all objects in a design



The 3 buttons associated with Select/Deselect and Invert Selection are easily recognizable. Float your cursor over buttons to see the related 'hints'.

Deselecting objects

Click 'Deselect all' icon (Property toolbar) to deselect objects.

Tip: you can also deselect objects using the following methods.

- Press ESC
- Select another object.
- Click an empty area on the design working area.

Invert selection

Click *Invert Selection* (Property Toolbar) to invert selection.

Tip: Invert Selection merely swaps selected objects.
If you had object 1,2 and 3, and have selected object 1: Pressing Invert Selection , now shows object 2,and 3 as 'selected'.

Selecting objects with object edit tool

Select *Object Edit Tool* to activate object selection.

Note: When the pointer shape is same as this shape , it means that *Object Edit Tool* is active.

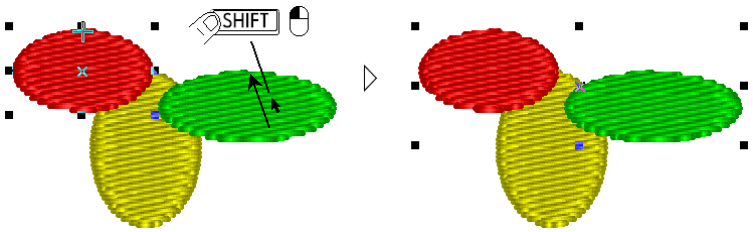
To select objects

You can use the following ways to select objects:

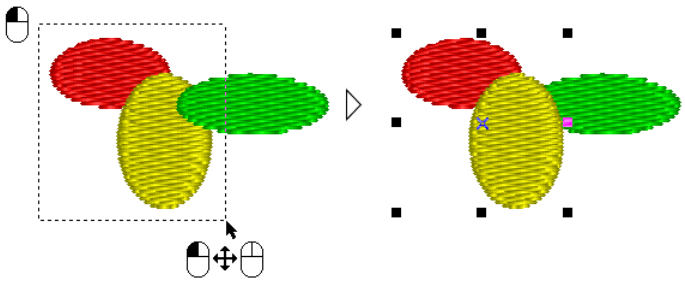
- Click on the object you want to select.
- *Note:* I-Cliqq provides an intuitive way of selecting, and viewing an object. If you select an object in a group of overlapping objects I-Cliqq draws the object visibly to the front, to give you a full view of the object shape…This is merely for best visibility if you are performing some 'stitch surgery' on your creation. You may be travelling by stitches, creating an insert, or performing a stitch edit. This 'view' is only in effect when the object is selected – Once deselected the object slides back to its position in the overlapped sequence of objects as it was – By selecting the object, you have not changed its position in the 'design sequence'.

Adding Objects to your selection

- To add more objects to the selection set, hold down the SHIFT key and click on the objects.



- To select objects with a bounding box, Click on a blank area and drag a bounding box around the objects you want to select. When you release the mouse button, objects within the bounding box will be selected.
  Tip: you can hold down the SHIFT key to add / remove objects to / from a selection set. While holding down these keys you can click any object in the set once – this will deselect it, and another click will select it again.



- *Tip:* You can click on *Select Next Object* (Property Toolbar) i

  Tip: Right click *Select Next Object* (Property Toolbar) to travel by color forward.

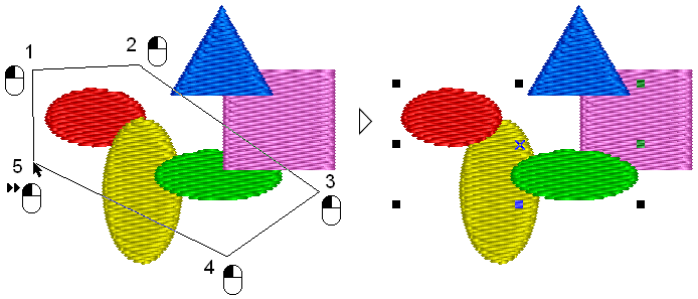
- To select the previous object in order, press SHIFT TAB key. If there is any selected object, it will be deselected first and the object prior to the selection will be selected.

Travel Backward or Forward by Object

Tip: You can click on *Select Previous Object* (Travel Toolbar) – Travel backward by object with left mouse clicks.
The opposite action occurs on the related button.

Tip: Right click *Select Previous Object* (Travel Toolbar)
To travel to the previous color group.

- To select objects within a **polygon** (lasso object select), hold down the CTRL key and click some points on the design working area to define a polygon around the object. Double click to finish lasso object select mode. Any object which is located within the polygon will be selected. OR – Use the Polygon tool button icon.

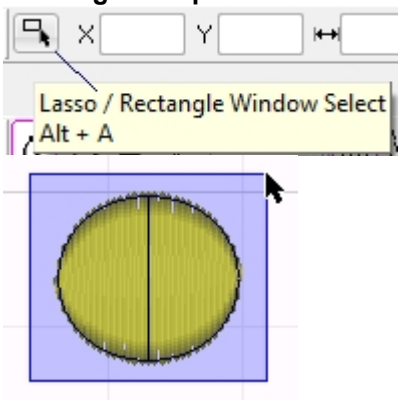


Tip: You can also use the combination of SHIFT and CTRL key to add / remove objects to / from selection set.

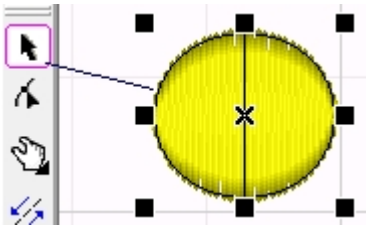
- When an object is selected,
  - Press SHIFT HOME, to select all the objects prior to the current one until the first object.
- Press SHIFT END, to select all the objects next to the current one until the last object.

Lasso Select

Rectangular/Square Lasso

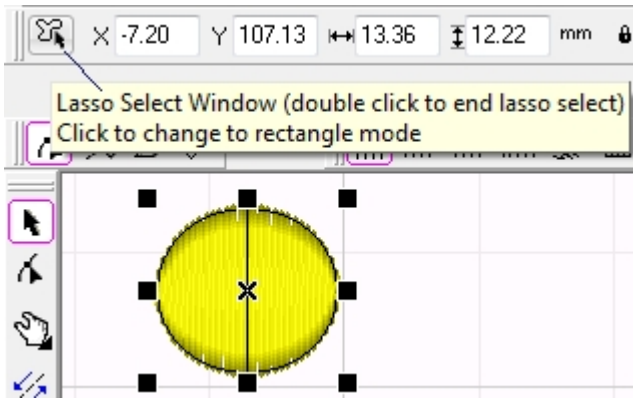


Click the Lasso icon, and drag to envelope an object.

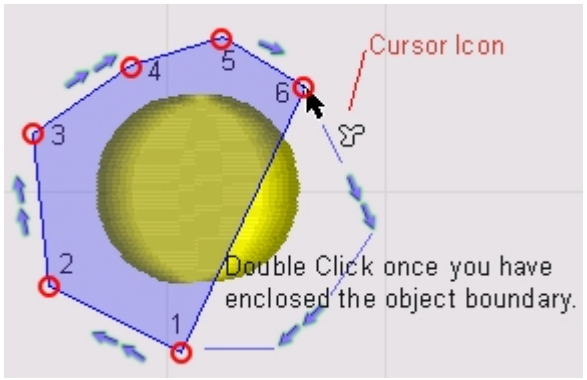


You can also select by clicking on an object using the Object Edit Tool. Dragging around an object to envelope an object in Object Edit mode is the same as using the Lasso tool. Even if in Square/Rect Lasso mode, you can just hold down CTRL to initiate Polygon Lasso Mode, and just drag or click around objects to select them.

Polygon Lasso

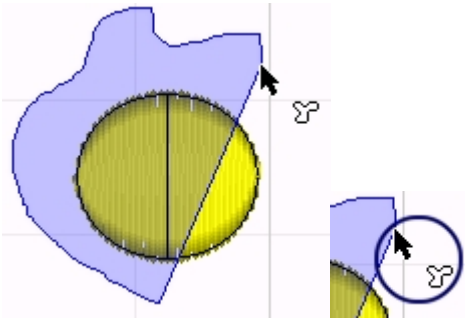


Clicking the exact Lasso icon, toggles between Square, and Polygon type selection.



Click a set of points around an object/s and double click to finalize the selection. Press ESC to exit lasso mode.

Dragging with Polygon Tool



You can also just hold down the left mouse button and drag around objects to select them. Double click once you enclose the object/s. Like so many other simple I-Cliqq operations, you will see the cursor icon change to indicate a ‘mode’ , for convenience.

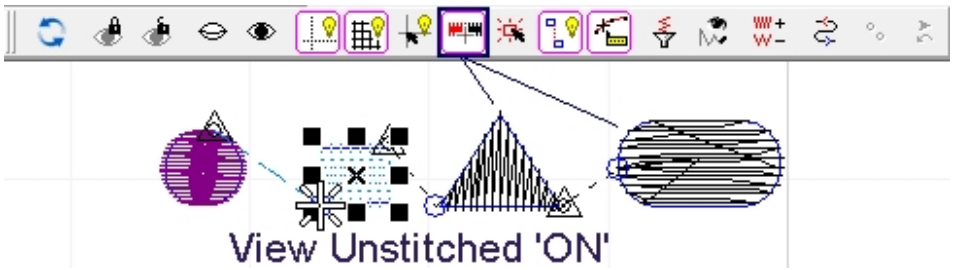
View of selected objects

Normally selected objects are specified by displaying sizing handles around them, but you can choose to display selected objects highlighted on screen. This will help you to recognize selected objects where there are many objects close to each other. You can activate viewing objects highlighted from the *Preferences* dialog. To open the *Preferences*, select *Tools* > *Preferences…*, *Preferences* dialog will open, Click on *View* tab-page and select *Object.*

Select *Dashed selected objects* and select OK.

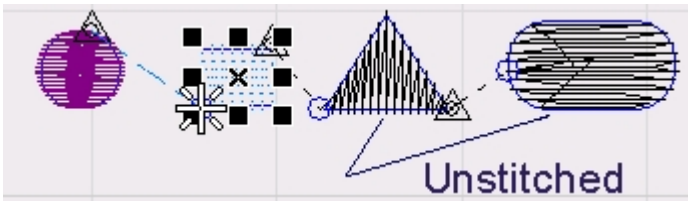
Viewing ‘Stitched’ vs ‘Unstitched objects

I-Cliqq gives you the instant ability to view the ‘design sequence’ instantly. The visual data gives you an immediate impression of the sequence in which objects will be stitched on the machine. By pressing ‘V’ on your keyboard, you’ll see the interface icon activate/deactivate.



This icon is on the **General Toolbar**. You can dock it vertically or horizontally.

A view of ‘unstitched’ objects as you click an object in the design sequence.



*Note: Regarding '**View Unstitched' Objects'***

You may find yourself constantly switching between the 2 modes. When it is switched off, you will not see any visual change except objects will just be selected in their original colors. This is convenient if you do not want to see the sequence all the time during the design process, but its an essential feature when doing a design check, or wishing to insert objects in a stitching sequence, or even within an object. Inserts within objects become nested there as if they were always part of the stitching sequence, but this capability allows you unlimited treatment to your design sequence.

Most digitizers prefer to receive constant visual information about design sequences, and measurements. 'View Unstitched' is another visual indicator of design status.

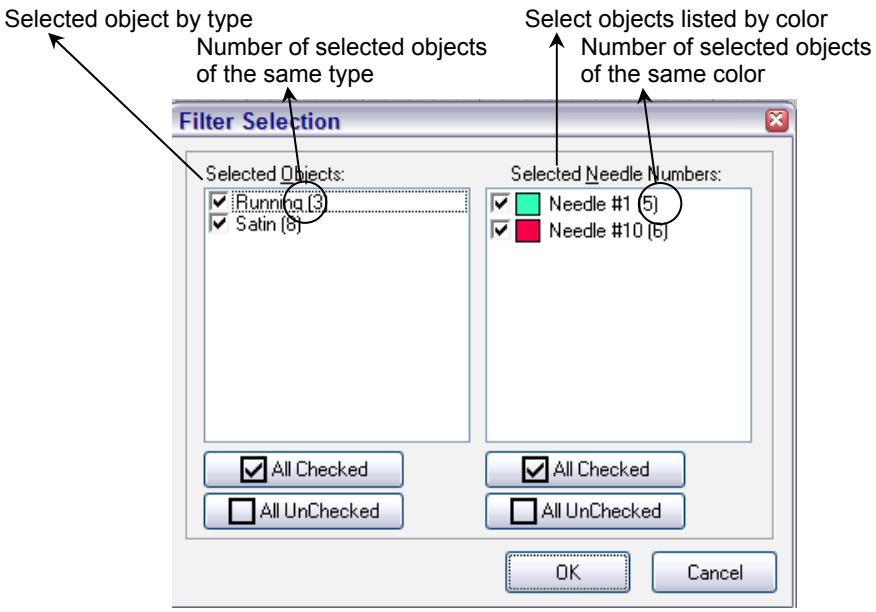
Inserted objects can be copied/pasted/deleted/converted the same as any other object. A user is required to apply some thought when attempting to adjust a sequence, considering that embroidery contains machine functions, so when inserts or edits are done, its best to do them as seamlessly as possible, so that you do not unduly compromise the stitching sequence.

Filter selection

Filter selection will let you filter the selected object by object types and / or by object colors. This is a convenient feature that avoids you manually deselecting each group or stitch type and is a big timesaver overall when used correctly during the design process.

To filter selection

1. Select the objects by the mentioned methods.
2. Select *Filter Selection* (Property Toolbar) or **press** CTRL F, The *Filter* Selection dialog will open.



To remove any type of objects from the selection, uncheck the mark beside object type name. And to remove a color from the selection, uncheck the mark beside the needle color.

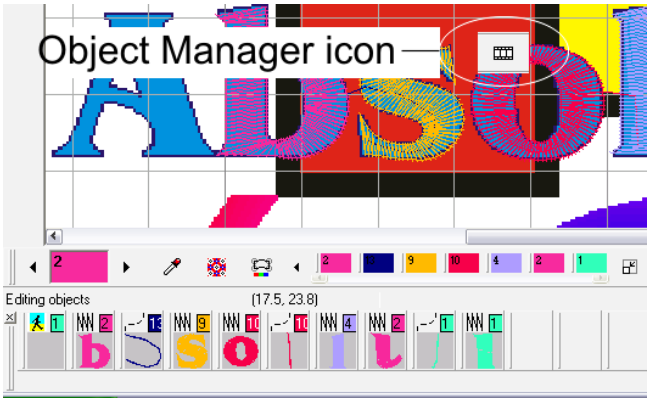
3. Click **OK**

Object manager

Object manager provides a list of all objects in a design. It offers an easy way to select objects, change objects order, locking and hiding objects and applying machine functions on objects.

To view object manager

Select *Object Manager*, it will be normally viewed and docked at the bottom of the design working area.



Note: Click on *Object Manager* for the second time, to close object manager again. You can also click on *Close* at bottom right side of the object manager window.

Tip: Rest the pointer over each object to view more details about that object, like object number, type and stitches.

Object Manager, is an integral part of the design process, and used in conjunction with the integrated Color Manager gives you full control over objects, object groups, and the entire color groups.

View the video tutorial to familiarize yourself with this feature.
It features the same drag/drop/swap functionality of Color Manager, except it applies to objects. Object manager can be docked, resized, moved as you need, but its standard horizontal position is ideal.

Floating and docking object manager

Object Manager window is only dockable to the bottom of design working area but you can also float it on the screen. Once you float it on the screen, you can drag and drop it to dock it to the bottom of the window again. You can also resize object manager window to view more objects at once.

Tip: Select *Reduce image size* to reduce the object view size to fit more object in object manager at once.

To floating object manager

1. Click on left side of object manager panel.
2. Drag it into a location on screen and release the mouse button.

To dock object manager

1. Click on title bar of the object manager window
2. Drag it into the bottom on the design working area and release the mouse button.

To change the object manager window size

Click on lower edge of the object manager window and resize it like other Windows applications.

Note: Objects will be displayed from left to right on each row.

Note: When object manager is resized and objects are being displayed in more than one row, it will show the same rows when it is docked back to the bottom of design working area. This will reduce the design working viewable area on your display. It is recommended to reduce the size of the object manger window to one row display, and then dock it to the design working area. If the object manager displays same as bellow and you want it display in one row

- Float the object manager on screen.
- Resize it so that it displays only one row.
- Dock it to the bottom of design working area.

Working with object manager

Object manager provides a full control over objects. You can also change the order of objects as well as hiding and locking objects. You can cut and copy objects and paste objects between other objects.

To select objects with object manager

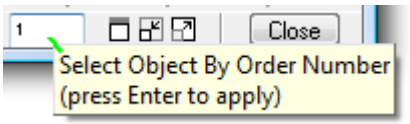
- Click on each object on object manager to select it. You will see that the object will be shown as selected on design working area.

- To select a range of objects,
  a. Select one object
  b. Hold down SHIFT key
  c. Rest the pointer over the last object and click

- To select multiple objects, hold down CTRL as you click.

- To select all objects, press CTRL A.

Note: Selected objects will be shown with a highlighted border in the object manager window. Floating over objects in 'highlight' mode will display a different highlight color.



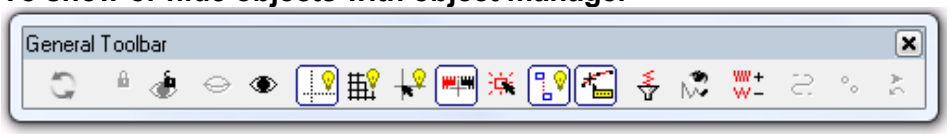
Type in an object number to select an object.

To show or hide objects with object manager

1. Select the objects you want to hide
2. Right click on the selected object in object manager window, a popup menu will open.
3. Select *Hidden* to hide the objects. The *Hidden* item will be shown as checked mark next time you right click on it.

Note: When an object is hidden, you will not see it on the design working area and you will not be able to select it ordinarily. You will however see it in object manager . It will be highlighted in grey. You may select it only on the Object Manager.

To show or hide objects with object manager



Tip: You can hide or show objects using the icons on General Toolbar.

Select *Hide Object(s)* (General Toolbar) to hide selected object(s). This Icon will be **dimmed** if no object is selected.

Select *Show All Hidden Objects* (General Toolbar) to show all hidden objects. Note that it will show ALL hidden objects, but you can show a hidden object individually from object manager.

To lock or unlock objects with object manager

1. Select the objects you want to lock
2. Right click on the selected object in object manager window, a popup menu will open.
3. Select *Locked* to lock the objects. The *Locked* item will be shown as checked next time you right click on it.

Note: When an object is locked, you will see it on the design working area but you will not be able to select it using Object Edit. You will only be able to select it on the Object Manager.

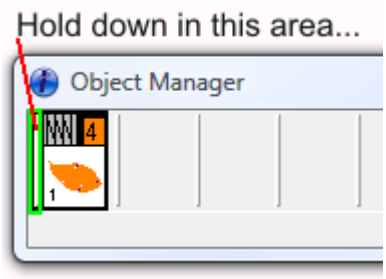
Tip: You can lock or unlock objects using the icons on General Toolbar.

Select *Lock Object(s)* (General Toolbar) to lock selected object(s). This Icon will be dimmed if no object is selected.

Select *Unlock All Locked Objects* (General Toolbar) to unlock all hidden objects. Note that it will unlock ALL locked objects, but you can unlock each object individually from object manager.

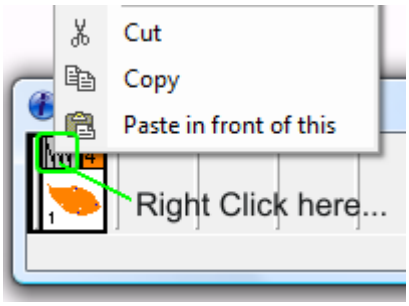
To change object order with the Object Manager

1. Select objects from the screen or in object manager window
2. Click on border area of a selected object.
3. Drag them between other objects where you want them to be located and release the mouse button
4. *Note*: when you drag the selected objects, a dragging box will be shown while you move the pointer.



To apply machine special functions to objects

1. Select the object you want to apply a machine function to.
2. Right click as shown on the object manager window.
3. Select machine special function to apply to the object.



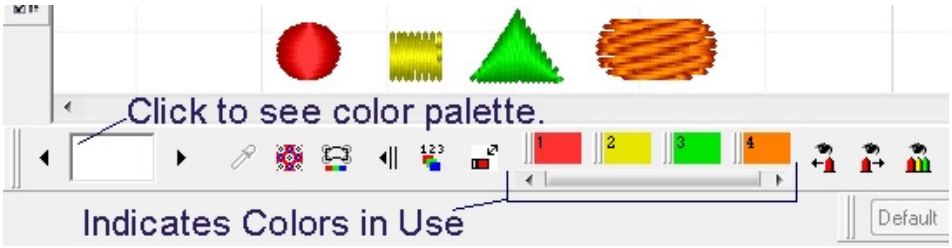
Note: Object Manager and Color Manager are related managers . You can open or close these at will, and resize the display to allow active or passive views.

Changing Object Colors

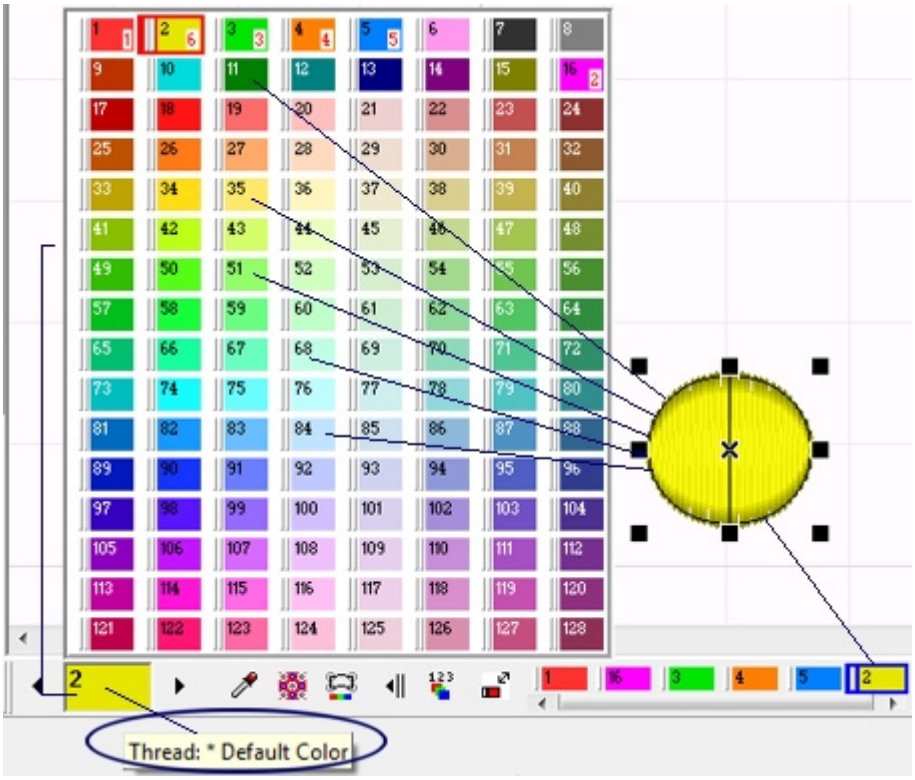
Color changes in object groups means 'needle changes' on the machine. Each color block is defined by a number.

To change object colors

1. Select the object/s you wish to change colors on.
2. Click *Needle Number* list box and select a needle number for the selected objects. The popup palette will display on Color manager.



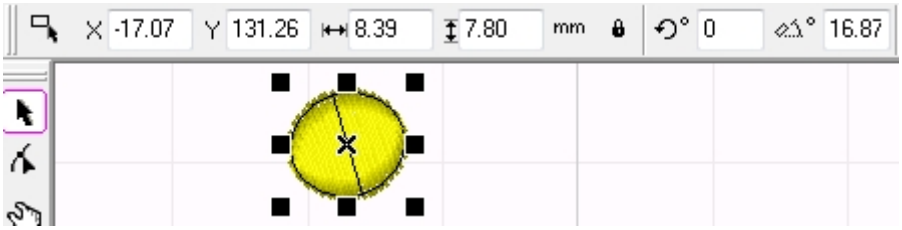
If you start digitizing, it will be in the current selected color. Exit any digitizing by pressing ESC, if you would like to change a color. You can also simply complete any object in any color, and change that when the object is selected.



When an object is selected, or even if you have a group of objects selected, you can change colors in a few clicks. Simply select the object, open the palette, and click on a color. You'll see it applied instantly.

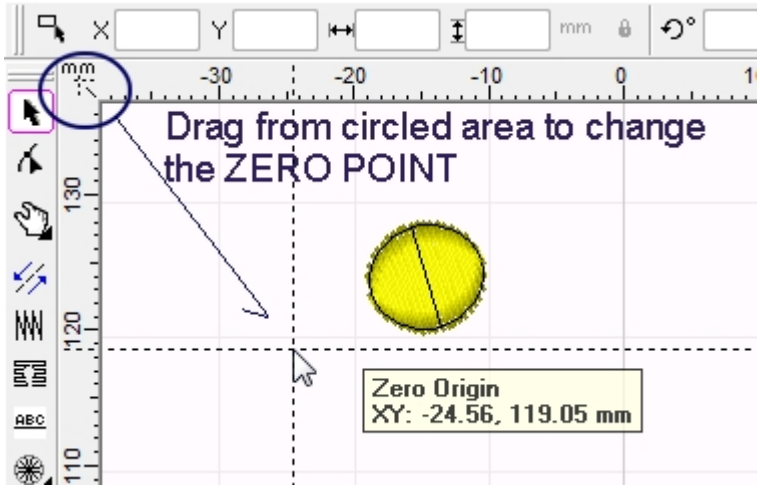
Moving, resizing, rotating and skewing objects

When you select an object, sizing handles appear around the selected object. Object's properties are also shown in the *Property Toolbar* .



The coordinate of the center as well as *Width* and *Height* of the object will be displayed. The workspace center coordinate is showing the distance from the center of the object to the zero origin of the design working area. Initially the zero origin is located at the center of the working area, but you can change it to a custom Zero Point.

To use Zero Point/Guides – View>>Toolbars>> **RULERS** must be ON.



Moving selected objects

To move selected objects simply click over the object or on the cross at the center on the object (not on sizing handles) and drag it to your desired point and release the mouse button.

Note: You can also move the objects by change the center coordinate of the objects in *Property Toolbar*. To do so, click on X 0.00 or Y 0.00 edit boxes and change the horizontal and vertical positions and press ENTER to apply the changes to the objects.

Tip: You can hold down the CTRL key to move the objects in horizontal or vertical directions.

Tip: To move objects by a specific distance, you can use the 'move icons' on the *Travel Toolbar*. You can also use shortcut keys which are the combination of the CTRL key and one of ← → ↑ ↓ keys. You can change the moving distance by using the related icons on the *Travel Toolbar*

The travel toolbar can be docked horizontally. Like many other toolbars, it may just be a matter of preference where you'd like the toolbar to be situated. You may prefer it at the top, or on the side. Some toolbars dock horizontally or vertically.

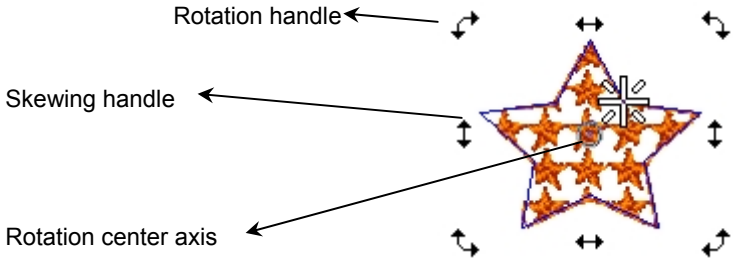
To use shortcuts to move the objects:

- Hold down CTRL key and press → , to move the object right
- Hold down CTRL key and press ← , to move the object left
- Hold down CTRL key and press ↑ , to move the object up
- Hold down CTRL key and press ↓ , to decrease moving distance 1/10 (in inch unit, it will decrease by 1/2).
- Press \ , to increase moving distance 10 times (If you have selected the preference of overall ‘ inch units’, it will increase by 2 times).

See Tools> Preferences> General

To rotate or skew selected objects

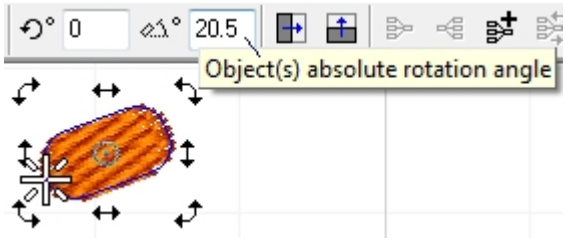
1. Click on selected object(s), the sizing handles will change to rotation handles.



2. Click on rotation handles and drag to rotate the objects.
   Click on skewing handles and drag to skew the objects.

3. Release the mouse button when finished.

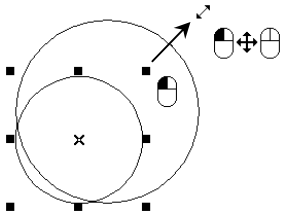
Tip: You can rotate objects by a specific angle from the *Property Toolbar*. Click on 0 (rotate edit box) and change rotation angle and press ENTER to apply it to the objects.



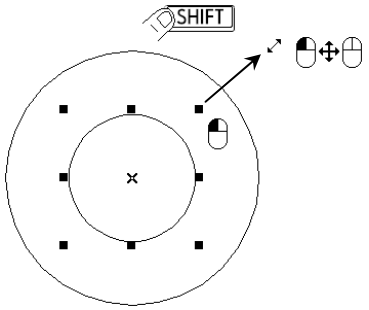
You can also see the object 'absolute rotation angle' update as you rotate objects.

To resize selected objects

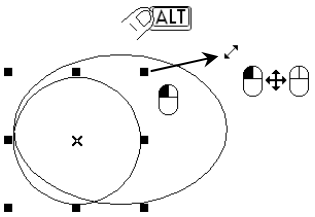
1. Click on one of the resizing handles and drag to resize the objects
2. Release the mouse button when finished.



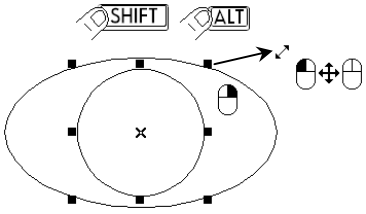
Tip: While resizing, hold down the SHIFT key to resize from the center of object. Using this tip on circles etc will give you equidistant spacing from the center with copy/pasted duplicates of that object.



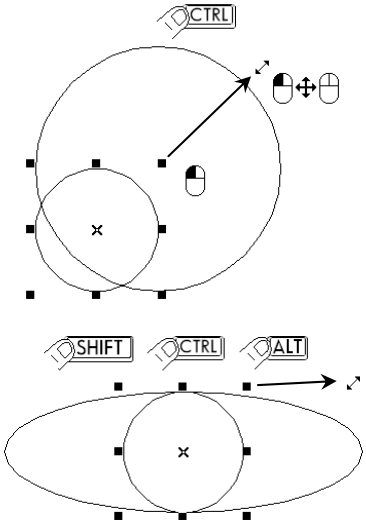
Tip: While resizing, hold down ALT key for a **non proportional** resizing.



Tip: While resizing, hold down SHIFT and ALT together for non proportional resizing .

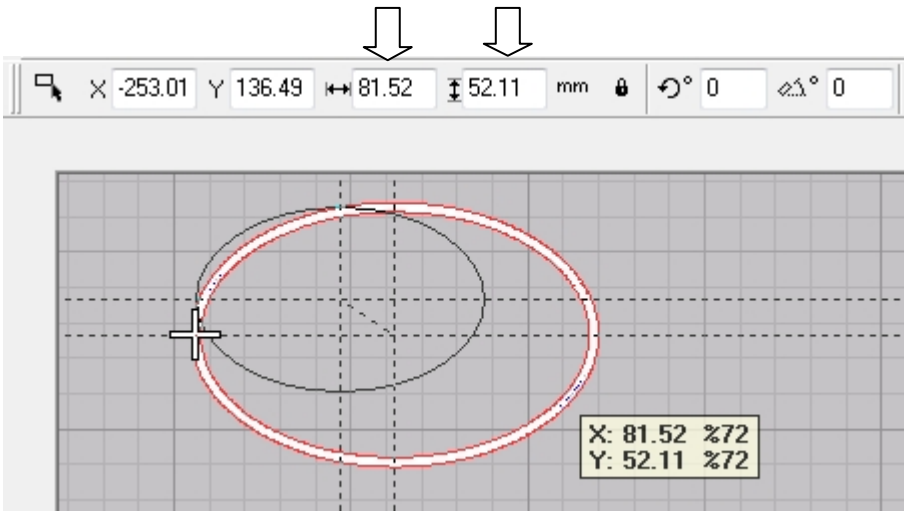


Tip: While resizing, hold down CTRL for resizing by …, ¼ , ½ , 2 , 4 , … times. You can also use the combination of ALT and SHIFT keys to apply non proportional and center resizing at the same time.



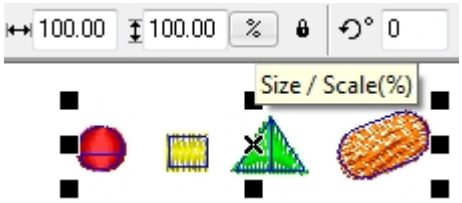
To resize objects using property toolbar

You can also resize by changing Property Bar values.



To resize objects by percentage%

1. mm Click Size / Scale (%) icon to resize objects by scale.



2. The icon will change to % when the resizing is set to scale (%) and the Width and Height values will be shown by percentage on the Property Toolbar.

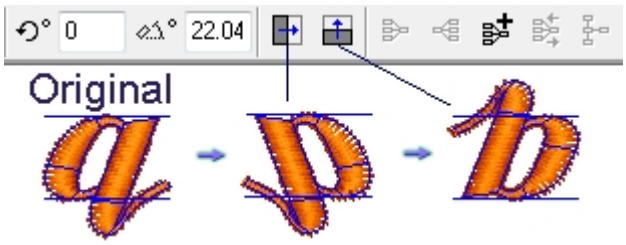
3. 100.00 , 100.00 Change *Object(s) Width* or *Object(s) Height* or change the scale value.

4. Press ENTER to apply the changes to the object(s).

Flipping objects horizontally and vertically

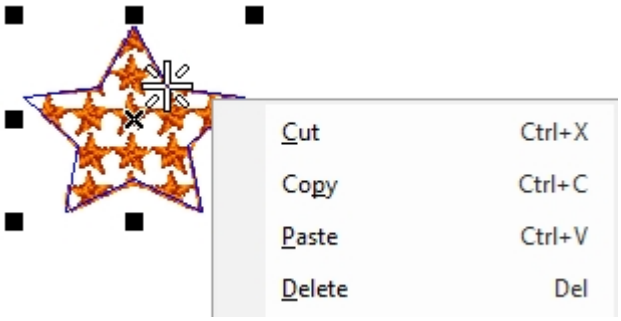
You can flip objects horizontally and vertically using the tools on *Property Toolbar*.

, Click *Flip Horizontal* and *Flip Vertical* (Property Toolbar) to flip objects vertically and horizontally.



Deleting Objects

Select the objects you want to delete and select *Edit* > *Delete* or press DELETE key…or Right Click an object, and click 'Delete' in the flyout menu.



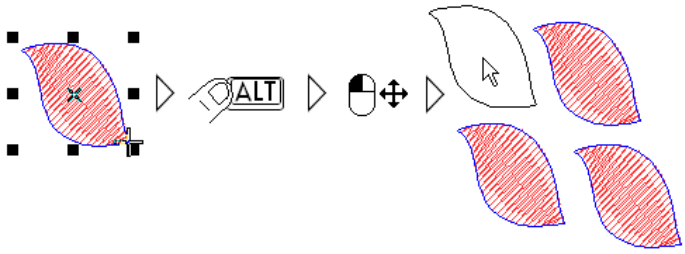
Cut, Copy, and Paste Objects

- Click dropdown menu Edit >>*Cut* to cut selected objects. Objects will be copied into clipboard and will be deleted from the design.
  You can also press CTRL X.

- Click dropdown Edit>>*Copy* to copy selected objects to clipboard.
  You can also press CTRL C.

- Click dropdown menu Edit>>*Paste* to paste the objects from the clipboard into the design.
  You can also press CTRL V.

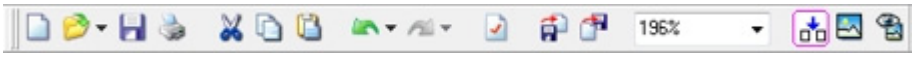
Tip: Hold down ALT key and click on the selected objects and drag a copy of them into your desired place and release mouse button.



Hold down ALT and click on an object and drag to duplicate it

Tip: press CTRL D keys to **duplicate** select objects

Insert objects between other objects



The 'Insert Mode' icon status is always visible on the Standard Toolbar.

Insert mode lets you insert objects between other objects.

The insert icon appears as , when insert mode is off. When insert mode is OFF a copied object is pasted as the LAST object.

The insert icon appears as , when insert mode is on. When insert mode is ON, objects are pasted after the SELECTED object in the sequence.

To set the insert mode on and off

/ Click *Insert mode* to set it on or off.

You can also press INS.

I-Cliqq offers you simple, and advanced methods of inserting objects, and also the ability to insert ***within*** objects. This means you can travel within objects and nest digitized sections within them seamlessly in the object sequence. This capability is constantly being advanced so you may find that some improvements appear without notice, allowing you insert capability at different levels of operations.

You can refer to I-Cliqq **Online Help** , or check the forum for Release Notes.

Auto-Insert

Auto-Insert is an intelligent feature that simplifies this sometimes daunting set of actions. It is similar to ‘branching’.
In this feature, all you need to do is select the base object, and the object you wish to ‘insert’.
For the best results, make sure the entry/exit points of the object you wish to insert are closest to the insertion point.

If you forget to do this, you can always move it once the action is complete, but its simplest to follow the logical sequence of performing this function, to try to always have the most continuous stitching sequence.

You can perform this simple feature as many times as is necessary, to achieve your desired sequence .
This gives you additional power over other similar automatic features, so apart from using the branching feature where applicable, you also have this capable feature, to simplify some tasks.

As with all tasks related to sequence , the user is required to spend some time thinking out the most practical sequence in relation to the task at hand, considering embroidery factors.

I-Cliqq gives you similar related modes of inserting objects with varying levels of practicality and power so that you can achieve the best results each time. All onscreen activity, it should be remembered, influences the functionality of your machinery, so actions that create jumps/lockstitches/trims etc should always be observed.

View the video clip to see some simple possibilities. There are various methods of ‘insert’ that can be used within design creations.

Grouping and ungrouping objects

Group feature gives you the power of keeping you designs organized in large designs. It also lets you edit grouped objects together. Ungroup will help you whenever you need to edit each object individually.
When you select a group, all the objects will be selected and you can move, rotate, scale them all together. If you change the property of a specific stitch type of a group, it will be effected on all the objects of the same type inside the group.

To group or ungroup objects

Select *Group* (Property Toolbar) to group selected objects. At least two objects must be selected otherwise the *Group* icon will be dimmed.

Note: It is possible to group a grouped object with other objects but if you repeat making groups like that, it may slow down the manipulating procedure of such objects. It is recommended to use *Add Object to Previous Group* mentioned below and not make groups inside another groups, as much as possible.

Select *Ungroup* (Property Toolbar) to ungroup selected groups.

Select *Add Object to Previous Group* (Property Toolbar) to add a selected object to previously created group.

Note: If no previous group was found, a new group will automatically be created with the selected and previous object.

Traveling by stitches

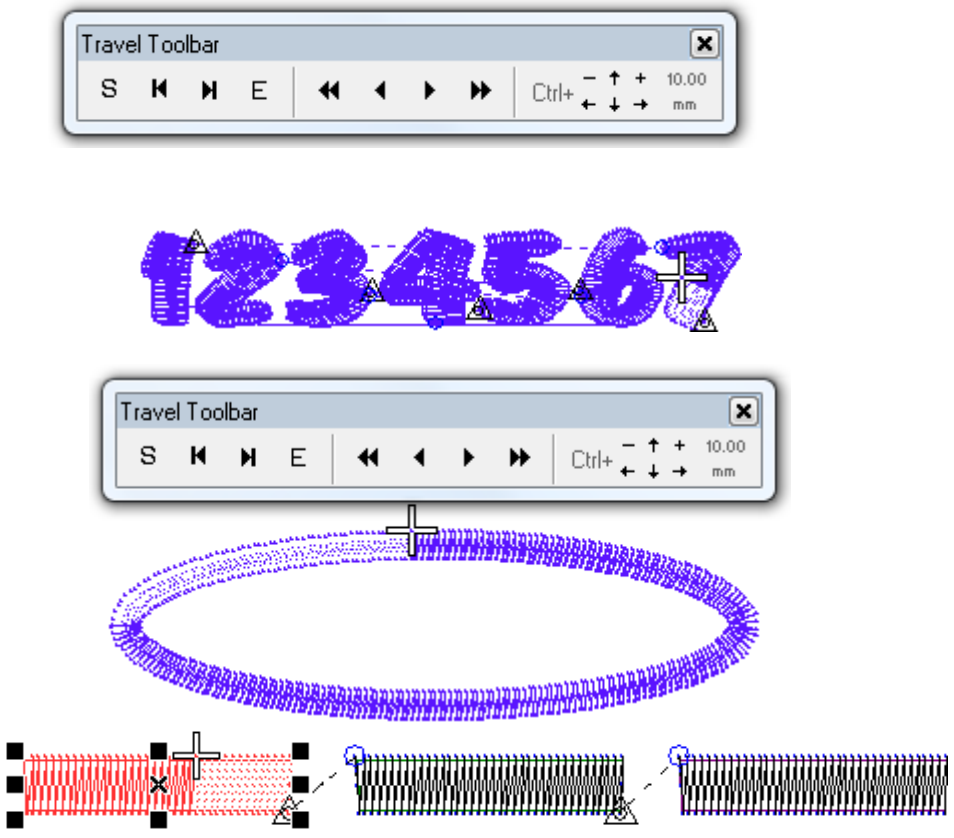
To travel by stitches you can also use the following methods

- Select *Next Stitch* (Travel Toolbar) to travel forward one stitch. You can also use → or ↓ keys as shortcuts.
- Select Next*10 Stitches* (Travel Toolbar) to travel forward ten stitches. You can also use PAGE DOWN key as a shortcut.
- Select *Previous Stitch* (Travel Toolbar) to travel backward one stitch. You can also use ← or ↑ keys as shortcuts .
- Select *Previous 10 Stitches* (Travel Toolbar) to travel backward ten stitches. You can also use PAGE UP key as a shortcut.
- Press HOME to go to the first stitch.
- Press END to go to the last stitch.
- Press ALT → to travel to next special function. If there is no special function on forward, you will hear a beep sound. This will travel on special functions within the stitches of an object.

Press ALT ← to travel to previous special function. If there is no special function on backward travel, you will hear a system beep .

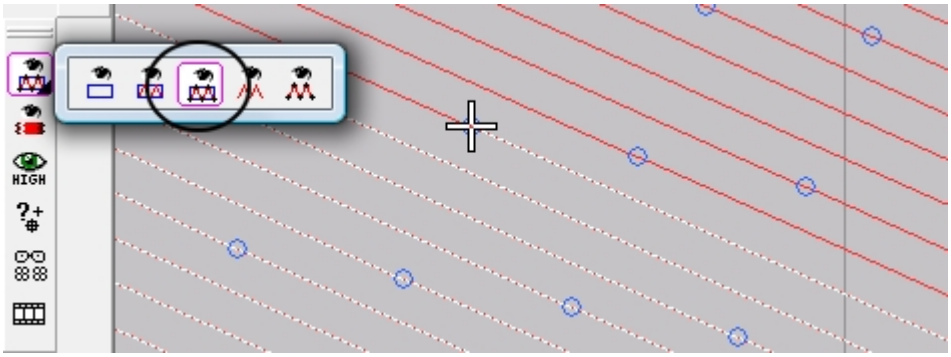
Travel Toolbar

You can travel on stitches using the stitch travel toolbar. Simply select an object, and travel backwards or forward in your design creation. You can use stitch travel to move to exact points of insertion. This travel method is simple.



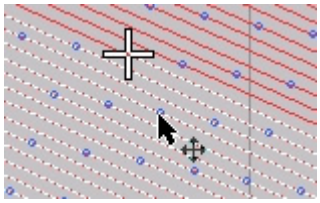
Stitch Travel by Cursor.

For most, avoiding the keyboard or keypad is considered fast, and effective. I-Cliqq offers intelligent stitch travel, taking you where you need to go, in an instant. Each 'stitch' in I-Cliqq auto generation, and even on manual stitches is a 'hot point'. Travel to any stitch by hovering your cursor over a hot point, and you'll see the cursor indicator change to a .



To see a stitch 'hot point' clearly:

Change your view mode to **Normal Enhanced View.**



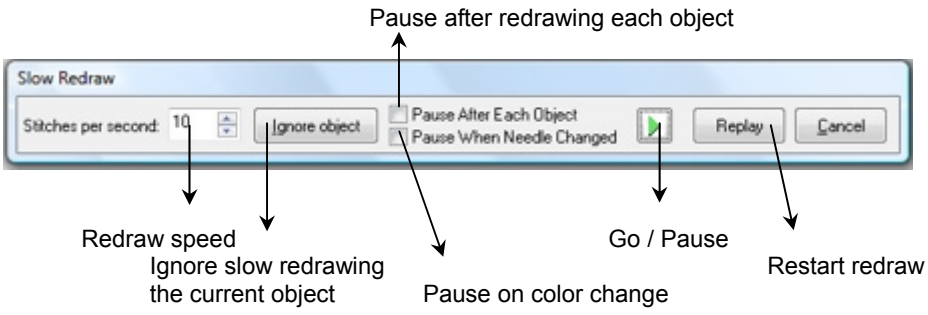
Hover over a Hotpoint with your cursor.

When the symbol changes, merely click, and the stitch point indicator will travel to the selected stitch. There is not need to actually be in the suggested view mode, but its simpler to see the stitch points in this view mode.

You can click any object, at any time, to initiate stitch travel in any mode you're comfortable with. If you cannot see 'stitches' immediately check the view mode. *Draft Mode* only shows outlines.

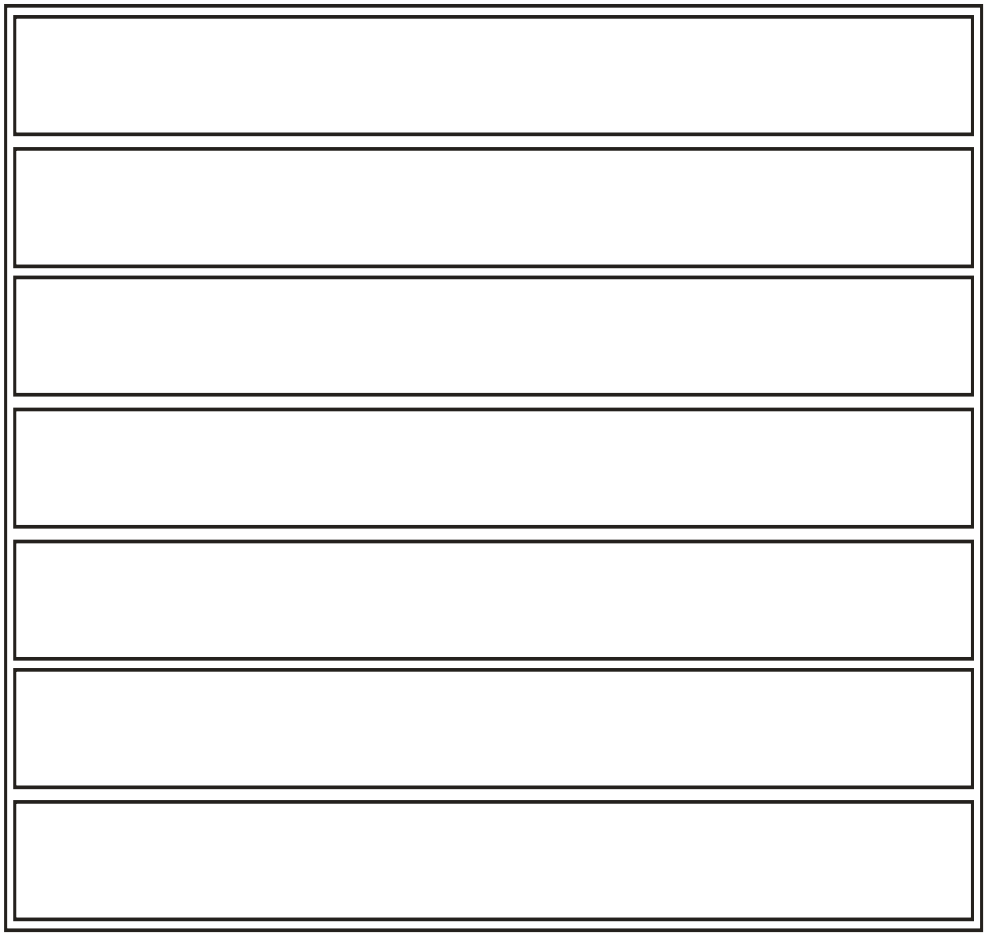
Slow redraw

1. Select from the dropdown menu : ***Stitch > Slow Redraw***
2. or press Alt+R : *Slow Redraw* dialog opens.



3. Select the options as required.

4. Click or press ENTER to start or pause slow redraw procedure.



Notes

Traveling by objects

Click *Select Next Object* (Travel Toolbar) or press TAB key to travel forward by object.

Click *Select Previous Object* (Travel Toolbar) or press SHIFT TAB key to travel backward by object.

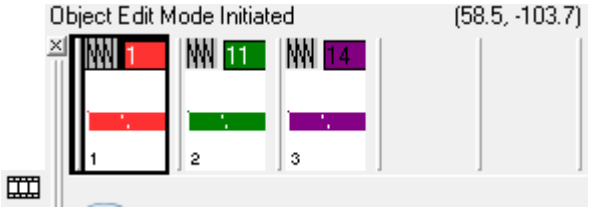
Traveling by colors

Right click *Select Next Object* (Travel Toolbar) to travel forward by color.

Right click *Select Previous Object* (Travel Toolbar) to travel backward by color.

Object order

An object's order can be changed visually on screen. You can place selected object(s) at the beginning of design, at the end, or in front or behind other objects. I-Cliqq offers you a few ways to change the order of the object sequencing. You can use this shown method of changing the order, or use the drag and drop capability of the **Object Manager.**

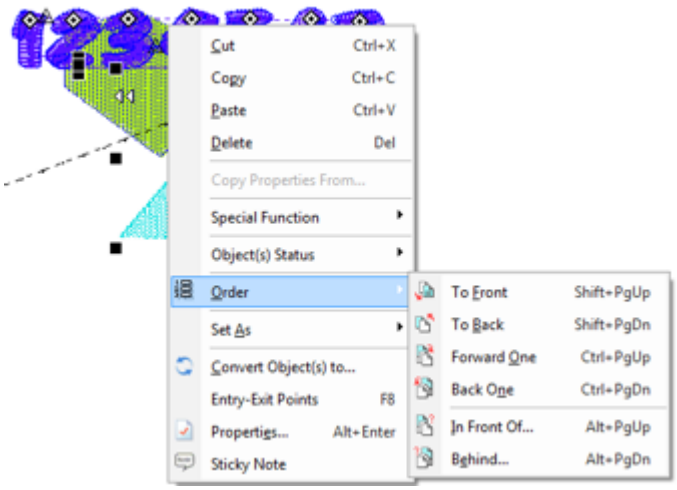


While the manual offers you a basic insight into the functions, these guides show you a few basics. As you experiment with I-Cliqq, you'll find that tasks can be carried out in numerous ways, that are not only restricted to the methods shown in this manual. As you discover them , feel free to share it with other users in the I-Cliqq User Forum. You will find that interaction with other users , and the development/support team will make your experience exciting, and rewarding, as well as productive.

To change object order

1. Select object

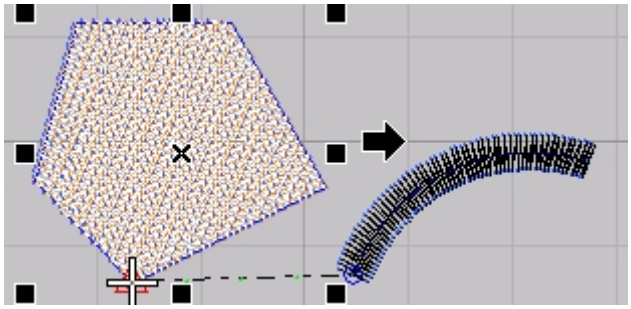
2. Right click on it, a popup menu opens



3. Select *Order* to open the **Order** sub menu:

    a. Select *To Front* to send the object to the beginning of design.
    b. Select *To Back* to send the object to the end of design
    c. Select *Forward One* to swap the order of the selected with next object
    d. Select *Back One* to swap the order of the selected with previous object

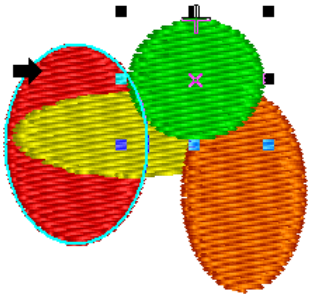
    e. Select *In Front Of …*, to set the order of the object visually on screen. An arrow pointer will display. Simply point at the object you want the selected object to be 'In Front Of'.



i. Move the pointer over objects. Objects will be highlighted when the pointer floats over them
ii. When your desired object is highlighted, click to show it
iii. Selected objects will be placed in front of the shown object

f.

i. Select *Behind :* **This procedure is the same as** *'In Front Of'*.

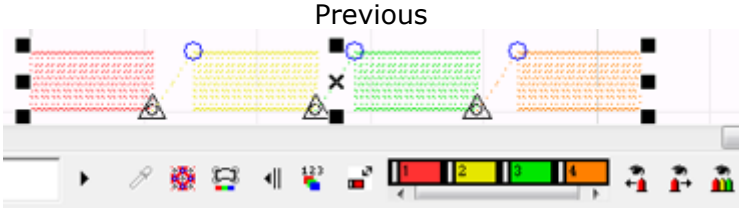


Arrange objects by needle numbers

You can arrange Objects needle numbers by selecting *Arrange* > *Reorder Objects* > *Arrange Needle Numbers*.

	Needle # before	Needle # after
Object 1	Needle #1	Needle #1
Object 2	Needle #5	Needle #2
Object 3	Needle #4	Needle #3
Object 4	Needle #14	Needle #4

Previous



New Arrangement of Color

Arrange objects by selection sequence

You can change objects order by **selection sequence** by selecting *Arrange > Reorder Objects > Arrange By Selection Sequence*.
The objects you select are arranged in the order of selection, extracted, and repositioned in the sequence as shown below.

Selected object order : 5/3/2

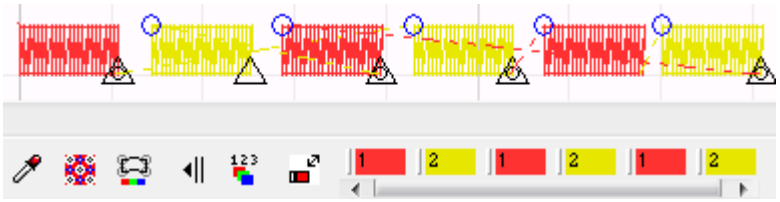
New Sequence

Objects order	Your selection order	Objects order after arranging
1) Object 1	1) Object ***5***	1) Object 1
2) Object 2	2) Object ***3***	2) Object 4
3) Object 3	3) Object ***2***	3) Object ***5***
4) Object 4		4) Object ***3***
5) Object 5		5) Object ***2***

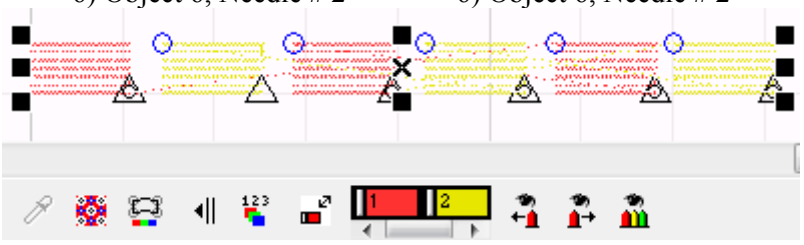
Reorder objects to needle numbers

You can change objects order according to their needle numbers by selecting *Arrange* > *Reorder Objects* > *Reorder to Needle Numbers*. When you run this command, selected objects will be sorted by needle colors. This will optimize color changes between selected objects. Let's assume we have a design in which, objects needle arrangement is as below, and you select all and apply *Reorder to Needle Numbers.*

In essence, I-Cliqq will optimize the sequence of multiple color changes, to the minimum color changes. All objects of one color will then just run as one color as shown.



Objects order before	Objects order after
1) Object 1, Needle # 1	1) Object 1, Needle # 1
2) Object 2, Needle # 2	2) Object 3, Needle # 1
3) Object 3, Needle # 1	3) Object 5, Needle # 1
4) Object 4, Needle # 2	4) Object 2, Needle # 2
5) Object 5, Needle # 1	5) Object 4, Needle # 2
6) Object 6, Needle # 2	6) Object 6, Needle # 2

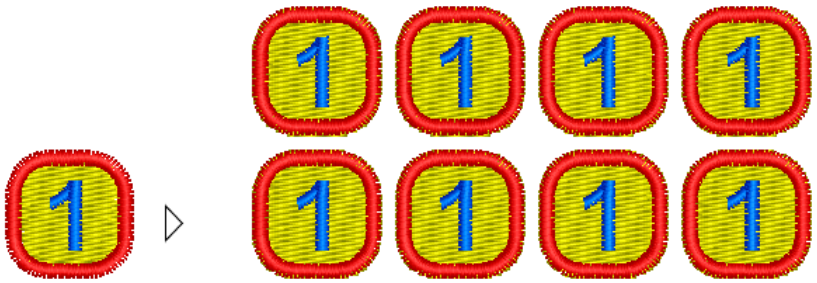


ARRAY

Array objects by rows and columns

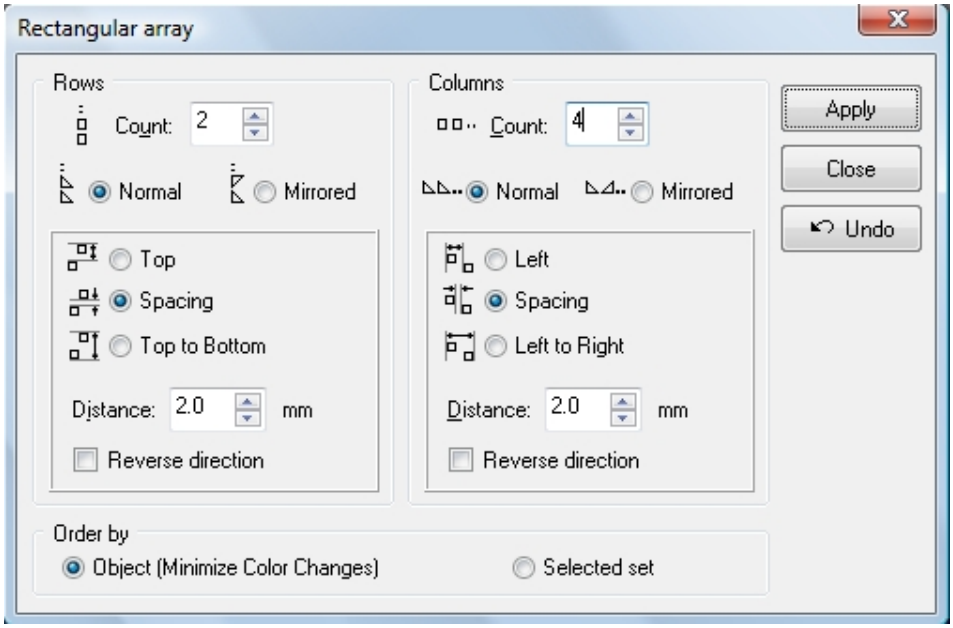
You can select an object, or a design to ARRAY. This is invaluable in creating symmetry, and also great if you create monogram styled borders.

Rectangular array can repeat selected objects in rows and columns.



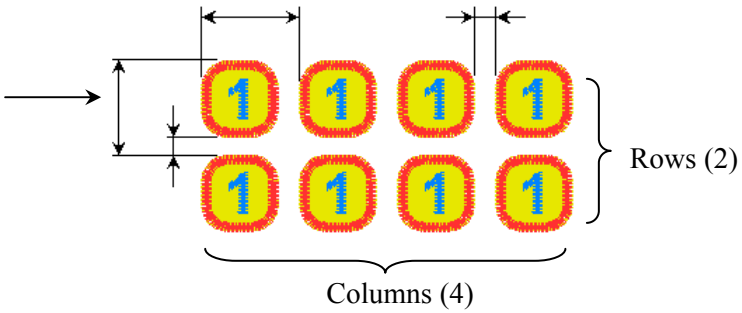
To array objects rectangular

1. Select objects you want to array
2. Select *Arrange* > *Array* > *Rectangular*, rectangular array dialog will open.
   Tip: you can change the selection while rectangular array dialog is open.
3. Set array parameters and select *Apply*.



Rectangular Array Dialog

Changing the ARRAY direction



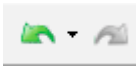
Objects will be repeated from left to right if rows are more than one and they will be repeated from bottom to top if columns are more than one. You can select ☑ Reverse direction to reverse the array direction.

◉ Object (Minimize Color Changes)

If you select *Objects (Minimize Color Changes)* for objects order, where selected objects contain more than one color, objects will be repeated color by color to reduce color changes of the design.

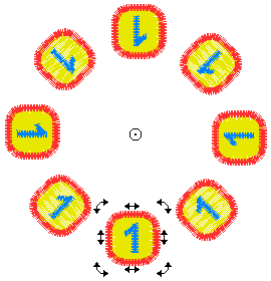
◉ Selected set

If you select *Selected set* for objects order, where selected objects contain more than one color, objects will be repeated by selection set. This will increase color changes of the design.

 Click *Undo* to start again or undo a step/s.

Array objects – Circular Array

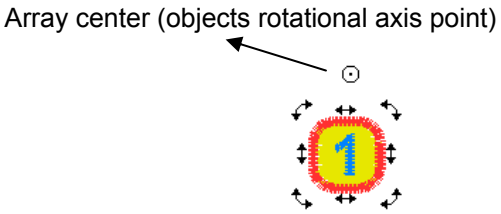
Circular array can repeat selected objects around a center point.



Circular Array

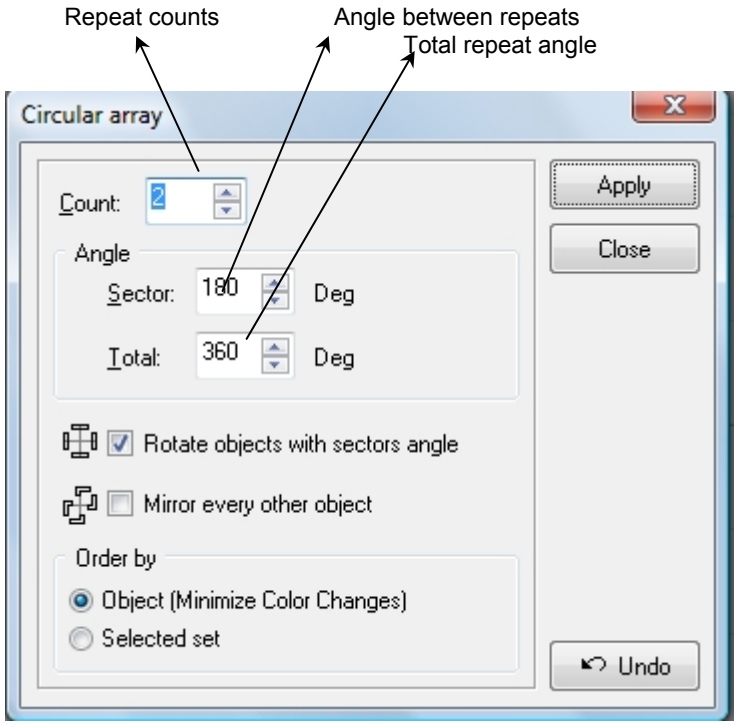
1. Select objects you want to array

2. Select *Arrange* > *Array* > *Circular*. Circular array dialog will open. Rotation handles will display around selected objects.
   Tip: You can change your selection while the circular array dialog is open.
   Tip: Click on selected objects if you don't see rotation handles, or if using multiple objects , drag around these using the Object Edit tool, to select all the objects.

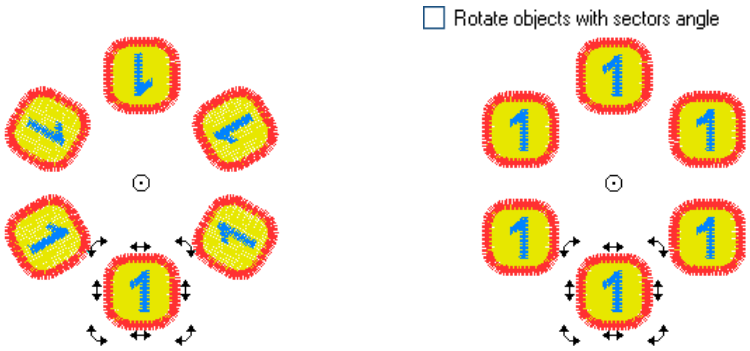


3. Change the rotation axis point to obtain best results. Array center will be on the selected objects rotation axis point.

4. Set array parameters and select *Apply*



Array is an invaluable tool if your are an ardent monogramming specialist. It is also great if you're a quilter, as it allows you to create symmetrical setups simply, and once you have your base blocks done, you can add in interesting embroidery or lettering. I-Cliqq features fascinating lettering and pattern effects that you can apply to borders, lettering and stitchtypes to create the most unique designs within short spaces of time, also allowing you to be extremely profitable and competitive. Since there is virtually no limit to the combinations of effects you can apply or create , I-Cliqq allows you to be an embroiderer of note, with clients and competitors in awe of your creative abilities. In I-Cliqq , even a novice can produce embroidery with flair within a relatively short period. Stunning effects and borders allow you to add pizzazz to even the simplest of embroidery objects. Onboard shape tools allow you to create borders with minimal effort. Constant software enhancements will provide you with additional capabilities, making you a tough beat in any kind of economy.

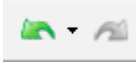


Selected set

If you select *Objects (Minimize Color Changes)* for objects order, where selected objects contain more than one color, objects will be repeated color by color to reduce color changes of the design.

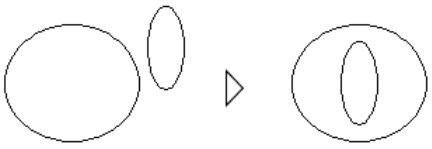
Selected set

If you select *Selected set* for objects order, where selected objects contain more than one color, objects will be repeated by selection set. This will increase color changes of the design.

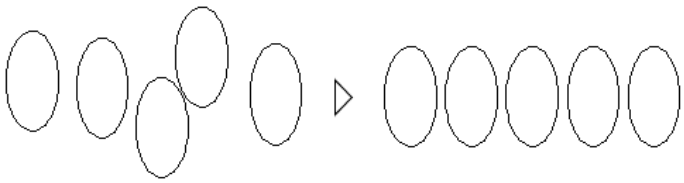
 Click *Undo* if you wish to redo the array, or make adjustments to the parameters to array again.

Align and distribute objects

You can change selected objects alignment and distribution.



Align objects



Align and distribute objects

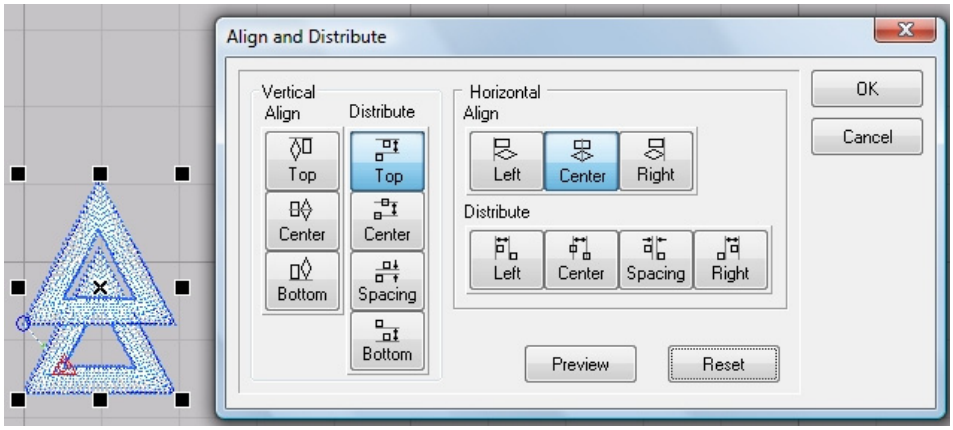
To align and distribute objects

1. Select objects you want to align and distribute. At least two objects should be selected.

2. Select *Arrange > Align and Distribute ...*, align and distribute dialog will open.

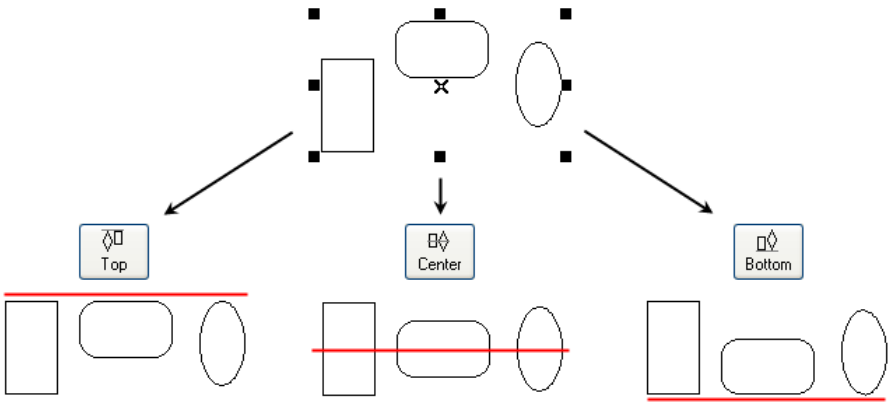
3. Select align and distribute options and click *Apply*.

Align & Distribute Dialog Box



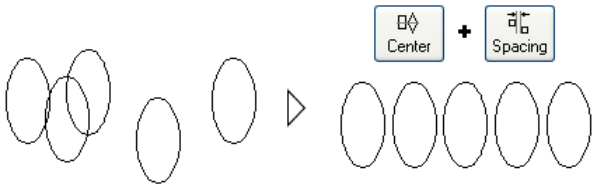
You can perform a variety of alignment and distribution operations. Experiment with a few objects to discover the different permutation results.

Align and Distribute OPERATIONS

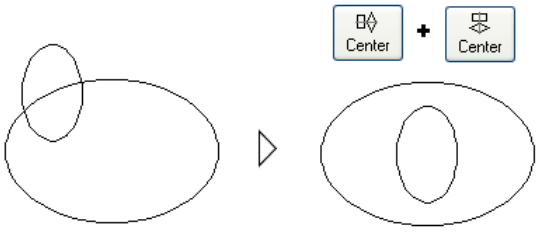


Vertical object alignment

I-Cliqq allows you different practical operations to align objects.



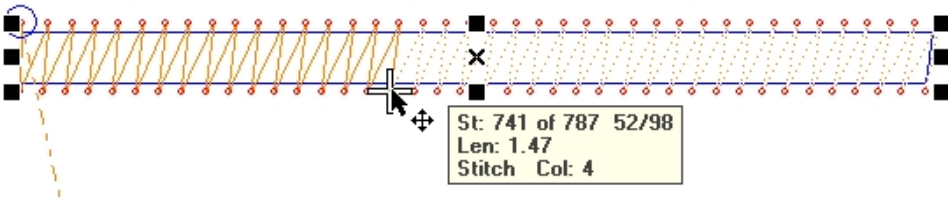
Vertical align + Horizontal distribute



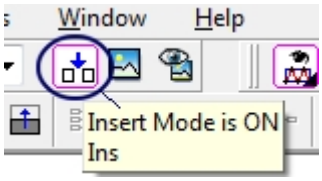
Vertical align + Horizontal align

Additional Information on Inserting

Now that you have acquired a few skill sets , you may feel more comfortable to attempt using your combined knowledge to perform an insert ‘within’ an object. Many features in I-Cliqq are interactive, and rely on performing a few tasks sequentially, and perhaps simultaneously. As you grow in confidence, you will find many shortcuts and tricks other than the basics shown in the manual. Feel free to share them in the user forum as you discover them.

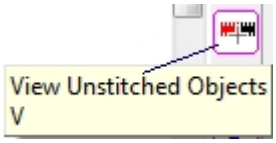


Travel to a stitch, using any of the stitch travel methods.



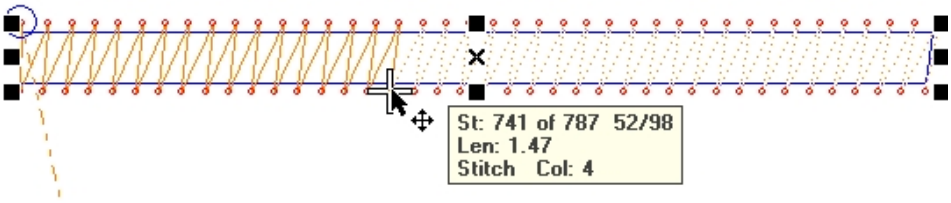
Before attempting the insert within an object, make sure that ‘Insert Mode’ is set to ON. If not, your newly created object will just appear as the last created object in the design sequence.

Set ‘View Unstitched Objects’ ON.

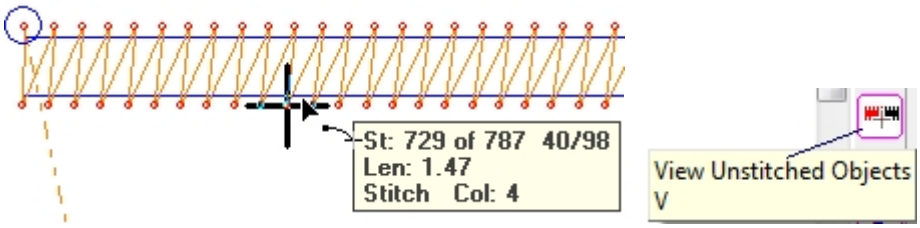


Also make sure that **View Unstitched Objects** is **ON.** This makes your visibility of the area you may travel on easy, so that you see the 'unstitched' area of a column or design while inserting digitizing. The ON state means the button/icon must be in the depressed status. You can switch this off/on at any time.

Once you are sure 'Insert Mode' is on , and you have travelled to your desired point of insertion, you are ready to digitize that 'insert' using any stitch type you prefer. You may be digitizing a branch of a tree , and wish to insert some runstitch twigs as additions to a previously digitized satin column, or even add in more satin columns.

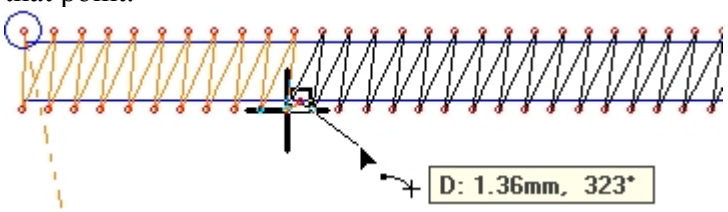


1- Travel to your desired insert point on an object.

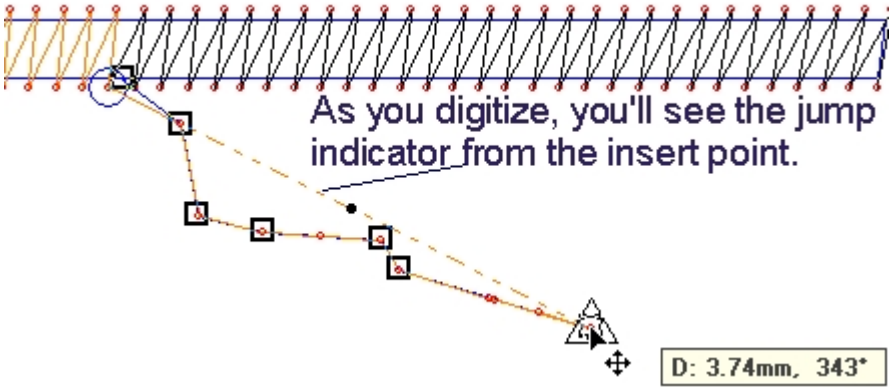


2- When at the desired point, just select the stitchtype you propose to use to create the inserted part of the design. (It may be satin, runstitch, a tatami or any other available type)

You will see the + flashing, indicating you're ready to insert digitizing at that point.



3-In this image, runstitch was selected, so the instant you start digitizing , you'll see the view change to show the 'unstitched' area , which really means you can add stitching there , and it will later be covered , so that you can have seamless shapes. End your digitizing at the insert point, and you have successfully created an insert on the satin column. If you travel on the objects, you will find the newly created runstitch now nested within the satin column, in that machine run sequence.



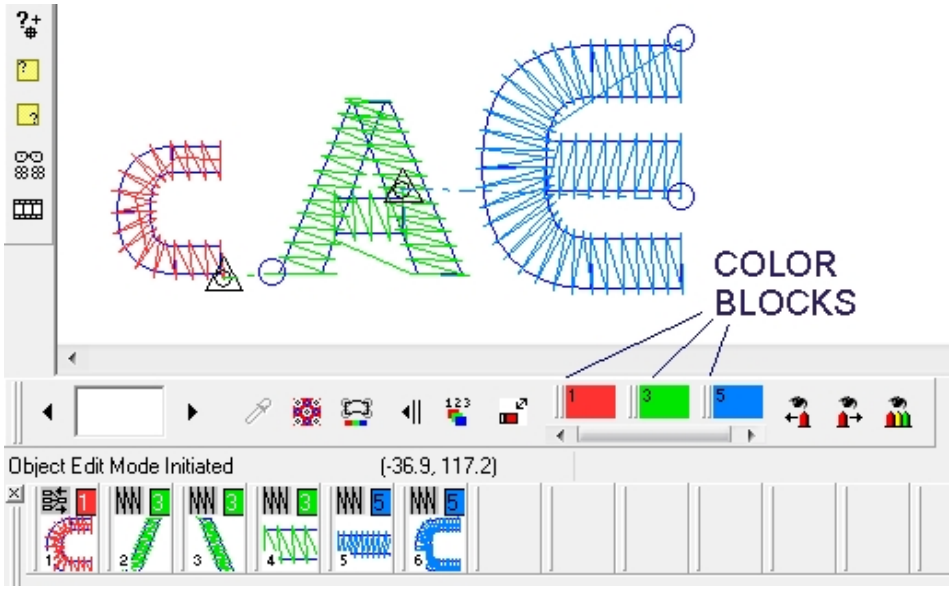
About Inserts in General…

A point to remember when doing such insertions is that you should end at the insert point, or you will have an unnecessary jump/trim in your design. Inserts are usually performed to really provide run continuity in a design. You may find yourself needing to insert some digitizing if you have forgotten something in a design, and just want to add that in. It's also excellent to correct or modify machine files.

Depending on the condition of machine files like DST , I-Cliqq can **convert stitch objects to outline objects**, so you may find yourself having to modify or re-digitize sections of such files. Like many embroiderers, you will have clients bring in files that are bought or digitized , and may not be optimum for your productive purpose. Modifying such files is made simpler in I-Cliqq.

Color Manager, and Object Manager.

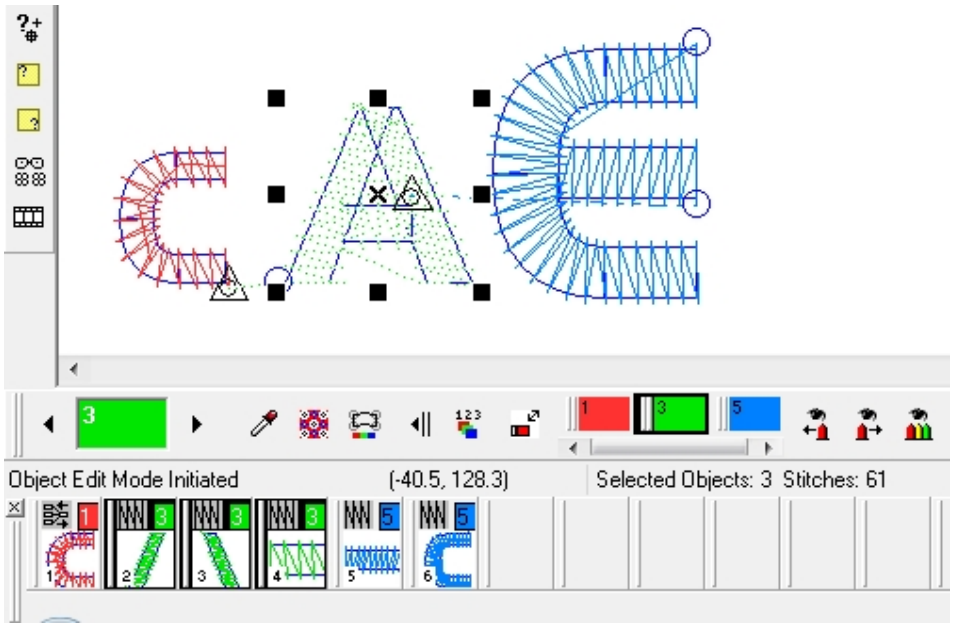
As we have dealt with the Object Manager , it is fitting to understand that the Color manager and Object Manager are ‘related’ functional entities, so it is practical to also position the color manager on the lower part of your screen, so that you can see its interactive nature when used with Object Manager. Understanding the slight difference will allow you to manipulate your color blocks and objects with east. For the sake of convenience, **COLOR BLOCKS** will denote ‘the object elements that make up what you deem as a ‘color’ in the color sequence. These are basically the objects in a color group, but we’ll just use ‘color blocks’ to avoid confusing it with ‘grouping or grouped objects’.



1- Color Blocks denoted by 1,3,5.
2- Objects that make up color blocks denoted by 1,2,3,4,5,6.

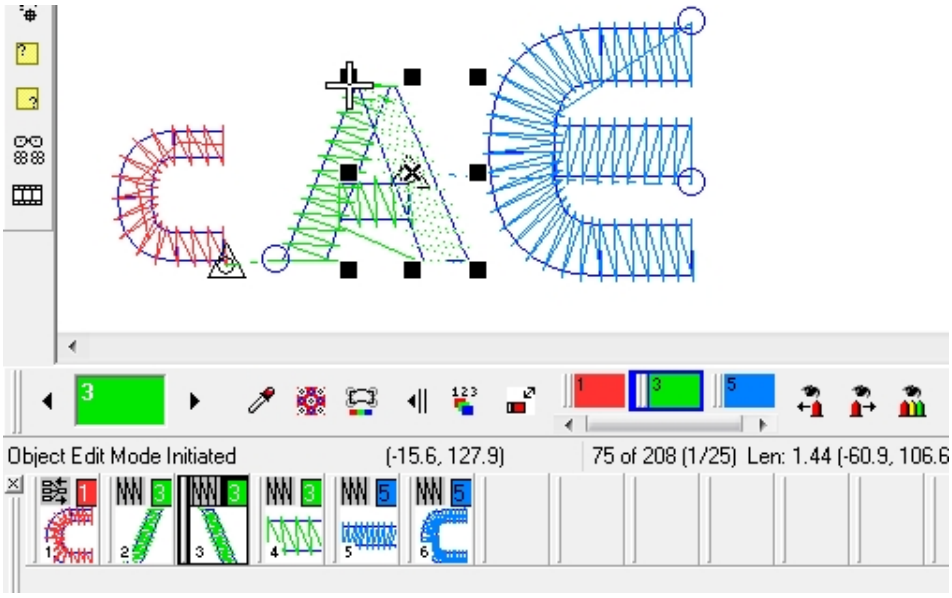
*Note – each object will display the number of the color block it belongs to.

Selecting a Color Block



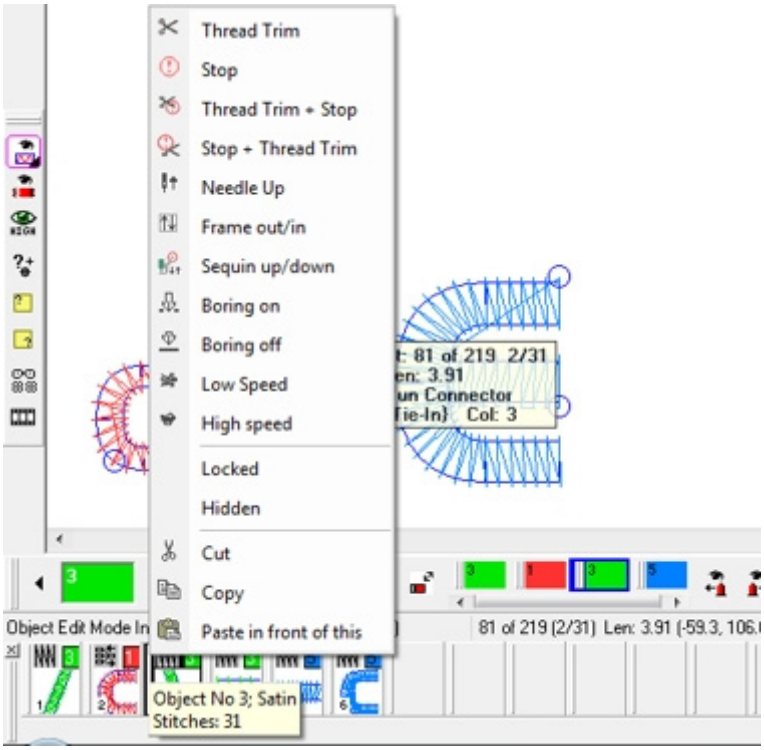
If you click on a Color Block , you will see ALL the objects in that color block selected…so, the understanding is that Color Blocks exercise control over ALL objects in that block. If you select a Color Block, and apply a parameter change, or overall density change, it will apply to ALL objects in that color block.

Selecting an Object of a Color Block



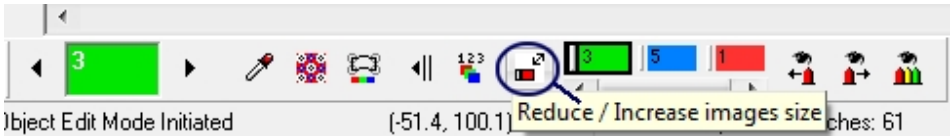
If you select an OBJECT by clicking on an object in Object Manager, it selects just that object of the Color Block. You may choose to change density, underlay or stitchtype on ONLY that object, so just that object is selected . Other objects of the color block remain unaffected.

Once you understand the hierarchy of the Color Manager selection taking preference over Object Manager selection , then you can confidently go ahead and familiarize yourself with the advanced capabilities of drag, drop, and swap ..changing colors, selecting objects and colors, resequencing objects , or color blocks , deleting, cutting, copying , pasting and other functions that can be initiated and applied just by using the Color Manager, and Object Manager.

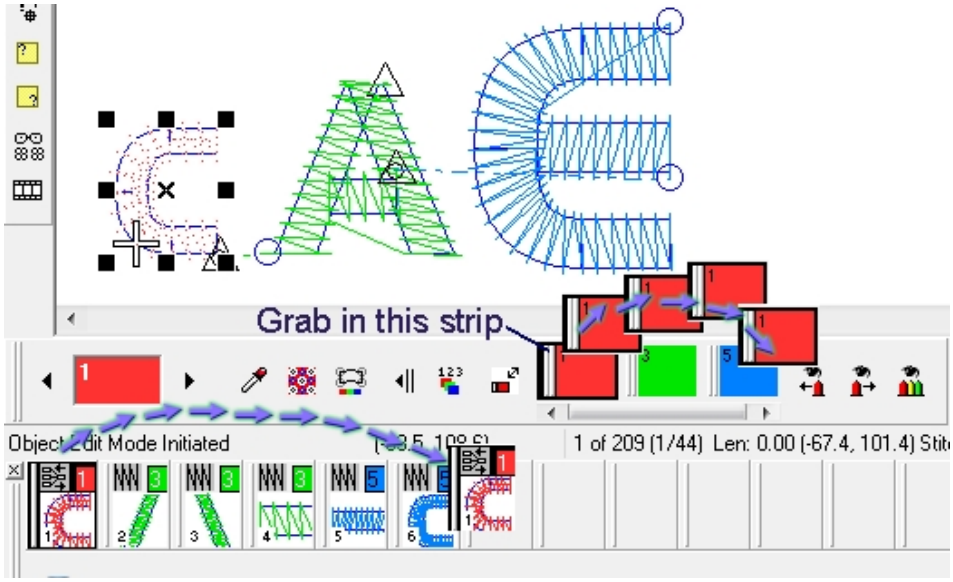


A right click on any selected object opens a flyout menu. Selecting any function , applies it to that selected object.

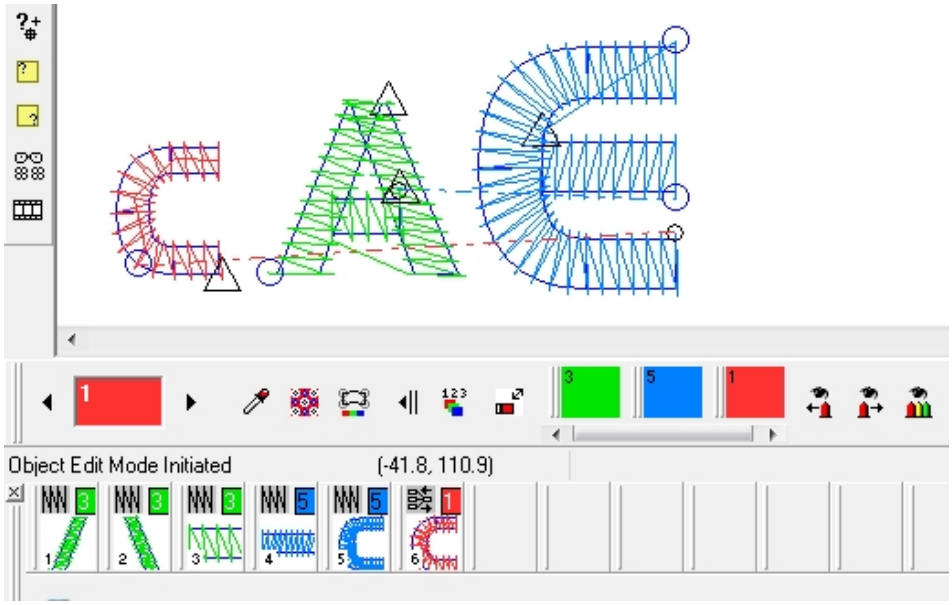
Drag n' Drop



You can resize the color block sizes, when you want to resequence designs. Apart from that, you may prefer it being smaller to just indicate color use.



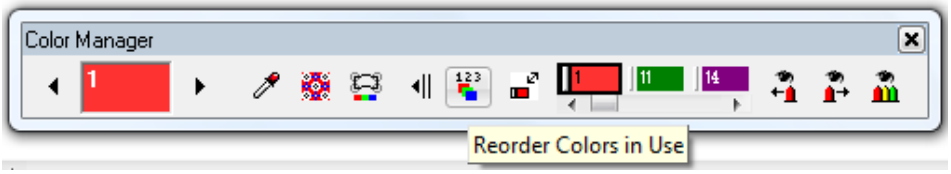
Hold down the left mouse button on the shown strip, and simply drag it to a new position in the sequence. Release the mouse button when positioned over the sequence position you prefer, and it will drop in , automatically changing the color sequence.



This is the result . The letter C (red color block) will now run last in the design sequence. You can perform exactly the same operations on the Object Manager, to change the sequence of objects. You can repeat the action as many times as you want to, until you are happy with the new sequence you are creating.

Some additional Functionality of Color Manager

You may view this segment as forms of travel, or also display. In conjunction with the Travel Toolbar and Object Manager, the Color Manager is fluent in managing most color needs.

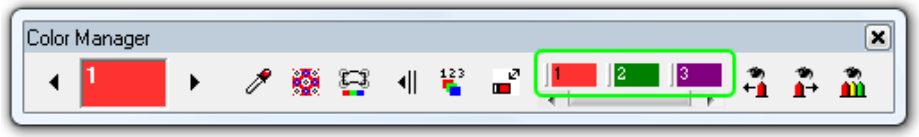


Re-order colors in use

This simply arranges used colors in numeric order, so let's say you have 1, 11,14 as shown in this image:

Pressing this icon re-arranges the numeric order.

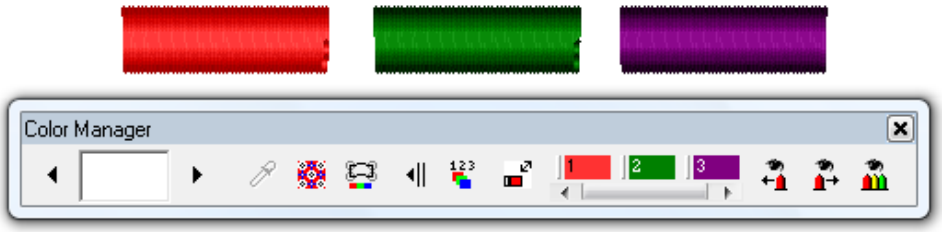
After pressing the icon, you see the numeric sequence adjusted



This makes working with machine files like DST very simple if you have performed color edits, and just want to see a simple 123 kind of color indication. If you have rearranged a color sequence , and just want an easy way to set up your colors for stitching, Re-ordering the colors will simplify your task.

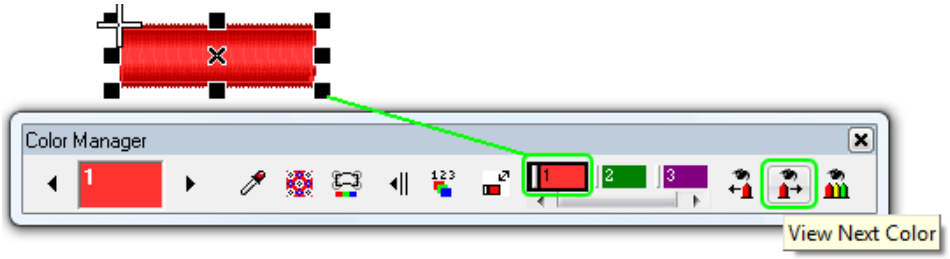
Viewing by Color

You can view individual or selected colors

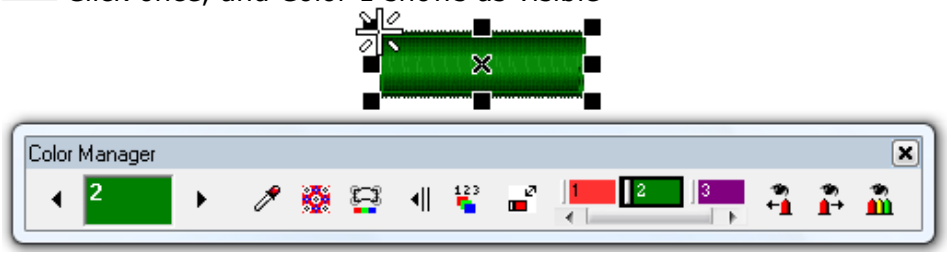


These icons control the color view. Using these icons does not delete any colors, so pressing any icons here will not damage your design in any way. It merely allows you to view colors individually

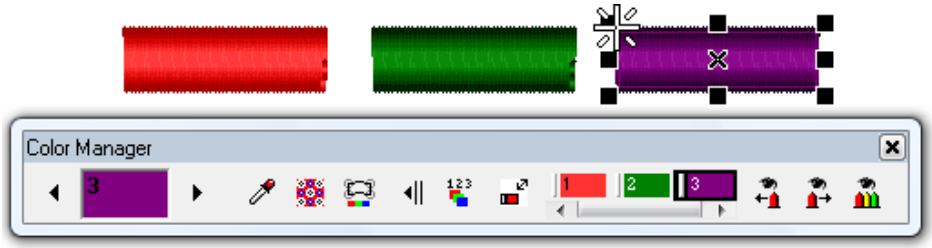
** Holding down the CTRL key while clicking View Next, will add a color to the view. So, if you hold down while pressing , the colors visible to you, will be Color 1, and Color 2.



Click once, and Color 1 shows as visible



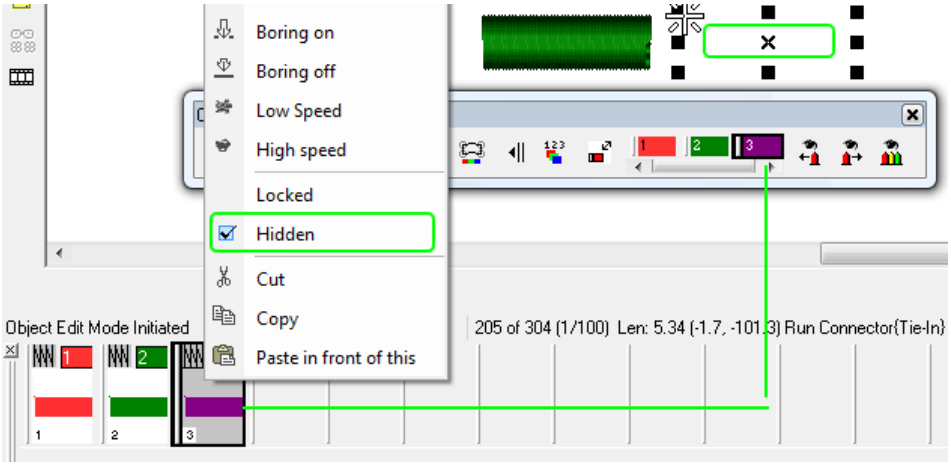
Click again, and Color 2 shows as visible



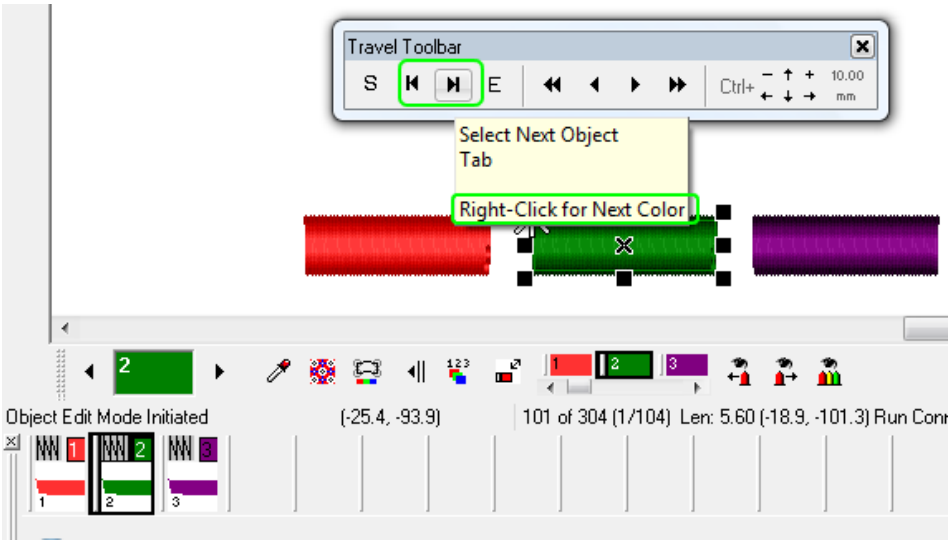
Click again, and Color 3 shows as visible

Pressing this icon travels to view previous color. No colors are 'deleted' , but just temporarily hidden. You will still see all colors shown on the manager.

To view ALL colors again, just click this icon at any time. You can view/hide color at will.



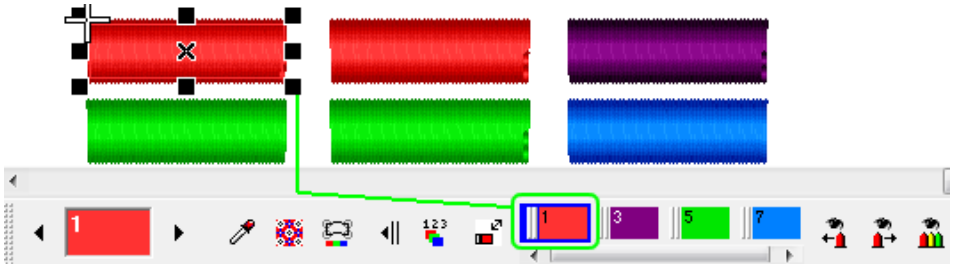
You can also Right Click on an object, or object string to hide objects from view. When the flyout menu opens, simply click on 'Hidden' .



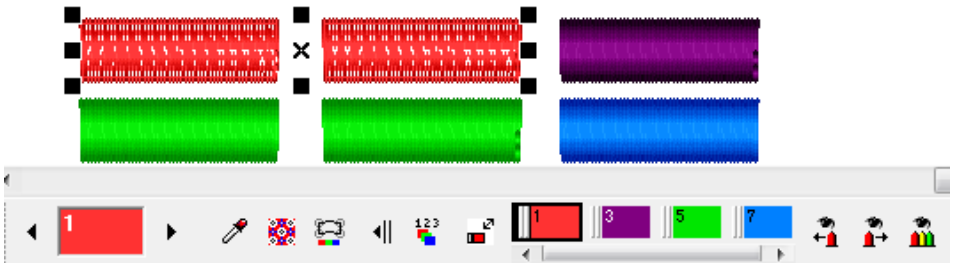
If you look at the **Object Manager**, **Color Manager** and **Travel Toolbar**, you see the interactivity of I-Cliqq at work. It is difficult to set one feature in a lone category, so at times, you'll see similar related information repeated at different sections, to refresh your thoughts on similar issues. You will find numerous embroidery tasks that will draw on singular or combined feature sets, but as you get familiar, you'll easily transition between what's easiest or most convenient at the time.

Indicators and Highlights

The integrated Color Manager also gives you some visual indicators that may operate in your peripheral vision, while you work, so you may not find yourself looking directly at the color manager, but after familiarizing yourself with the indicators, it will just become like roadsign visibility… You begin to know its there, while still keeping your eye on the road.



If one or more objects of a color are selected, you will see a **blue highlight** around a color block.



If the **entire 'color block'** is selected, you will see a **black highlight.**

Highlight Object on Mouseover.

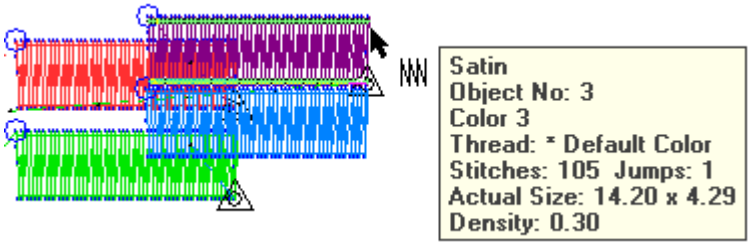
Highlight object on Mouseover makes it possible for you to see Object Information. It is also an accurate mode of selection. If you have multiple overlapping objects, highlight will detect, and select accurately in one click. While highlight is ON, you can use the following selection modes with confidence. Switch **Highlight on Mouseover** OFF if not in use, or it will be a visual irritation when your mouse generally floats over the workspace.

Select outlines while in Outline Edit Mode with 100% accuracy.

Select Objects Accurately while in Object Edit Mode.

Highlight
You can switch this mode on/off at will.

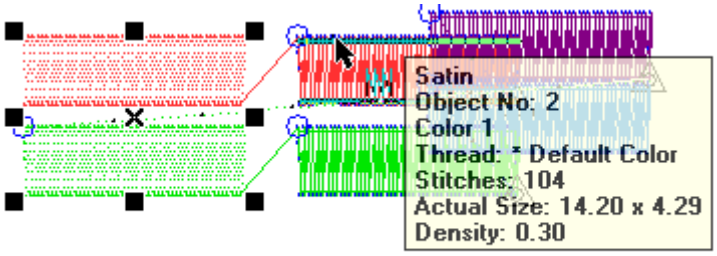
When the icon is clicked, the mouse cursor indicator will change.



Floating over objects will indicate object information.

Clicking the outline of highlighted objects while in **Outline Edit Mode** will select with 100% accuracy each time, even in design sections that have multiple overlaps, all you need to do is zoom in, and click as an outline is highlighted.

Hold down the SHIFT key while clicking outlines to add objects to the selection.



You can create a set of overlapping objects to test and practice selection using the highlight feature. After a relatively short period of experimentation, you will master this tool , and find your performance in editing objects, and selecting accurately for edit purposes will be advanced, yet simple.

Chapter 5

Manipulating stitches

Manual stitch

Manual stitch objects are plain stitches that include stitch point data and some basic properties. When you export a design in stitch file formats, only the stitches will be saved and when you import such files, they will be imported as manual stitch objects. Manual stitch objects do not have any path or stitch parameters. You can only edit the stitch points but it is also possible to convert them into embroidery objects and apply different stitch types to them.

Digitizing manual stitch

Manual digitizing lets you digitize individual stitches. I-Cliqq provides easy and advanced methods to digitize or edit manual stitch objects and lets you edit the manual stitch even while you are digitizing it. Actually when you are digitizing, you are using the *Stitch Edit Tool* in insert mode. This will give you the full power of digitizing and editing at the same time. While you are digitizing, you can :

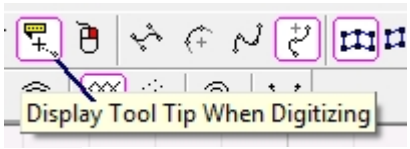
- Snap to grids, guidelines, and the stitches of any object.
- Snap to the stitches of the current object.
- Insert stitches between other stitches.
- Hold down Ctrl for vertical or horizontal line digitizing.
- Change any stitch property to normal stitches (default stitch property) including jump or sequin stitch.
- Add locks on sequin stitches.
- Move or delete stitches.
- Create a motif or special pattern motif

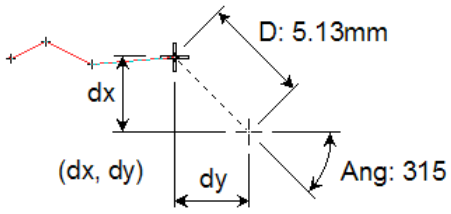
To digitize Manual Stitches

1. Click *Manual Stitch* (Edit and Digitizing Toolbar), or press M

2. Rest the pointer on design working area and click to digitize stitch points. (Use left mouse clicks)

   Note: the stitch information will be displayed on status bar or tooltip if switched on.

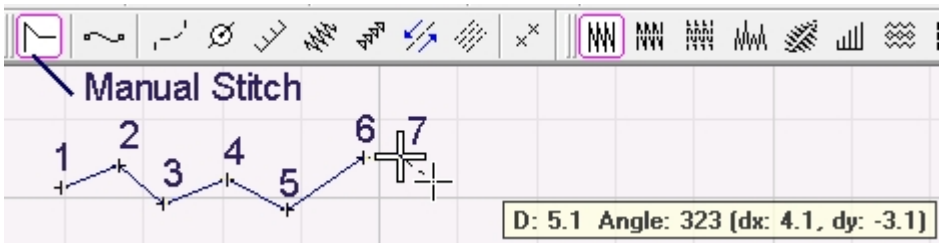




3. Continue clicking until manual stitch object is complete.

4. To finish
   - Press Spacebar : digitizing mode will exit and the *Object Edit Tool* will become active and the object will be shown as selected.

   - Press Esc : digitizing will finish and *Stitch Edit Tool* will become active and the object will be shown as selected.



While you are digitizing, a cross will show the current stitch position. Stitch points will also be displayed by a small cross.

Note: Manual stitches will not be displayed in *Draft View* mode. Change the view style if you see no stitches while you are digitizing.

As a digitizer, you should remember that manual stitches have no parameter properties , so use with discretion if you intend resizing designs.

Stitch edit tool

Stitch Edit Tool provides a powerful stitch editing tool. You can edit manual stitches and also the stitches of all embroidery objects with this tool.

Important to remember:

This tool is best used when you perhaps receive problematic .dst (or other machine files that may not convert to outline objects well) Apart from this, as a digitizer you should do your best to retain the object nature of all created objects.

Some imported machine files – eg . those from online design sales stores where you may see multiple conversions of the same design in many formats , may look good when you purchase , but may be problematic when you try to open these in your software. This is because conversions from one specific software native file, may not translate machine codes well in conversions. You have without doubt experienced such errors like false thread trims , or the machine suddenly stopping , or attempting to make multiple tie offs , and many other anomalies that can impact your productivity. Batch conversions of multiple file types are usually done for sales purposes , but this process does not have the best results in actual designs for productivity.

Once stitches are modified using the Stitch Edit tool, that object is then considered a ' manual stitch object' which means you cannot apply overall parameter changes to it, without losing the stitch edits, so if it is absolutely necessary for you to do that, be sure to save the new file as a different filename to preserve your original should you need to refer to that at some point.

Automatic stitch generation and stitch edit tool

I-Cliqq will generate stitches automatically while you are digitizing or editing an embroidery object. This is called ***Auto Stitch Generation*** and an icon ( ) (Stitch Property Toolbar) shows the automatic stitch generation status of the selected object.

When an object's **A*uto Stitch Generation*** is **active** (the icon will display as it means the stitches will be generated automatically when you move, resize it or edit its path. And when an object's A*uto Stitch Generation* is inactive (the icon will display as) it means the stitches will not change when you edit object's path. *Auto Stitch Generation* is always *inactive* for manual stitch objects because they include individual stitches and have no path. ('Path' merely refers to 'outline' status of an object with regards to nodes/editability)

If you edit the stitches of an object with ***Stitch Edit Tool,*** *Auto Stitch Generation* is automatically 'disabled' – You will hear a warning sound, and see the icon change.

You can reactivate *Auto Stitch Generation* on an object (by clicking) but you will lose all the edits you have done on object's stitches.

I-Cliqq will present a popup dialog indicating a Warning that you are about to change the mode, so that you are aware of your action.

Selecting an object with the stitch edit tool

Select *Path Edit Tool* and rest the pointer on the stitches of an object and click to select it. When the object is selected , small crosses will display on stitch points of the object. Only one object can be selected each time. If you need to edit the stitches of some objects together, you should group those objects first. See 'grouping objects.'

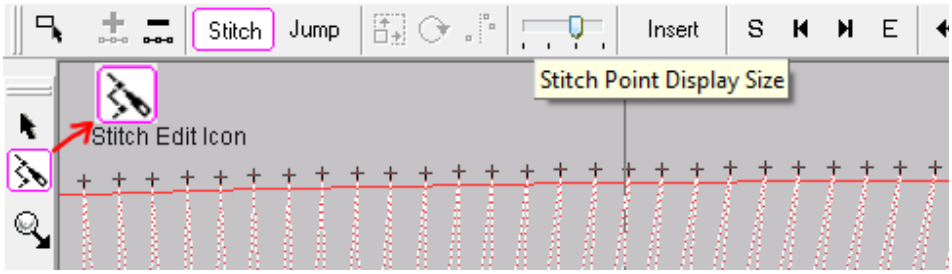
Note: The object will not be selected if you click on its outline.

Note: Once you select an object using the *Stitch Edit Tool*, the object will be ready to edit.

Tip: You can travel on objects in stitch edit mode using the arrow keys, or standard travel buttons.

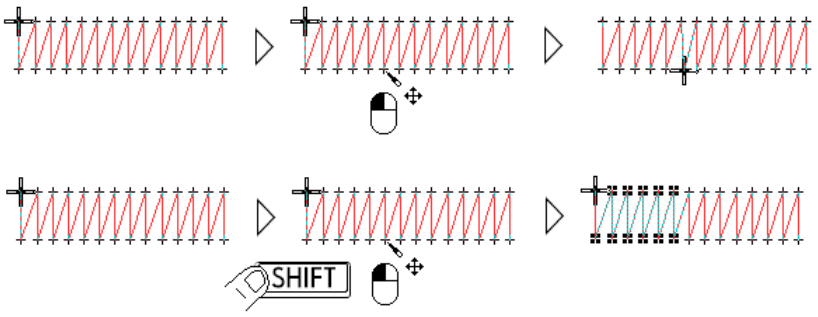
Selecting stitches with stitch edit tool to edit

A cross will display on first stitch point as the currently selected stitch, when you select an object with *Stitch Edit Tool*.

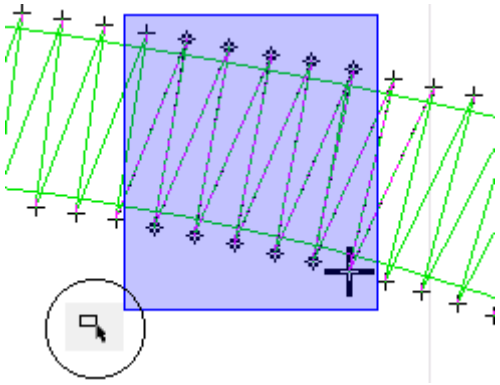


To select the stitches for editing, you can use the following methods.

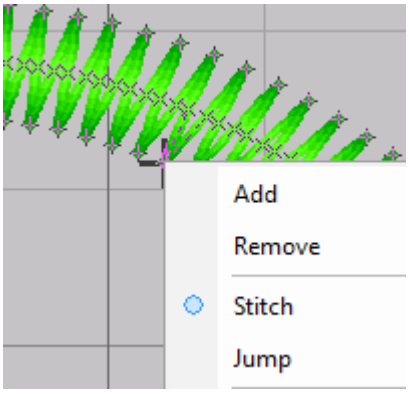
- It is practical to zoom in to the stitch or group of stitches you wish to edit.
- Set the + to an appropriate viewing size using the display slider.
- Hold down the 'SHIFT' key and press the travel button or arrow keys to add to the edit selection.

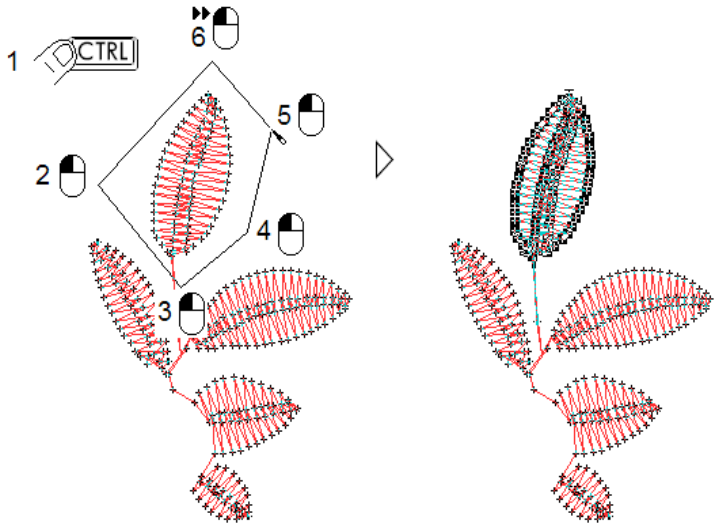


Holding down the SHIFT key, while clicking the Stitch Edit tool on eg Stitch 1 and Stitch 100 selects all stitches between , inclusive of the two selected stitches.



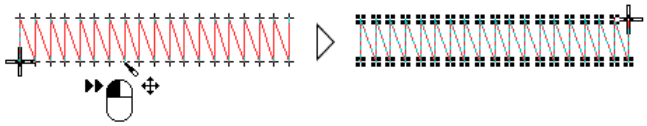
* The circled image shows you the rectangular select tool. Right Click any stitch and a flyout menu appears to show you a list of applicable functions.





Selecting stitches within a group using the Polygon Lasso.

- Double click on a stitch point to select all the stitches of the object.



Double click on a stitch point to select all stitches

Intelligent stitch select

Normally, trying to select ‘stitches’ within a group can prove difficult.
I-Cliqq allows *Intelligent Stitch Select* to help you accomplish this simply.

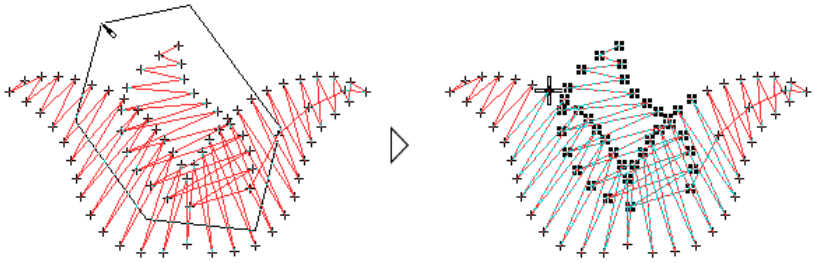


Image 1

Normal stitch selection within an object group. (image 3 objects grouped)
The stitches of the other objects in the group are selected

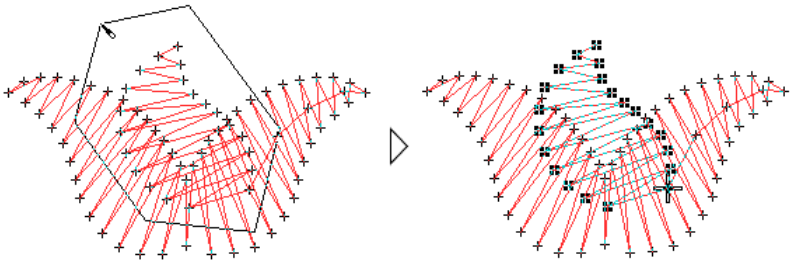


Image 2

Intelligent stitch selection within a group using the polygon Lasso Tool.
The stitches have been selected correctly

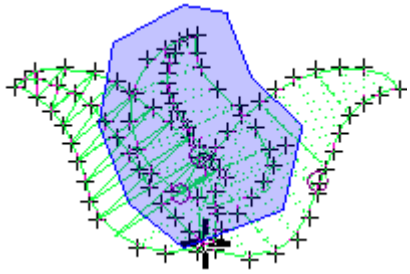
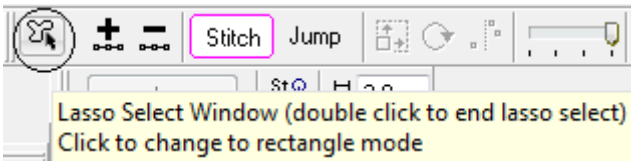


Image 3

- The Lasso Tool icon toggles between a rectangular ‘ lasso’ or what you see as the normal ‘ Object Edit’ mode of selection, and the Polygon Lasso Tool which allows you to make surgical selections. You can either click individual points around an object or simply drag around the shape, then double click to select that object. These tools are flexible, and can be used in normal object mode, or stitch edit mode.
- Image 3 shows you that some embroidery design situations can seem complex at times especially when working on multiple color layers. I-Cliqq simplifies your selection ability.

To select stitches using intelligent stitch selection method



- Switch to Polygon Lasso Mode – then simply click points to surround the desired object within the group while in stitch edit mode , and hold down the ***ALT*** key before double clicking. Only the desired object stitches are selected. (shown in Image 2)

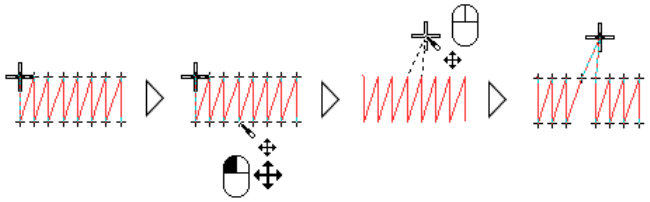
- When selecting stitches within a polygon, Hold down a key before double click.

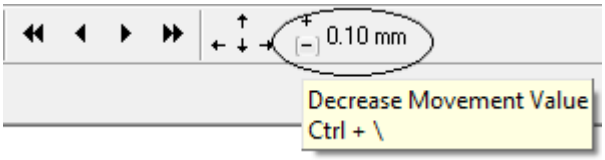
Deselecting stitches

Press ***Esc*** to deselect all the selected stitches.

Moving stitches

Rest the pointer on a desired stitch, the pointer will display as , then click and drag it to a desired point and release the mouse button.





- Once you have set an increment by using the + or - , movements of objects will operate in that increment as you use arrow keys or the alternate mode of the stitch travel buttons. (Holding down CTRL while pressing the above arrow keys will move objects or stitches incrementally)

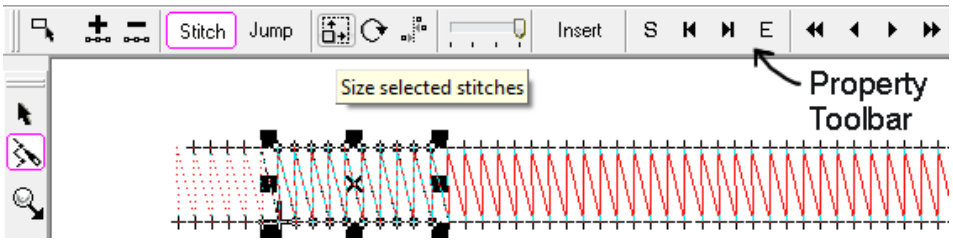
You can use the keyboard arrows to move stitches:

- While any object or object group is selected , simply hold down CTRL and press the desired arrow keys to move objects horizontally or vertically in the predefined increment that is comfortable for your purpose.

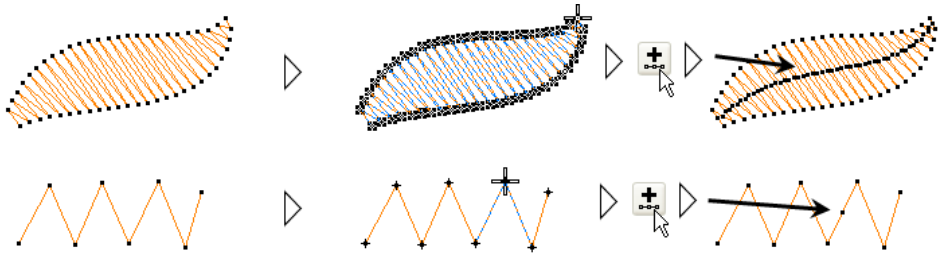
- (*Note*) Releasing the CTRL key and pressing the arrow keys allows stitch travel. So again, I-Cliqq gives you simplified flexibility in toggling between different useful functionalities. As you continue to use the software, you will find other handy shortcuts in operations as the manual makes mention of the most basic operations. Different users have slightly differing preferences – some enjoy using onscreen icons , some prefer keyboard shortcuts, others prefer a mixture for convenience – I-Cliqq provides for cross user preferences.

Editing stitches

When you use ***Stitch Edit Tool***, some tools will be available on the ***Property Toolbar*** to help you edit the stitches. The I-Cliqq Property Bar updates constantly , showing different parameters and settings related to the current tasks.

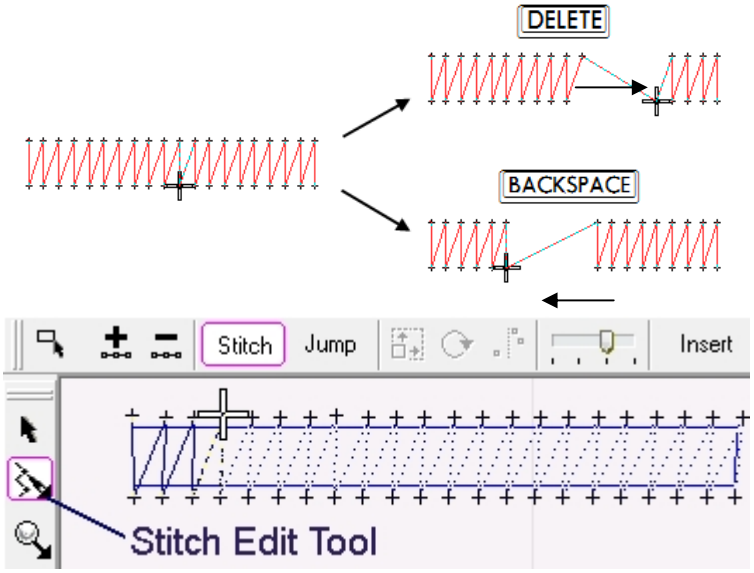


- Click *Add stitch* to add a stitch before the selected stitch(es)



- Click *Remove Selected Stitch(es)* to delete selected stitches. You can also use the 'DELETE' or 'Backspace' keys.
- You can simply repeat any procedure as necessary.

If you press any desired key repeatedly, stitches will be deleted in a forward (**Delete** key) or backward (**Backspace**) sequence.



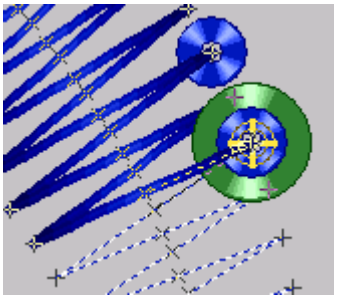
- Stitch Click *Normal Stitch* or press 1 to set the current stitch property to normal stitch. The stitch pointer will display as ✛ on normal stitches.

  Note: Once you set the stitch property to normal stitch, it will remain the default stitch property in insert mode, until you change it again.

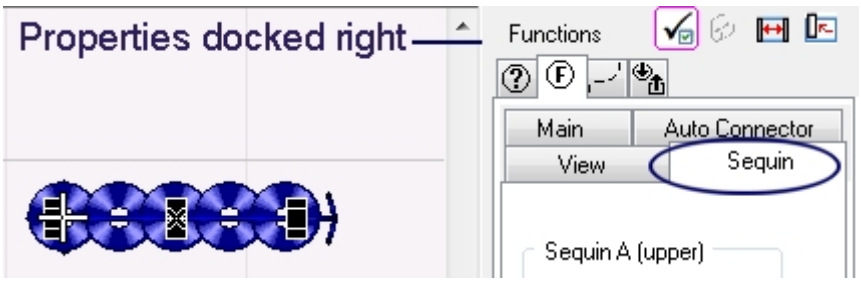
- Jump Click *Jump* or press 2 to set the selected stitch property to a jump stitch. The stitch pointer will display as ✥ on jump stitches.

  Note: Once you set the stitch property to jump, it will remain the default stitch property in insert mode, until you change it again.

- Pressing 3 adds Sequin A (initial sequin layer: If only sequin A is used) on a selected stitch. Pressing 4 initiates Sequin B (lower sequin – This becomes the first sequin layer if A+B are used) Pressing the key again will turn the insert off or on. Pressing 5 will add a Dual Sequin (A+B in one keytap: it is the composite function of pressing 3, and 4 in one) Tapping the same key again, will remove the sequins.

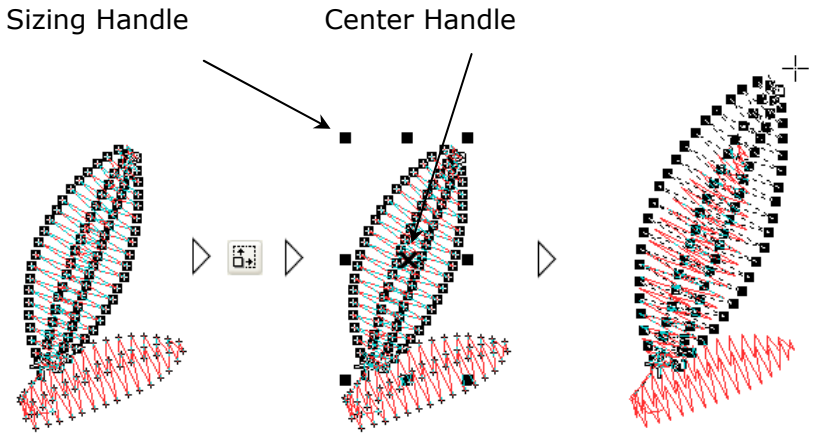


Click *Properties* (Standard Toolbar) or double click the object to open the properties dialog: Select *Sequin* tab-page.



These parameters will only be effected on the current object.

- Click *Size selected stitches* to resize select stitches. Sizing handles will display around selected stitches, a cross sign will show center handle.
  - Click on sizing handles and drag to resize stitches then release mouse button.
  - Click on center handle and drag to change the position and release mouse button.



Tip: When resizing, you can hold down

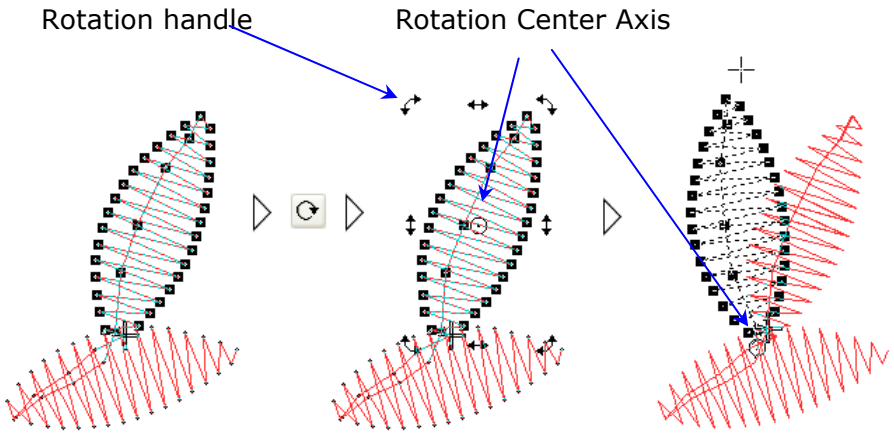
- **SHIFT** - to resize by center 'x' outward.
- **ALT** - for non proportional resizing
- **CTRL** for resizing by …, ¼ , ½ , 2 , 4 , … times

You can use the combination of the keys, as well.

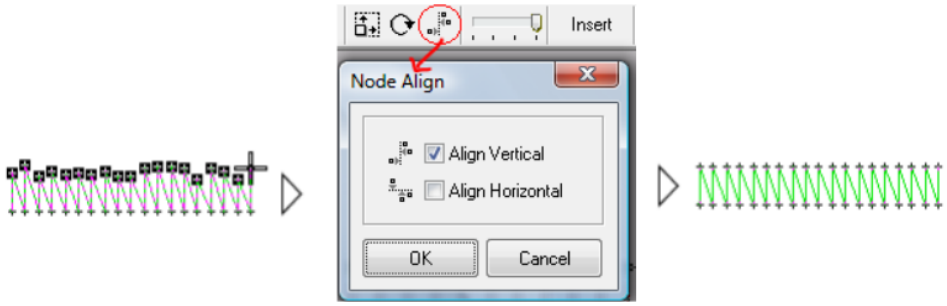
- Click *Rotate selected stitches* to rotate or skew stitches. Rotating and skewing handles will display around selected stitches and a circle will show rotate center.

  - Click on rotate or skew handles and drag to resize or skew stitches then release mouse button.

  - Click on rotate center handle and drag to change the rotation center point and release mouse button.



- Click *Align selected stitches* to align stitches horizontally or vertically.



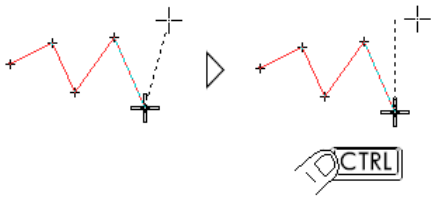
- *Stitch Point Display Size* will change the size of small crosses which appear on stitch points.

- Insert Click *Insert Stitches* to insert stitches after the selected one.

  Note: When you digitize a manual stitch, you are actually using the ***Stitch Edit Tool*** in insert mode. If the stitch pointer is located on the last stitch, the digitized points will be added to the end of the object. If you move the stitch pointer on a stitch along the middle, you can insert stitches after the selected one.

When you are in insert mode, you can use the following methods:

- Hold down CTRL key and move the cursor to vertical or horizontal lines to constrain a digitizing stitch to vertical or horizontal directions. The cursor will show you increments as you move in clockwise or anti-clockwise directions.



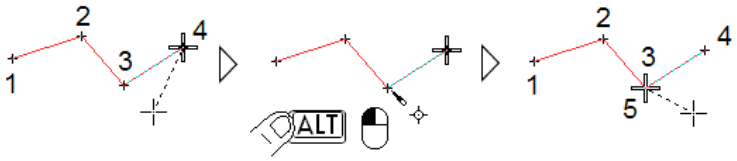
Hold down CTRL key to constrain the stitch to 0, 90, 180, 270 degrees.

- Press CTRL Y *Snap to Grids*, to snap to grids. Once you activate snap to grid, it will be active until you press CTRL Y again.

- To snap to the stitches on other objects, press F11 *Snap to Objects*, and rest the cursor over stitches of an object, then click. Press ESC to cancel.

- To snap to guidelines, press F12 *Snap to Guidelines* and approach the pointer to a guideline then click. Press ESC to cancel.

- To snap to the stitches of the current manual object, you are digitizing, hold down ALT and rest the pointer on a stitch point, the pointer figure changes to , then click



Hold down ALT and click on a stitch to snap to it

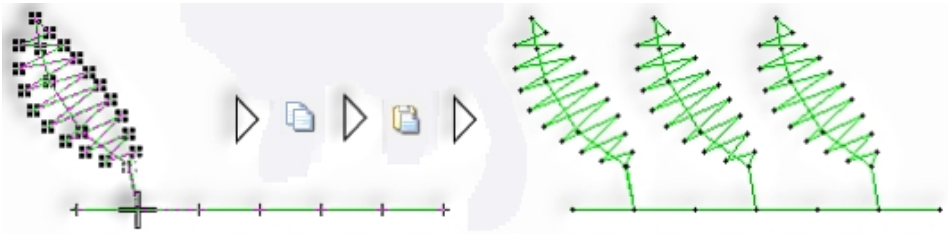
- S Click to select first object.
- E Click to select last object.
- Click to select previous object.
- Click to select next object.

Cut, copy and paste stitches

I-Cliqq can cut, copy and paste stitches from one object to the same or another object.

To cut, copy and paste stitches

1. Select *Stitch Edit Tool.*
2. Click on object's stitches to select the object.
3. Select the stitches you want to cut or copy.
4. Click *Cut* or *Copy* (standard Toolbar) to cut or copy the selected stitches into the clipboard.
5. Select the stitch where you want to paste the stitches.
6. Click *Paste* to paste the stitches from clipboard. The stitches will be pasted after the selected stitch and they will be shown as selected. You can move, rotate and resize inserted stitches.

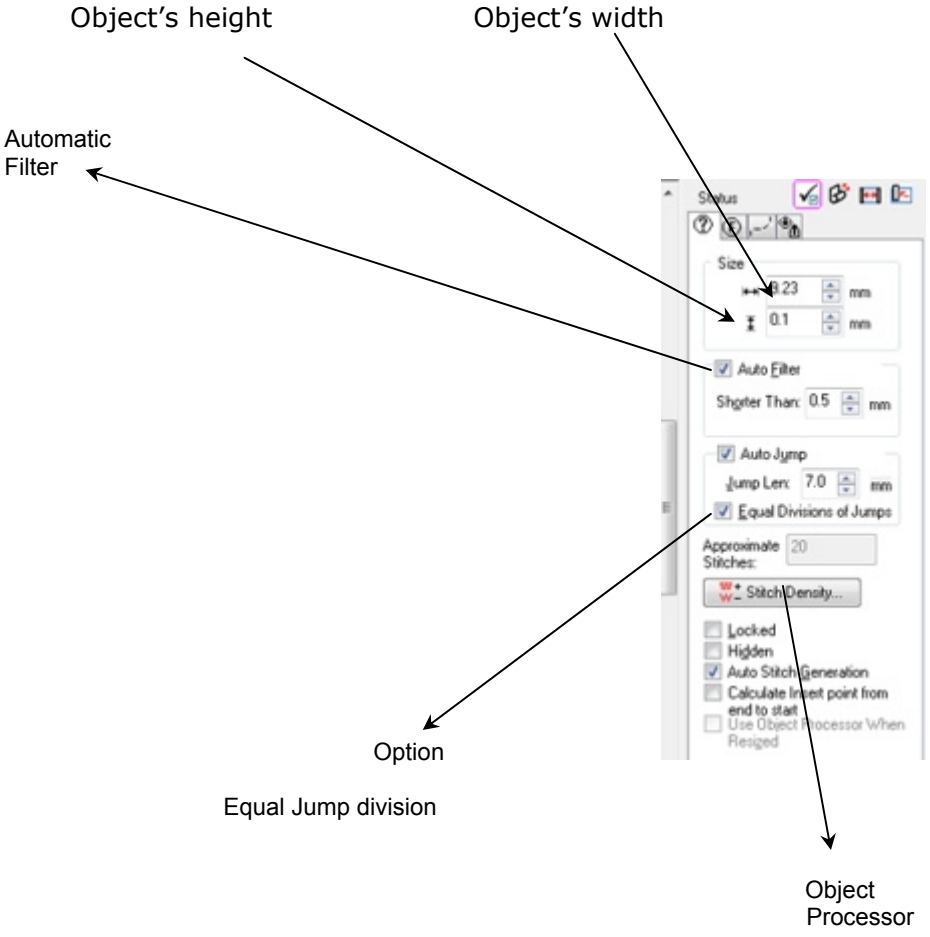


Manual stitch properties

A manual stitch is the basic object. You can apply minimum jump length, machine special functions, lock stitch, needle number and a bitmap for appliqué objects. Any other embroidery object which has stitches will include these common parameters.

To change manual stitch parameters

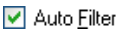
Click *Properties* (Standard Toolbar) or press ALT ENTER to open properties dialog box. Select *Status* on left list box to see status page.



Automatic stitch generation

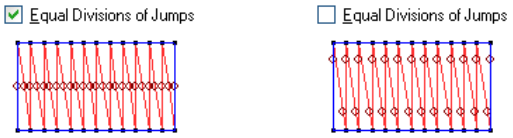
Use object processor when *Auto Stitch Generation* is off.

You will find some icons or toolbars for some parameters on this page. These are basic parameters and any embroidery object which generates or has stitches will include them.



Auto Filter will filter small stitches automatically when generating stitches on embroidery objects which use a path to calculates stitches (like running, satin, tatami, …)

Auto Jump will split long stitches into jumps. Although you may inactive this option on an object, but when you export the design as a stitch file, long stitches will split regarding the default export parameters.



Auto jump with equal and unequal stitch divisions

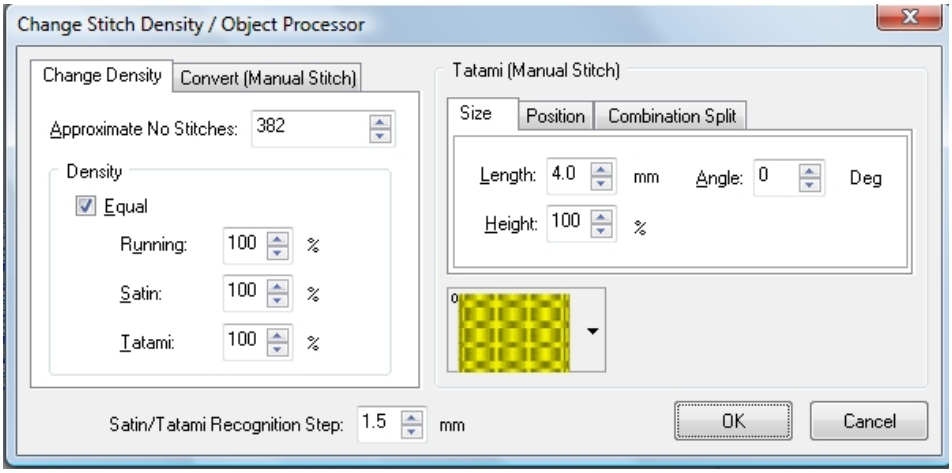
Locked Select *Locked* to lock selected objects. You can also lock objects by using *Lock Object(s)* (General Toolbar).

Hidden Select *Hidden* to hide selected objects. You can also hide objects by using *Hide Object(s)* (General Toolbar).

Auto Stitch Generation Select ***Auto Stitch Generation*** to set automatic stitch generation option on or off. This option will only work on objects which generate stitches from an outline. You can never activate this option on a manual stitch object. You can also change this parameter by using *Auto Stitch Generation* (Stitch Property Toolbar).

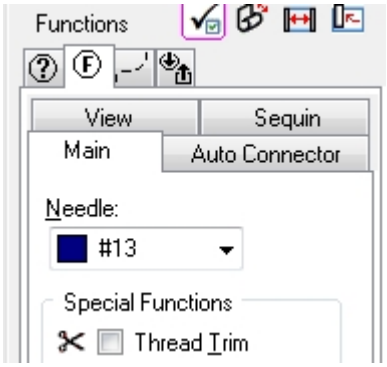
Use Stitch Processor When Resized When this option is active, I-Cliqq will use the Object Processor when resizing selected objects. If *Auto Stitch Generation* becomes active, this option will be dimmed and skipped.

Selecting ***Object Processor*** will run the object processor on selected objects. You can change the density of stitches by percent or stitch counts. You also have the option to change tatami pattern styles or manual stitches. You can also access the object processor dialog by clicking *Auto Stitch Generation* (General Toolbar).



Select *Functions* on left list box to see functions page, select *Main* to access main functions.

Needle number (also available in *Stitch Property Toolbar)*



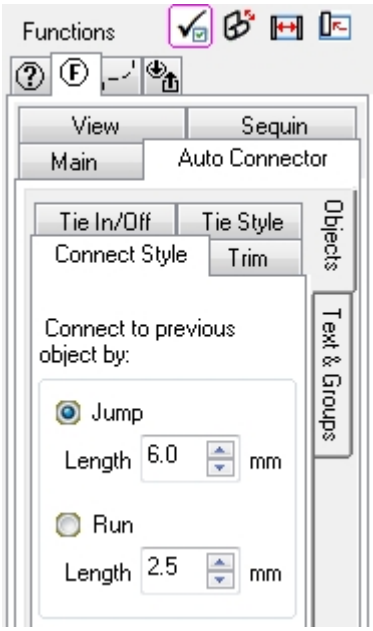
Machine special functions (also available on object manager)

Special function will be applied to the beginning of object, before the first stitch on that object.

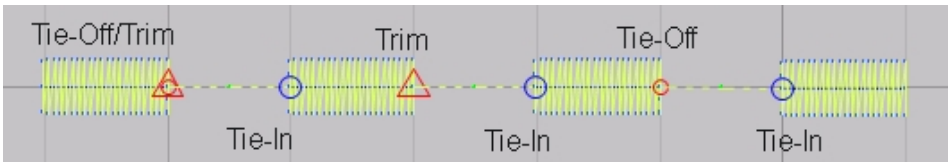
Select *Auto Connector* to access related parameters. You can apply lock stitch on the beginning or end of object. Number of locks (tie in/off) and lock stitch length can be defined.

Lock Stitch Type (Auto Connector)

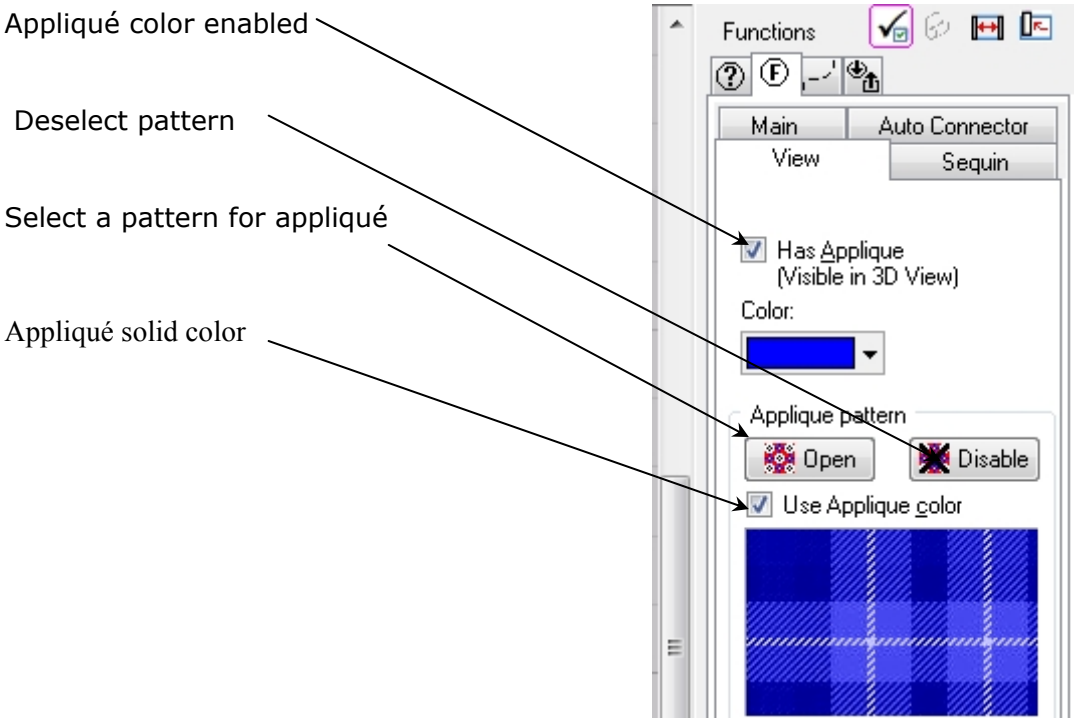
Lock Stitches are also regarded as Tie-Off Stitches or Tie-In Stitches. These are imperative when the machine starts stitching columns, or ends. I-Cliqq can be set to perform these functions automatically and you can always check your creations.



The following indicators denote the tie-in/tie-off and trim symbols.

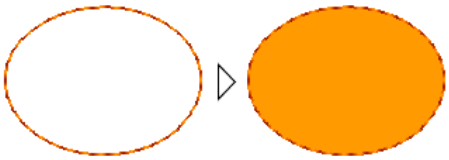


Select *View* to select a color or pattern for appliqué objects. *View* parameters will only work on running and manual objects and it will display in **3D view** style.

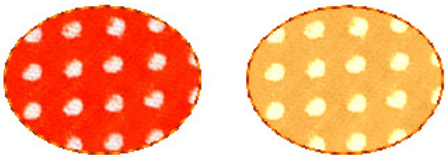


Applying Solid and Tinted Color

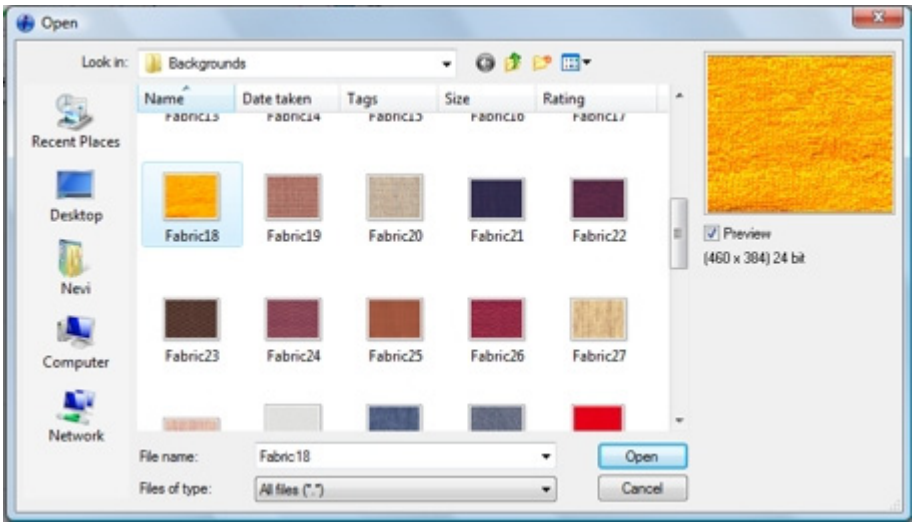
You can apply some flair to your creations by showing fabric backgrounds in the color tints of the solid color chosen, or even a solid color.



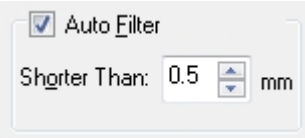
Appliqué solid color



Using a fabric pattern Apply a solid color 'Tint'



Regarding Filtering short stitches



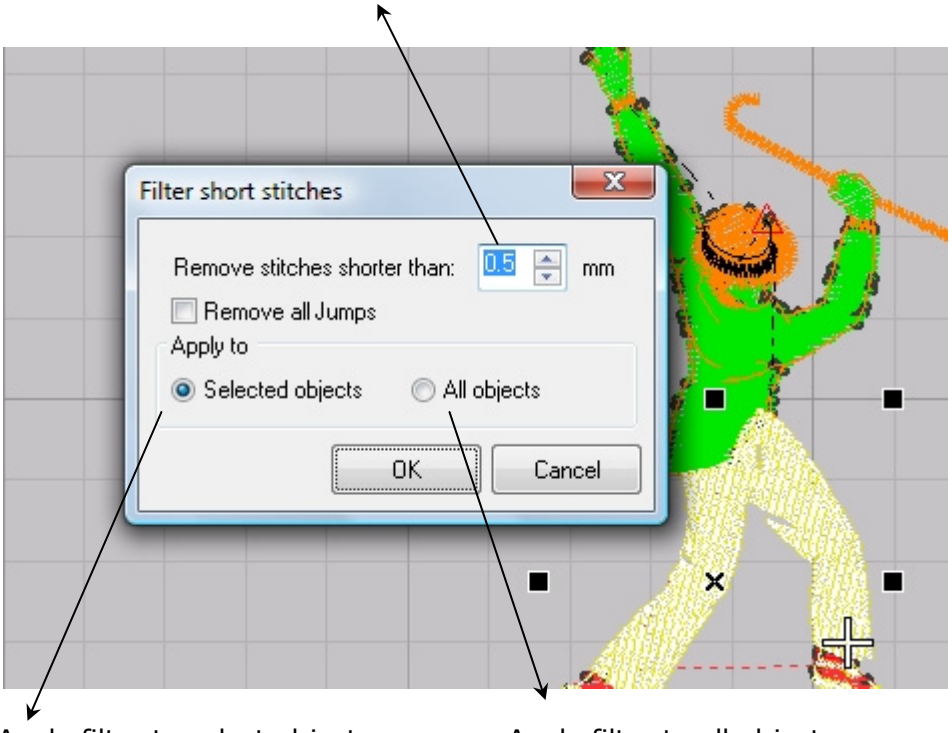
Since I-Cliqq's Auto Filter should be checked in 'Properties', you should have no real need to perform filtering on your native design creations, because this feature takes care of it automatically while you work. You should only really need to perform the filter operations on external files, such as purchased dst. files, or machine files that a client may bring to your shop. These are in many cases, the problem files. The related feature ` **Stitch Highlight'** will show you how to instantly identify potential problematic data. These two features are related, and in use together provide you with powerful tools to eradicate production problems. Jumps, empty jumps, and short stitches are usually the main causes of bird-nesting, knots, false stops, false trims and other more severe problems like throwing out machine timing , and causing bent needles. A bent needle may still stitch, but can suddenly cause a problem…so – you eradicate such potential problems before they even appear.

Filter Short Stitches

Select ***Filter Short Stitches*** to remove small stitches from design. You can also select *Stitch* > *Filter Short Stitches* : Filter short stitches dialog will open. Set the minimum stitch length and select *OK*. A maximum length of 3.5mm is allowed (0.13'')

If you have check-marked 'Remove all jumps' , these will be removed from the selection.

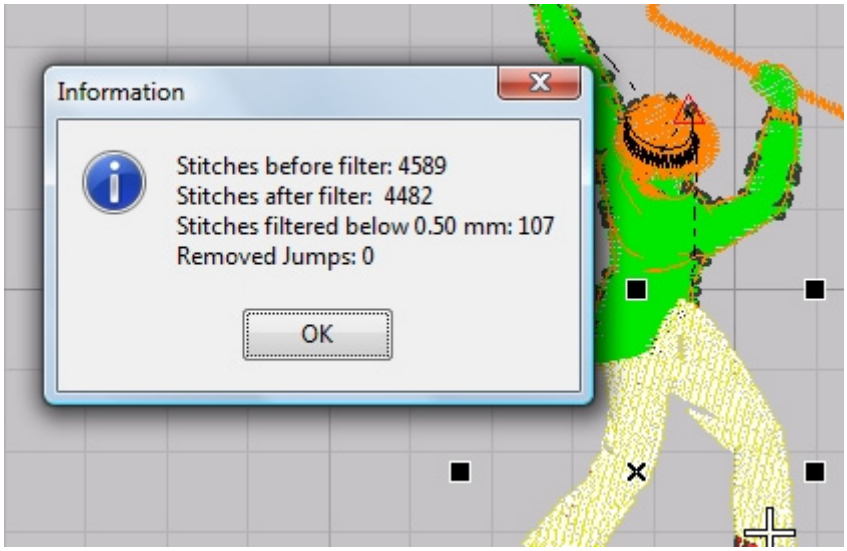
Minimum short stitch length to filter.



Apply filter to select objects

Apply filter to all objects

Post-Filter Results

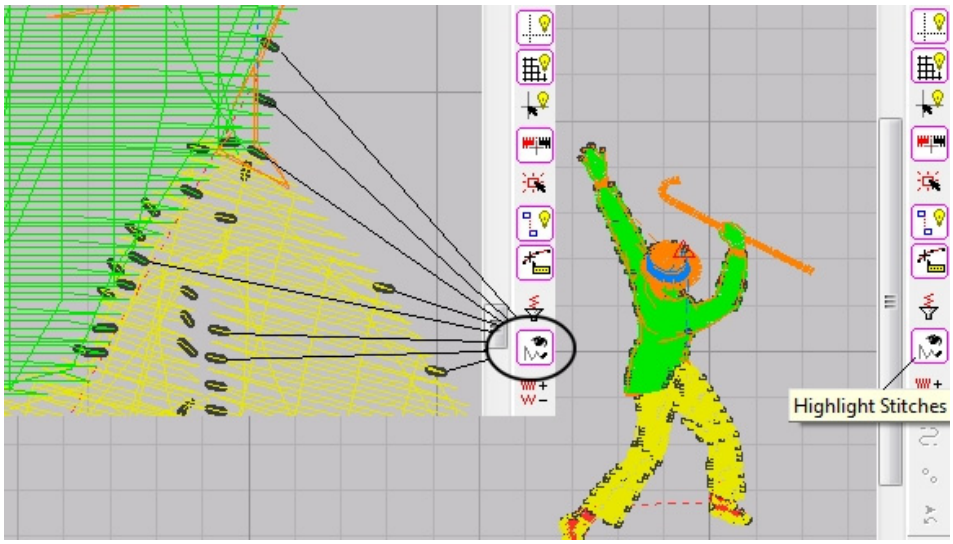


After you have clicked OK , I-Cliqq automatically removes short stitches below the minimum length.

**Note. I-Cliqq intelligent Stitch Filter action, does not remove stitches on important design functions, so if after a filter, you still see a few filter indicators, look carefully and you will see these are on color change functions.
These remain unaffected by stitch filter. If you absolutely have to remove these for a specific reason, you can use the *Stitch Edit Tool.*

By using this feature especially on machine files, you ensure smoother runs.

Stitch Highlight



Stitch highlight is a flexible feature, with multiple uses. Right Click on the icon, to open the Stitch Highlight Properties.

Under 'Highlight' , you'll be able to set up numerous options as your tasks demand.

- The commonest use is setting the maximum length of short stitch display.
- A secondary feature, is the ability to display maximum length. If you'd like to see an overview of eg. What % of long stitches do I have in my design?? I'd like to see how many are 8mm long, because this can slow down my runtime. Simply key in a value of 8mm in the Preferences dialog, and click OK.

By default, all stitch types are highlighted, but you can uncheck types, to see only the types of choice.

You can switch the highlight feature off/on in a click.

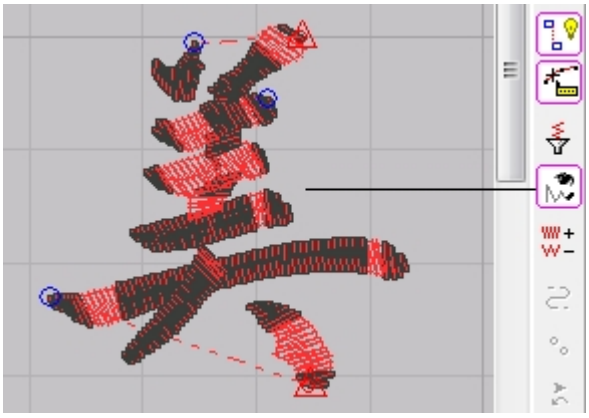
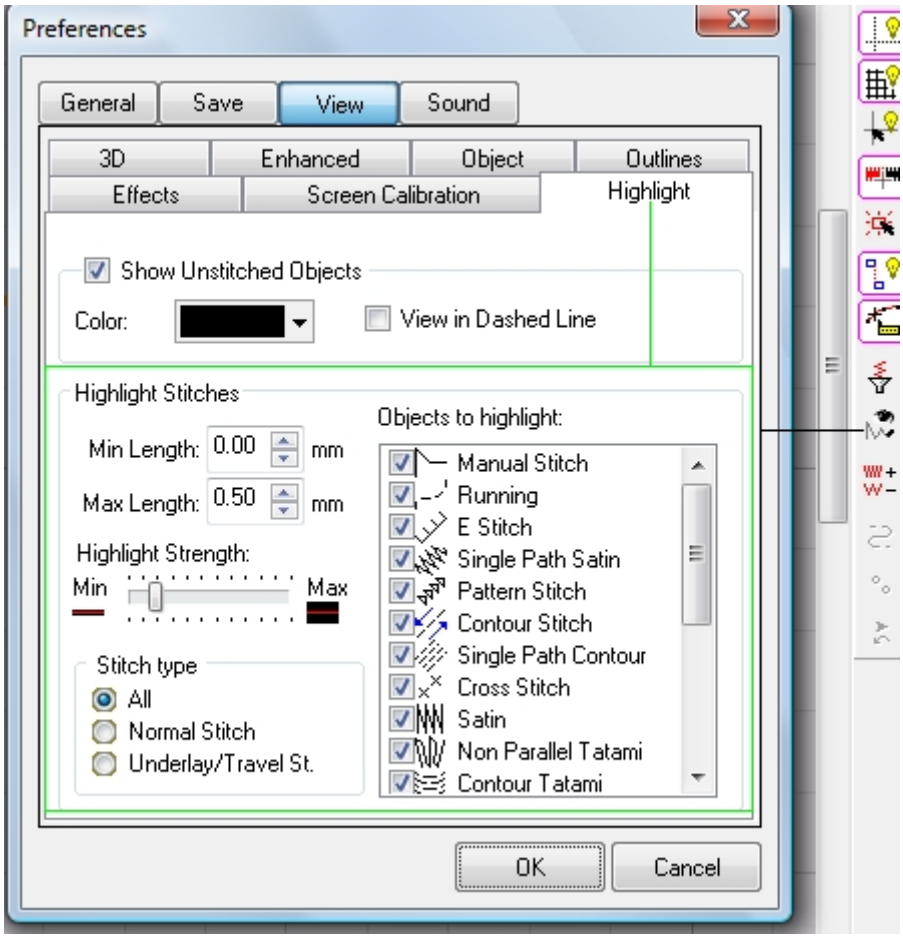
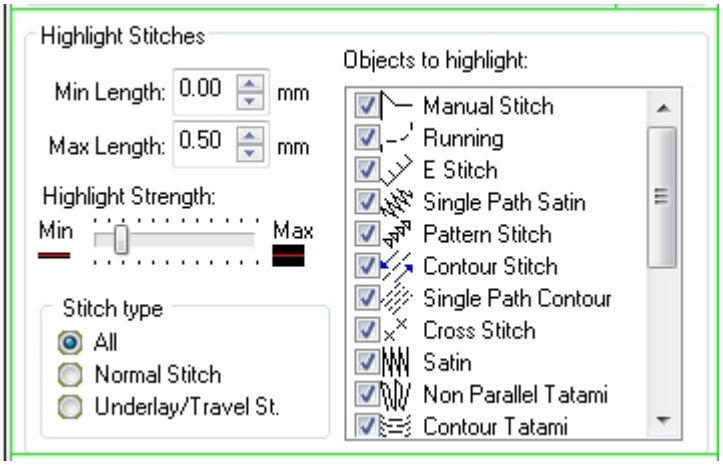


Image showing 3mm satin stitch lengths highlighted.



About HIGHLIGHT Preferences.



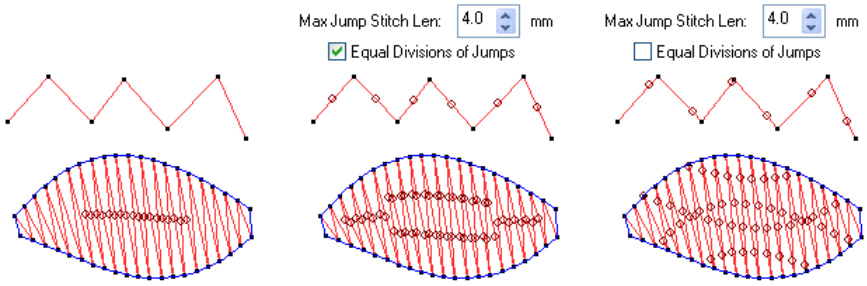
Highlight Strength:
Set the slider to a view width that you are comfortable with.

Stitch Type:
Clicking 'Normal Stitch' refers to general coverstitching or topstitching as opposed to 'underlay'.

Objects to Highlight:
Checked types are included in the stitch types to highlight. Simply uncheck a type/s to exclude.

Change jump length

To change jump length select the object and select *Stitch* > *Change Jump Length*, a dialog will open and you can set the jump length on **selected or all objects**. This will change the default jump value as well.



Stitch type conversion

Each stitch point can be a normal, jump or a sequin stitch.

I-CLIQQ provides stitch conversion ability. This function will be applied on all the stitches on the selected objects. To convert some stitches (not all), use *Stitch Edit Tool*.

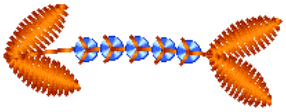
To convert stitches

Select the objects to which you want to apply stitch conversion then:

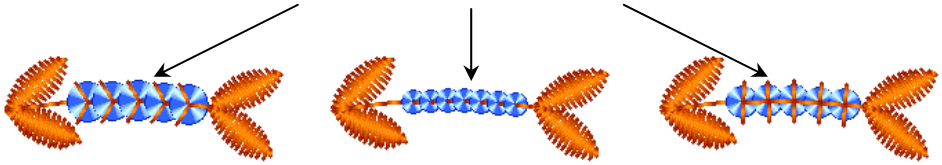
- Select Stitch > Stitch Conversion > Remove Jumps to remove jump stitches.
- Select *Stitch > Stitch Conversion > Convert Jumps to Stitches* to convert any jump stitch into normal stitch.
- Select *Stitch > Stitch Conversion > Convert Jumps to Sequins* to convert any jump stitch into sequin stitch.
- Select *Stitch > Stitch Conversion > Convert Sequins to Jumps* to convert any sequin stitch into jump stitch.
- Select Stitch > Stitch Conversion > Convert Sequins to Stitches to convert any sequin stitch into normal stitch.

Changing sequin parameters

I-Cliqq provides an easy method to change sequin parameters, like sequin diameters, sequin lock style and sequin run length on any embroidery object which has sequins. I-Cliqq also supports Dual sequin capability referenced by Sequin A and Sequin B.



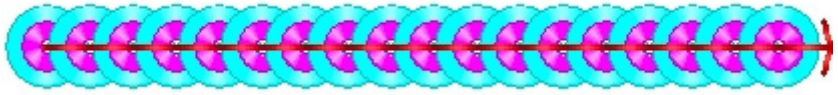
Original Sequin Design (Sequin 3mm with sequin lock)



Sequin 5mm with lock

Sequin 3mm with new run length and no lock

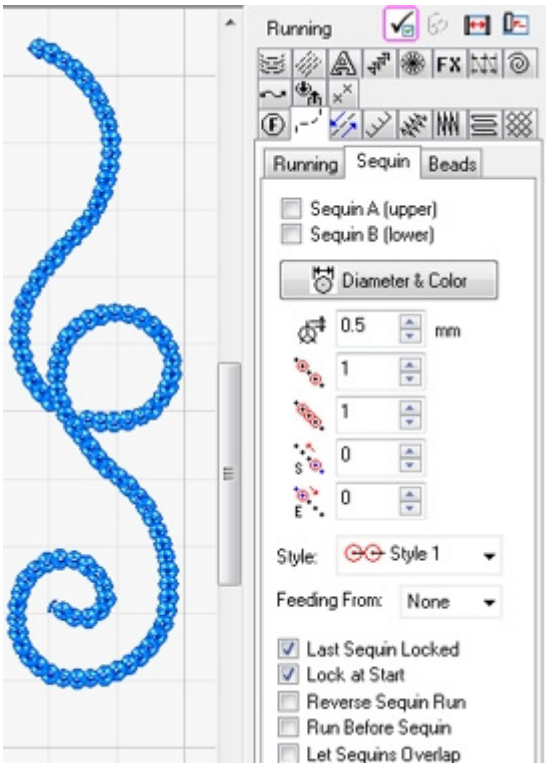
sequin 4mm with new lock style



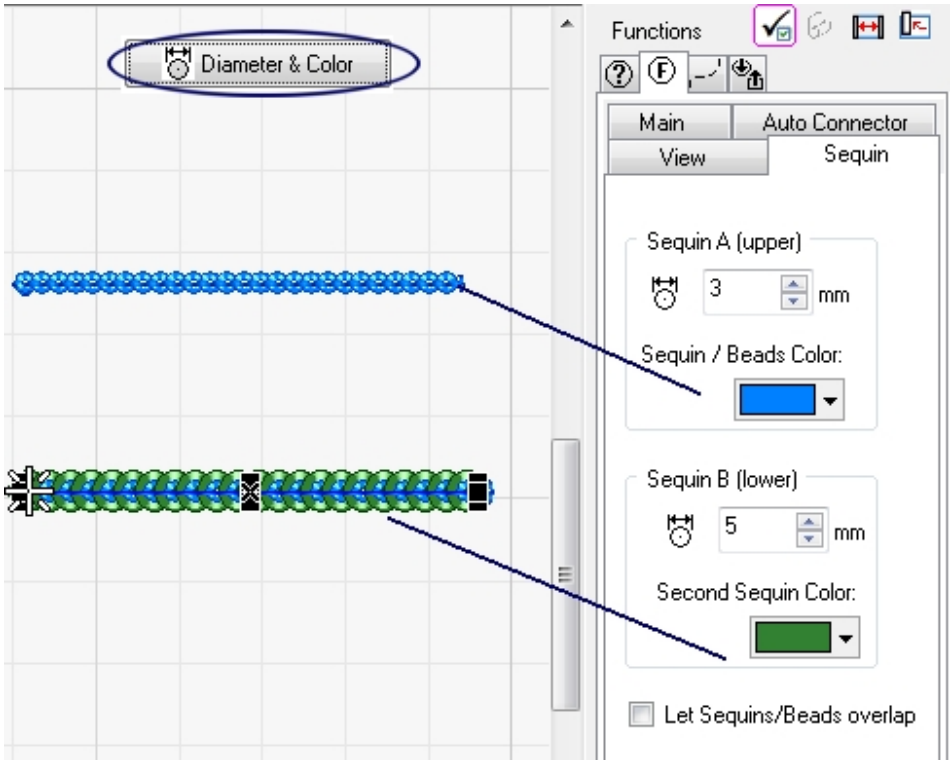
Sequins feature independent lock styles for the start and end sequins. You can also disable these in the sequin properties to effect automatic connector functions, but you need to exercise judgement when using different types of sequins. You can convert runstitches to sequins and even convert vector outlines to sequin runs. If you have selected a text style from a graphics program, you can convert the outlines to sequins giving you instant sequin lettering. You may need to edit some nodes depending on the font style you selected, but you can basically convert any TTF outline (converted to curves) , to sequin letters.

Sequin Properties
If you have created a sequin run:
Double click the object, and click on the 'Sequin'tab page.

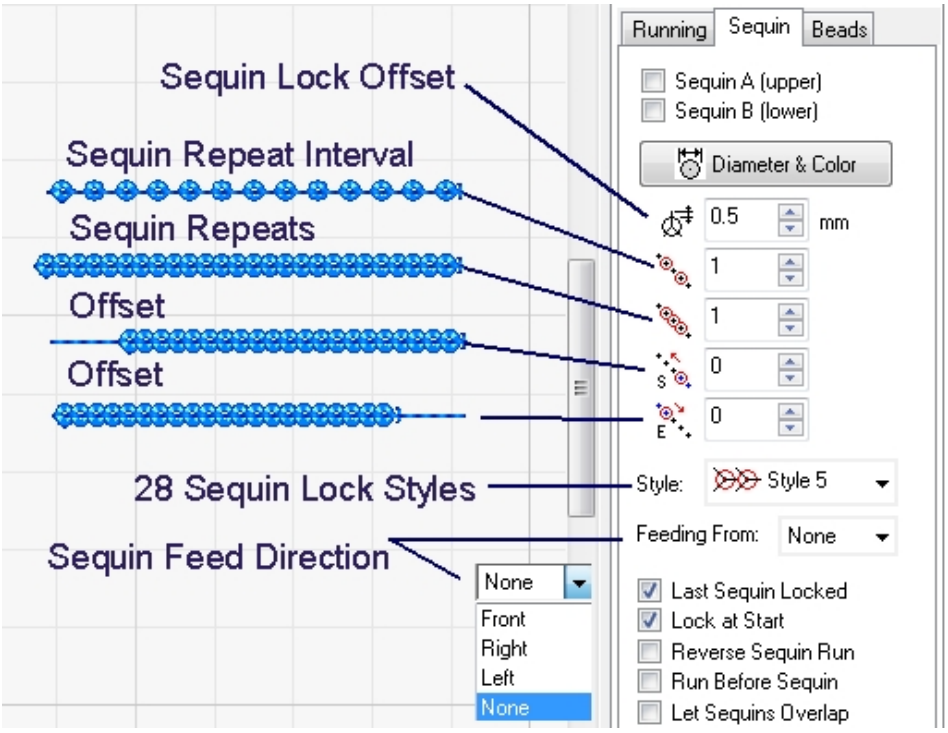
- Sequins are a variant of runstitch, so if you created a runstitch, you can select Sequin A, or A+B if utilizing the dual sequin attachment.
- Diameter and Color
- Sequin Lock Overlap
- Sequin Run Effects
- Style – Lockstyles
- Feed Direction



You can create various sequin run effects in a really unlimited fashion. Good sequin designs depend on good curves so when you create sequin designs you need to be aware of the sequin diameters .



If you select the ‘Sequin Diameter and Color’ option, you can change the size, and color of the onscreen sequins.



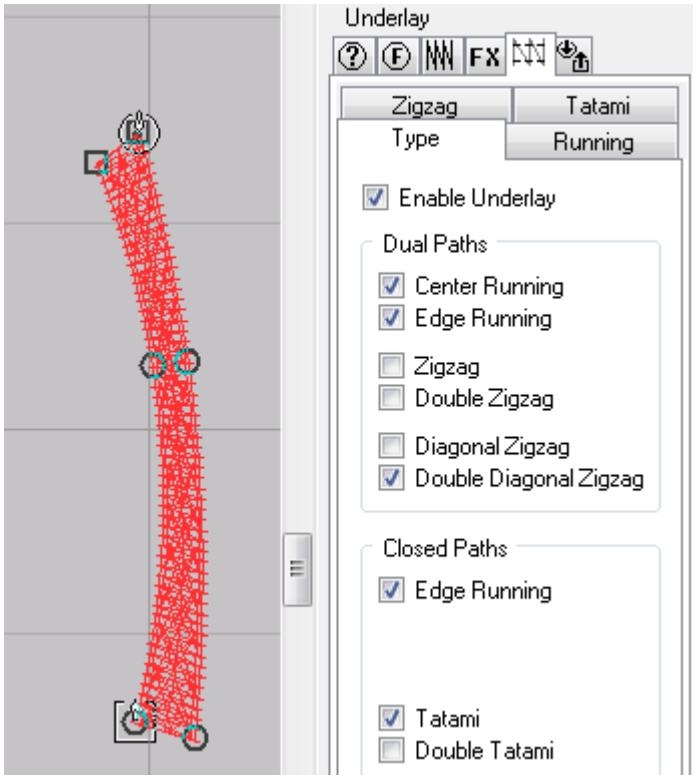
Changing parameters on a selected sequin run will give you varying effects on your sequin creations. These should be applied with caution, and take into consideration the type of sequin design you are creating, along with all the other elements related to sequin designs. In general, I-Cliqq provides you with all the sequin tools and ease of applying parameters .

View video to see basic sequin parameter changes.

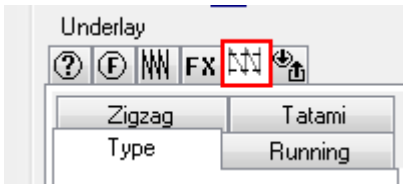
Chapter 6

Underlay

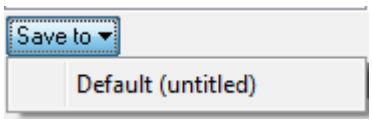
Underlay Stitching, together with the use of stabilizers, helps you to stabilize your columns, and also add a lustrous rich look to embroidery.



You can add underlay from the Properties Bar without having the Underlay Toolbar open.

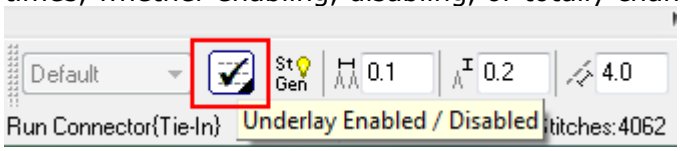


You can also modify the types, by adjusting the parameters.



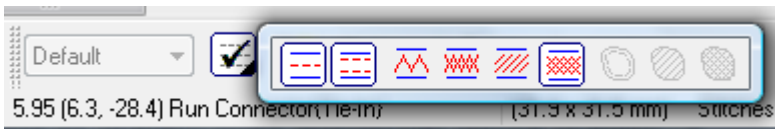
If you select eg 'Running' , but suddenly would prefer to use Running + Zigzag in a design, simple tick each in the checkbox, and on the lowest part of the Properties Box, you can save it to the Default Template OR, if you have set up other templates, you can save the underlay settings.

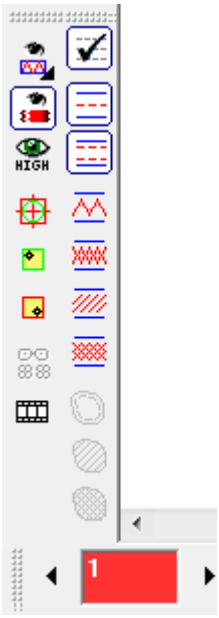
Generally, you may find yourself modifying underlays numerous times, whether enabling, disabling, or totally changing parameters.



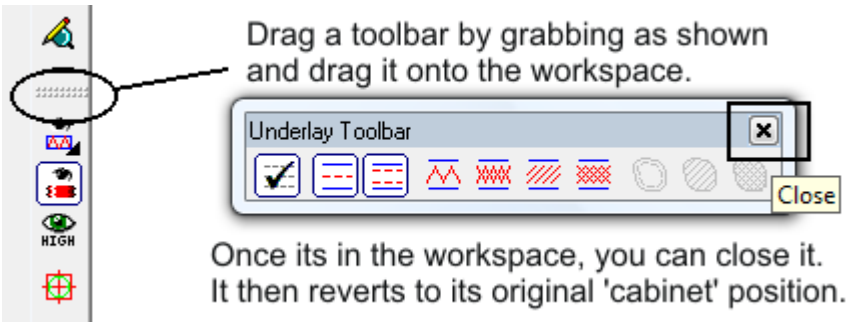
The underlay Toolbar, is situated on the Stitch Properties Toolbar. If you have preset your underlay types, simply pressing this icon while an object is selected will enable/disable underlay.

Like other icons that have expandable toolbars, the underlay toolbar can also be expanded, and docked anywhere by clicking the small triangles. There is no need to undock the toolbars unless you want to, you can also just select , and it will hide again after applying any necessary changes. If you have undocked, and moved it to a new position, then closing it from that point, will revert it to its initial 'cabinet' on the Stitch Property Bar.





Let’s say you had it expanded and docked in this vertical position:



Original ‘Underlay’icon position.

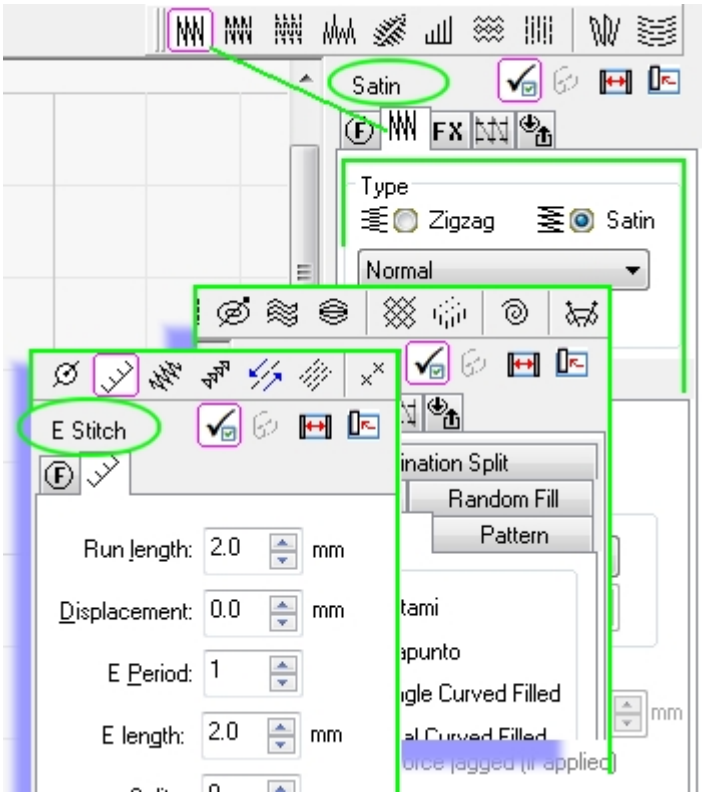
Digitizing

I-Cliqq allows automatic generation of stitches while digitizing. ‘Always Refresh’ is the default mode of operation and very fast allowing you to see realtime stitch generation. I-Cliqq features a variety of tools, and digitizing modes to allow the novice, to professional to enhance their digitizing skills and speeds at their own convenience. The different digitizing modes offer seamless operation between modes, making your preference of a digitizing style a matter of choice.

This feature is called *Auto Stitch Generation* and an icon ( ) (Stitch Property Toolbar) shows if this option is active on the selected object. The stitches will not be modified if this option is set to ‘off’ on an object, unless you set it’ on’ again. Click *Auto Stitch Generation* to enable it ( ) or disable it ( ) on the selected object.

In I-Cliqq , as found in different brands of software , you may find some terminology slightly different, but basically referring to the same , or very similar embroidery terms. Wherever you may see a reference to ‘Path’ , merely means ‘OUTLINE’ – so object path, satin path, etc simply refers to vectors or outlines. Runstitch, may be called ‘walk’ , tatami may be called ‘fill’ and numerous stitch types may go by various names in the industry, but basically refer to the same types.

The basis of an outline is the line you see, and the nodes that create its shape. I-Cliqq is a vector based program, so many of the outline capabilities are similar to popular graphics programs, with the relevant modifications necessary for embroidery related tasks.



Main Properties Dialog Box

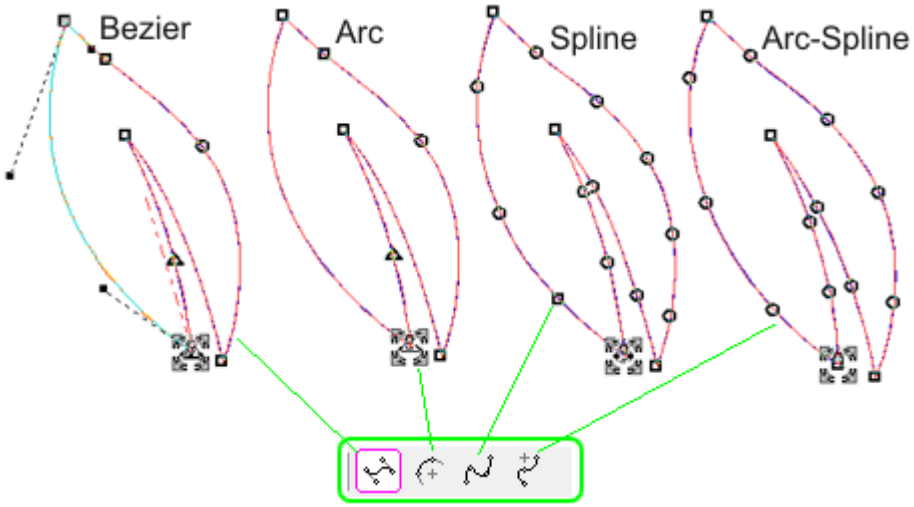
The I-Cliqq Main Properties Box is intuitive, and can be docked to the left or right, undocked and floated, and will roll up/down as defined in the settings. It can also slide out of sight, and be brought into view again by a simple click on the control bar. If hidden or closed, double clicking any object will bring the properties box into view. You can also click .

Clicking on any object or stitchtype will update the visual information. Initially, you will see basic parameter information. Clicking tabbed page buttons will show extended related information.

See Video Clip for general positioning and capability of Properties Box. The Properties Box is an integral part of Digitizing, as it is your constant reference to parameter change. If you do use dual monitors, you can really float it there permanently, although one widescreen monitor is really sufficient. I-Cliqq does provide you with good space-savings capability to allow maximum workspace.

Digitizing Modes

I-Cliqq provides 4 different digitizing modes. (Bezier, Arc and Spline, and Arc-Spline) and you can decide which method to use for digitizing projects.



These 4 methods interchange seamlessly, and as you advance you will be able to identify which mode may suit a particular task best. Now that the use of embroidery programs generally means that you are also working with a graphics program, I-Cliqq simulates the popular styles.

The digitizing tools for stitch types are located on the *Editing & Digitizing* toolbar.

As you click a stitchtype, eg Satin you will see the Digitizing Styles highlight.

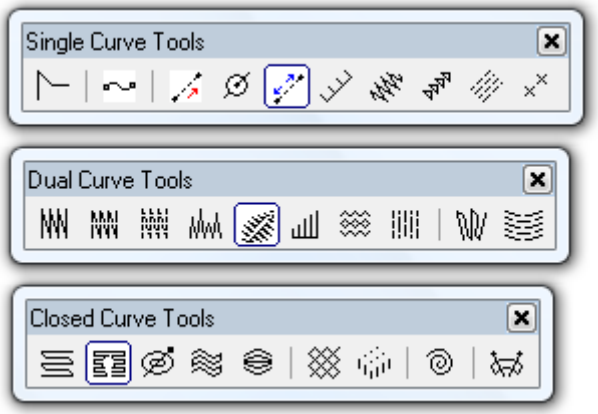
You may prefer a particular digitizing style, and only stick to one method if that suits your preference, but you will need to learn how to edit different node types, as vector art you may copy into I-Cliqq from a graphics program, or imported vector file, will appear in Bezier Mode. As you experiment, you will find that you can force different nodes to react differently by changing the drawing style as nodes are selected.

Experimentation, is always the best teacher, and only constant practice and experiments will allow you to learn all the node possibilities and permutations of the different reactions, in different design circumstances.
The simplest mode used by most traditional digitizers is Arc- Spline Mode. It's a fusion of Arc and Spline mode which are very similar styles. Bezier is a more advanced mode, and may be preferred by users with graphics software experience.

Stitch Types and the Digitizing Toolbar

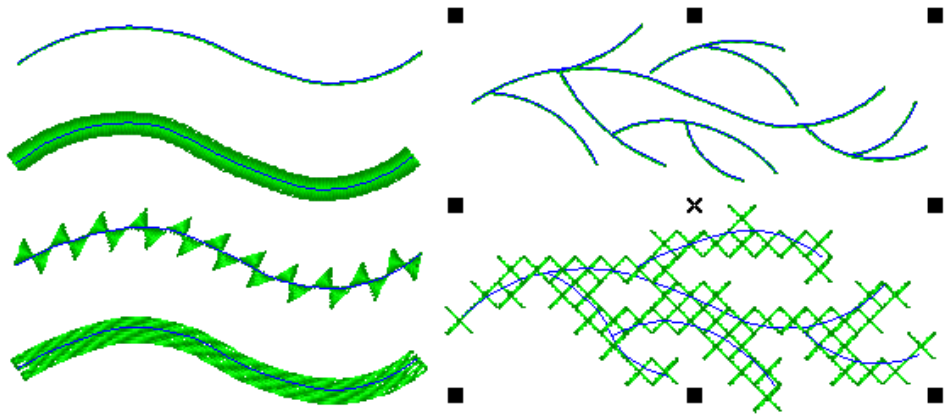
Expand the stitch type toolbars by clicking the small triangle on the lower right corner of the icons. You can then drag, and dock these in any position you find convenient. There is also no need to expand them, because you can select a type as they flyout. The flyout toolbars close after you select a type.

The digitizing tools are sorted into three main groups (single curve objects, dual curve objects and closed curve objects) and each group contains tools to create embroidery objects. When you want to digitize a specific embroidery object, you only need to click on the object icon and start digitizing.



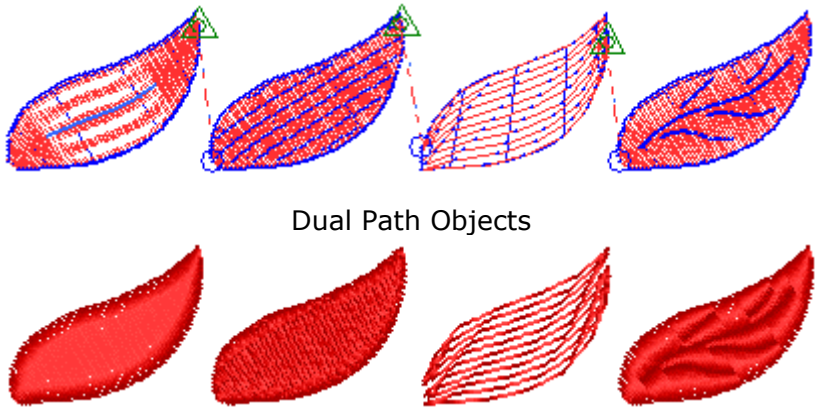
Single curve objects

All the embroidery objects in this group will need a single outline created to generate stitches. The outline can be an open or a closed curve. There are some objects which can have sub paths (branches).



Dual curve objects

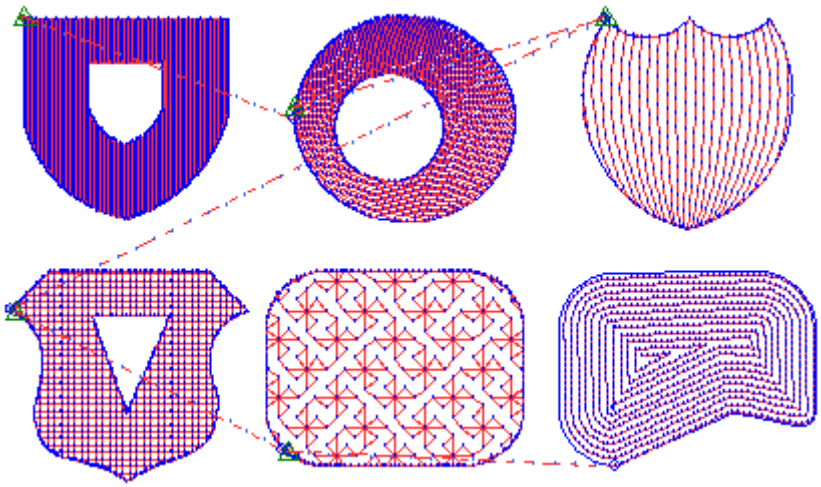
All the embroidery objects in this group will need two outlines to generate stitches. The outlines of these objects can not be closed automatically. There are some objects which can have internal 'outlines' (carve lines).



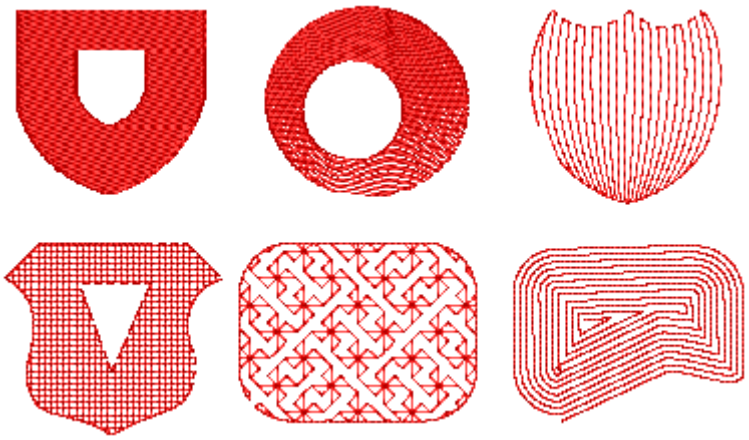
Dual Path Objects

Closed curve objects

All the embroidery objects in this group will need one single path to generate stitches. The paths of these objects are closed curves by default. Most objects in this group can have sub paths (branches) as holes inside the main surrounding path.

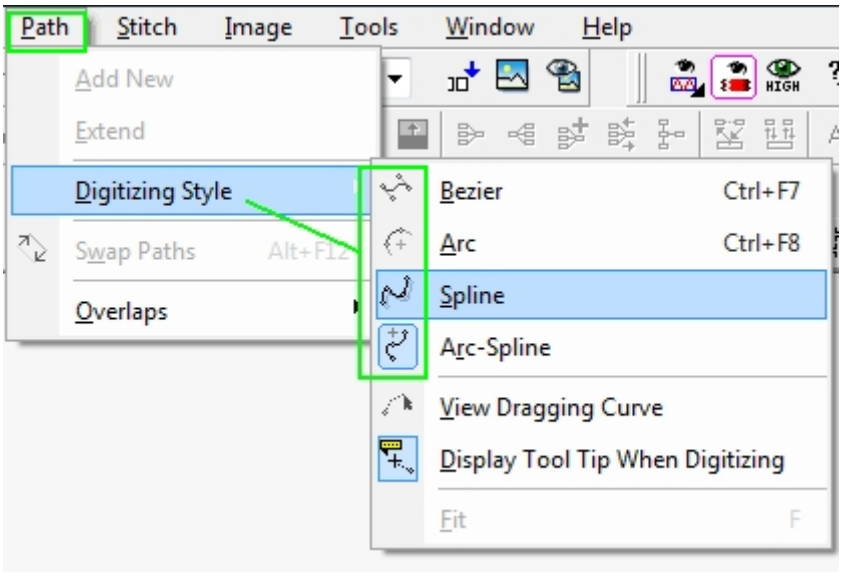


Closed path object with or without sub paths

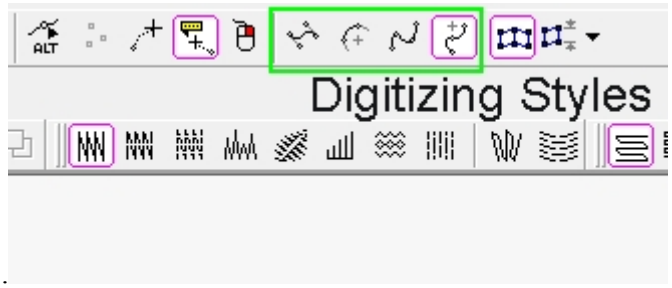


Outline Drawing/ Object Creation

The outline drawing style is set to Bezier by default but you can change it from the menu, ***Path*** > *Digitizing Style*.



Note: Once you select a drawing style, that will be the default each time I-Cliqq starts up



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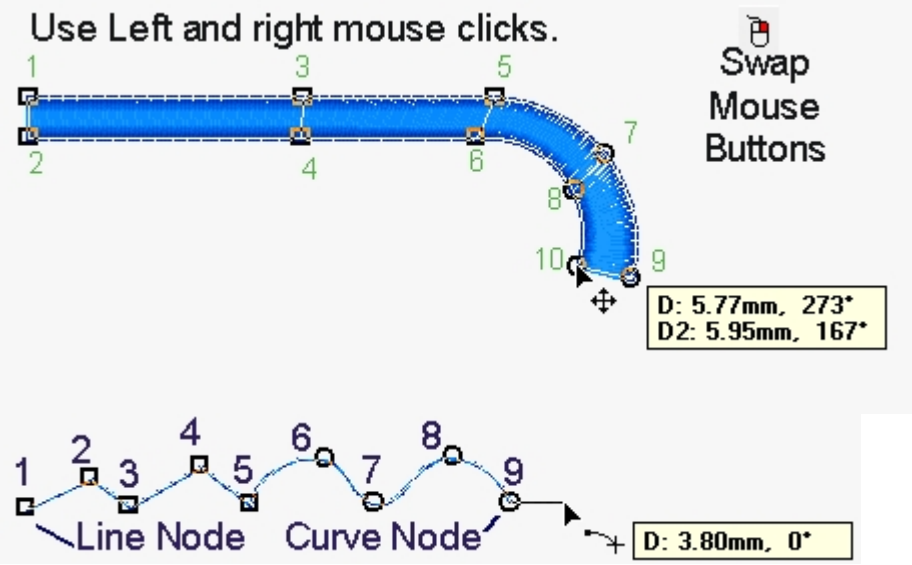
The same icons appear each time you select a stitchtype. You can select/interchange between modes at any time. Bezier mode is usually preferred by graphic artists, while a novice or traditional digitizer will find arc-spline mode simplest.

Arc- Spline Mode



Left and right clicks create shapes simply. Click the 'Swap Mouse Buttons'icon to select the most comfortable mouse action. You will see it highlight in Spline, and Arc-Spline mode.

Bezier drawing style

You will see the above **node manipulation** tools on the Property Toolbar allowing you a familiarity with popular graphics programs.

Make sure that path drawing style is set to Bezier. To Select *Path* > *Digitizing Style* > *Bezier* or press CTRL F7.

To start digitizing, select a digitizing tool, for example *Running* ( ) (you can also press R as shortcut key), then rest the pointer on the design working area on a desired point and click to digitize lines. Bezier mode uses ***only*** the left mouse button.

Digitizing lines with Bezier

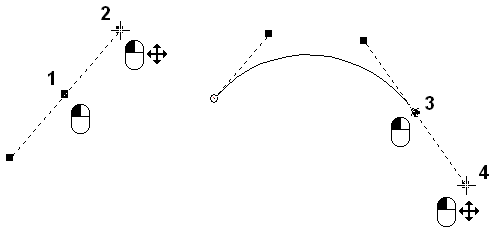
To finish digitizing, you can :

- Press ESC
- Press SPACEBAR
- Click on another tool
- You can also just tap 'R'again or a shortcut to another stitchtype. Eg. 's'- satin.
- Clicking on any other stitchtype automatically terminates one mode, and starts another so essentially, you have no physical 'command' to initiate, to end digitizing an object.

Note: If you perform an action that causes the current digitized object to terminate, all the outlines you have drawn will be intact. This is excellent when you get that sudden phone call, or have to stop for any reason. In I-Cliqq, you can finish an unfinished object without digitizing it all over again, just because you had to stop. You can also extend an object you have 'completed' at any time, and even swap sides if digitizing one end of a satin column, without missing a beat…How about editing your nodes while in mid-digitizing if you placed any incorrectly? I-Cliqq makes it conveniently possible to do that, and just continue digitizing.

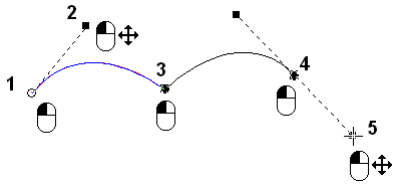
Bezier Mode Creation Technique Basics

To draw a curve with Bezier style, just click and drag. When you click, you define the start or end node of the outline and when you drag, you define the curvature by a control point.

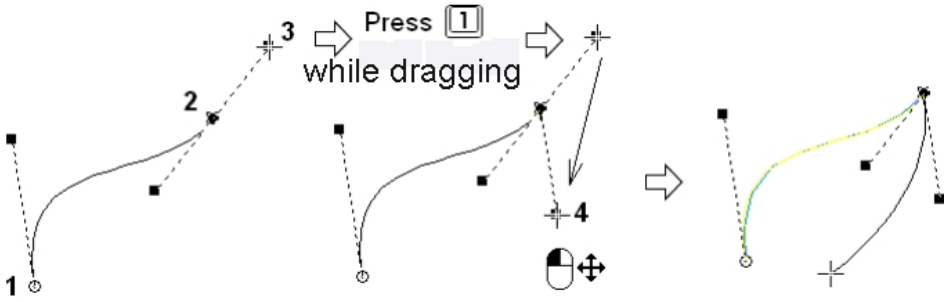


Digitizing a Bezier curve

To digitize a corner, you can click without dragging.



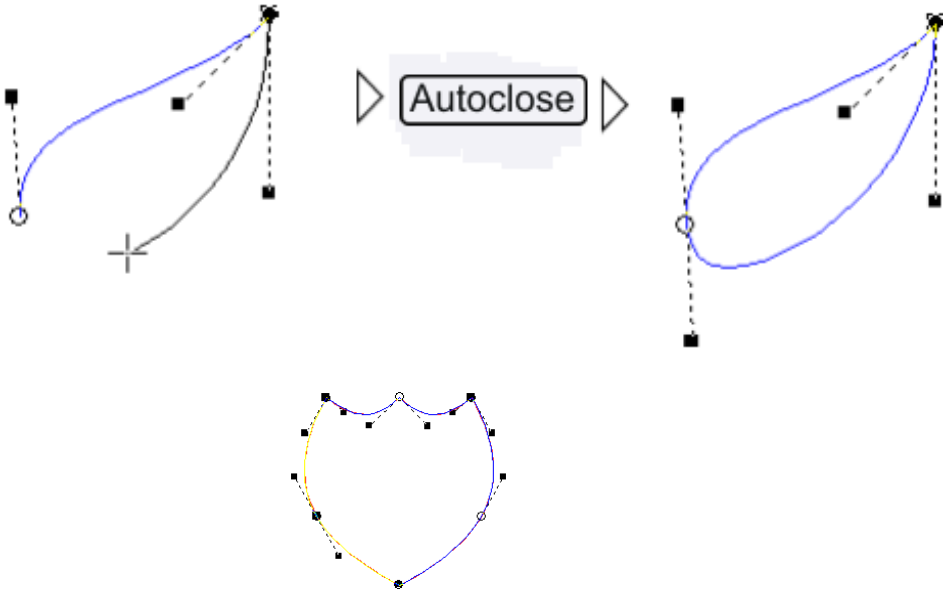
Or while you are dragging the control point, press 1 to make a corner.



There are some tools available on the *Property toolbar* to help you in outline drawing. See *Node Edit Tool* for more details.

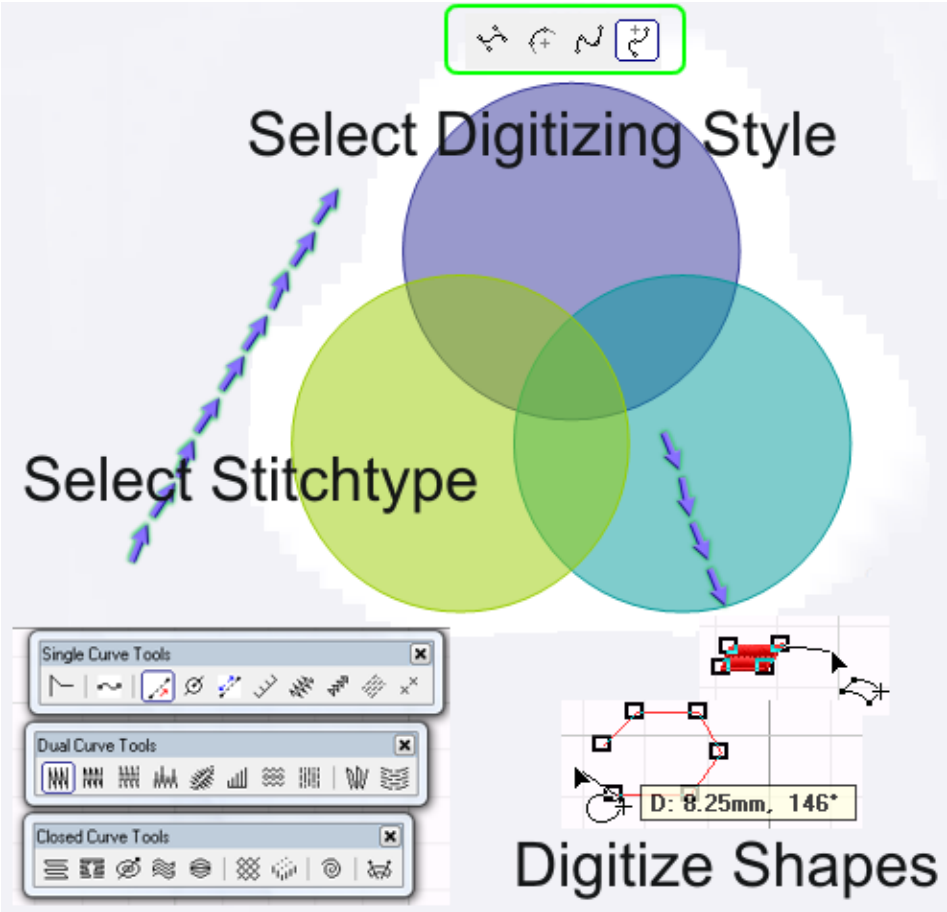
- **To close the curve**, click AutoClose from *Property Toolbar*.
- **You can just press 'A' on the keyboard.**

- You can also just click on the initial node, and the curve will close automatically. As that curve is still active in case you wish to continue making a few more nodes, you need to press ESC or tap SPACEBAR to end, and depending on the stitch type, you may be required to position an exit point.
-
- You can also just tap SPACEBAR ***twice*** to end. This bypasses having to position the end point, and it defaults to the last stitch.



Closing a curve using *Auto Close*

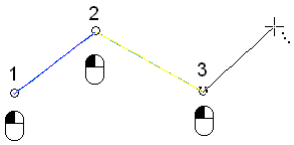
Tip: Bezier mode produces the smoothest curves, when nodes are not created too close to each other.


Select Digitizing Style
Select Stitchtype
Single Curve Tools
Dual Curve Tools
Closed Curve Tools
D: 8.25mm, 146°
Digitize Shapes

Arc drawing style

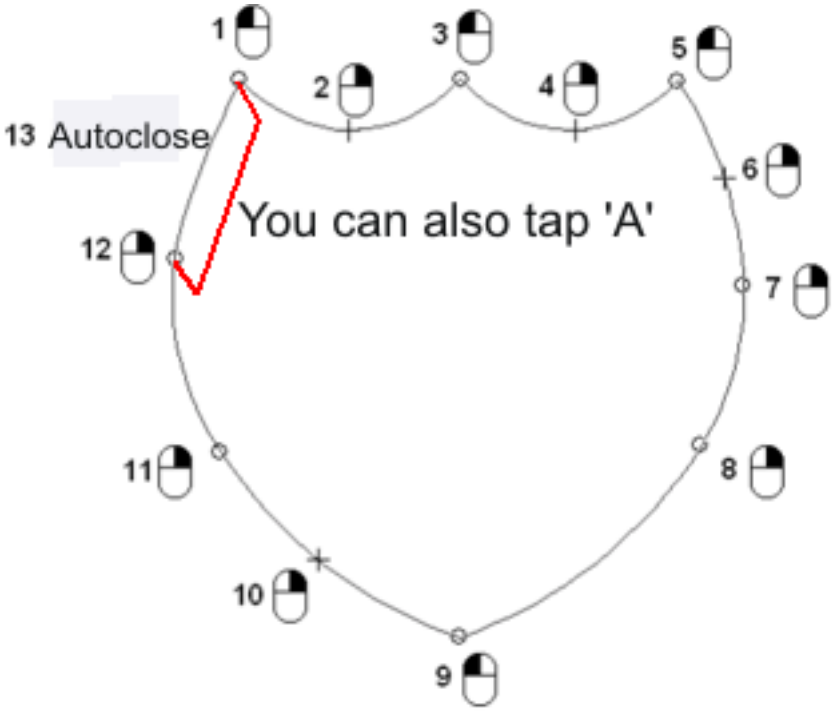
Make sure that path drawing style is set to Arc. Select *Path* > *Drawing Style* > *Arc* or press CTRL F8.

To start digitizing, select a digitizing object tool, for example *Running* (you can press R as shortcut key), then rest the pointer on design working area on a desired point and click to digitize lines.



Digitizing lines with Arc

To digitize curves and corners, you can use left and right clicks.

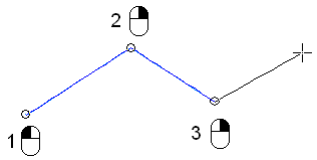


To close the curve, click AutoClose from *Property Toolbar*. The procedure is the same as autoclose in Bezier mode.

Spline drawing style

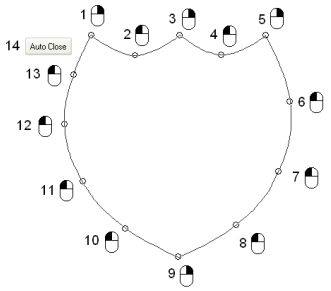
Make sure that path drawing style is set to Spline. Select *Path* > *Drawing Style* > *Spline* .

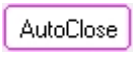
To start digitizing, select a digitizing object tool, for example *Running* (you can press R as shortcut key), then rest the pointer on design working area on a desired point and right click to digitize lines.



Digitizing lines with Spline

To digitize curves and corners, you can use left and right clicks.



To close the curve, click 

from *Property Toolbar*.

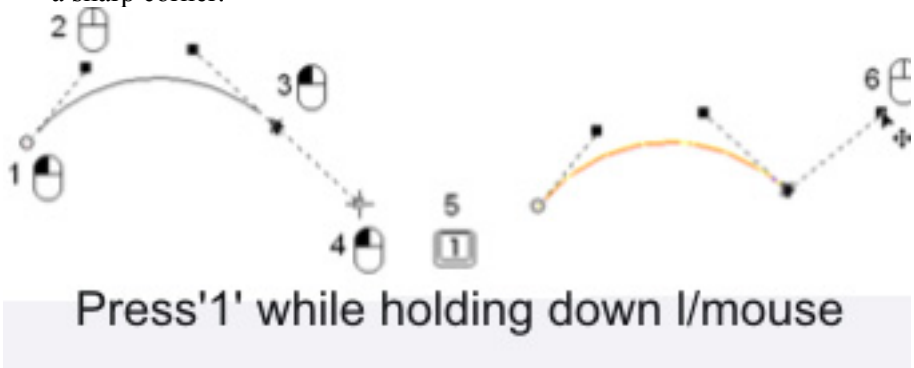
Advanced path drawing with Bezier

While you are drawing a path you can use the following options:

- Press BACKSPACE to delete the last created node.
- Hold down CTRL, to constrain the node positioning to vertical or horizontal directions. It will take effect when you incrementally move the pointer to vertical or horizontal positions.

Hold down CTRL key to constrain to vertical or horizontal line

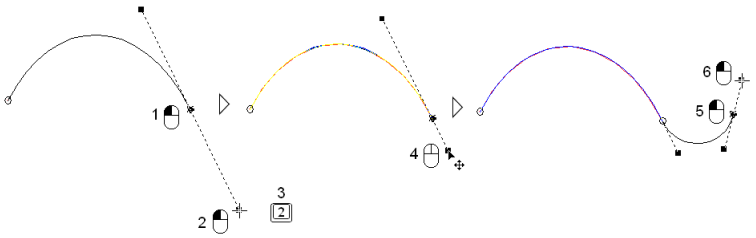
- Press 1 while you are dragging a control point to change the node type to a cusp. Cusp means the controls points of former and current curve can be edited independently. This will let you create a sharp corner.



Converting a node to cusp while digitizing

You can also click *Cusp* (Property Toolbar) to change the selected node's property to a cusp. Click on *Cusp* and try changing the control point of the selected node.

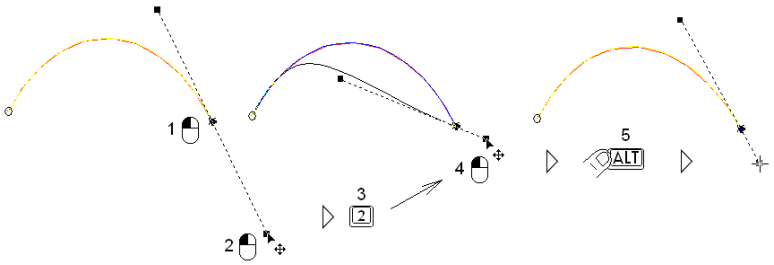
- Press [2] while you are dragging a control point to change the node type to a Smooth node. Smooth means the controls points of former and current curve will be in same direction but they can have different lengths. This will help you make a curve when one control point must be longer than the other, but you want the curve to be smooth, as well.



Press [2] while mouse button is down,
to convert the node to a smooth node
and continue dragging the handle

You can also click *Smooth* (Property Toolbar) to change the selected node's property to a smooth. Click on *Smooth* and try changing the control point of the selected node.

Tip: After changing the node property to smooth (after pressing [2]) hold down [ALT] while dragging the control point to move the handle at the same direction.



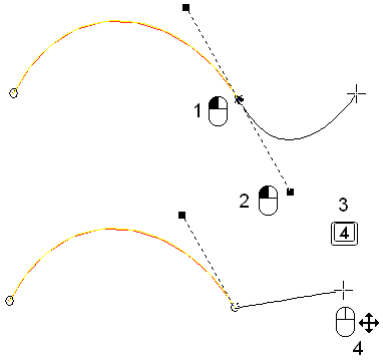
Press [2] while mouse button is down to
covert the node to smooth Hold down [ALT]
to drag the handle at the same direction

- Press [3] while you are dragging a control point to change the node type to a Symmetrical node. Symmetrical means the controls points of former and current curve will be in same

direction with same lengths. This is the default node type.

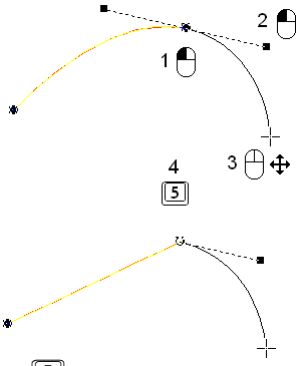
You can also click *Symmetrical* (Property Toolbar) to change the selected node's property to a symmetrical. Click on *Symmetrical* and try changing the control point of the selected node.

- Press 4 or click after you have released the mouse button, to remove the front handle of the curve.



Press 4 to remove front handle

- Press 5 or click after you have released the mouse button, to remove the former handle of the curve.



Press 5 to remove former handle

- Press SHIFT 1 or click to convert the curve to line.

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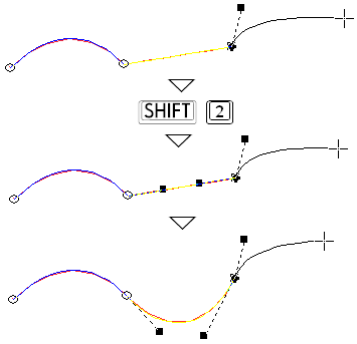
- Press SHIFT 2 or click to convert the line to curve. The control points will be placed on a line and you can move the handles to create your desired curve.



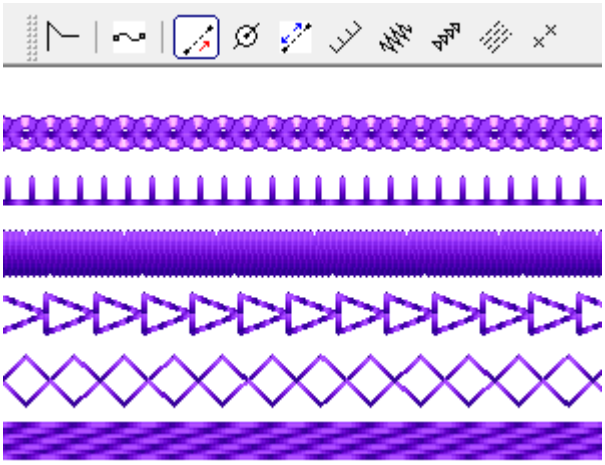
- Press F11 (*Tools* > *Snap to Objects*) to snap to the nodes of other objects or snap to the stitches of *Manual Stitch* objects.
- Press F12 (*Tools* > *Snap to Guidelines*) to snap to guidelines.
- Press CTRL Y (*Tools* > *Snap to Grids*) to snap to grids.
- Hold down ALT to snap the node of the current path you are drawing.
- You can click on the other nodes of the path and edit them while digitizing.

Digitizing Single path/outline objects

Objects which use a single outline to generate stitches are sorted in this category. All objects in this group are almost digitized in the same way. Some of them may need a few more steps to define stitch properties visually on screen, but the digitizing method for all of them are the same.

To digitize single path objects

'Digitizing single path objects' is actually the same as *Outline Drawing* with types applied.



Digitizing running stitch and sequin run

Running can place a single row of run stitches along a digitized line. It can also repeat each stitch (Bean) or repeat stitches (Running) three, five (or more) times for a thicker line. You can apply a **displacement** *value* to create additional effects on your runstitch creations.

I-Cliqq provides a very powerful and easy sequin digitizing method. I-Cliqq will automatically prevent hitting sequins by needles. You can set the sequin diameter from 3 to 9 millimeter and you can have different sequin diameters in a design. There are 28 different sequin lock stitches available.

To digitize run stitch and sequin run

1. Click on *Running Tool* (Edit & Digitizing Toolbar) or press R, to digitize a run stitching. You can then just select the created runstitch, and convert it to SEQUINS.

   Click on *Running (Sequin) Tool* (Edit & Digitizing Toolbar) or press Q, to digitize a sequin run.

2. Draw a path on design working area.

3. To finish digitizing, you can:
   - Press ESC or

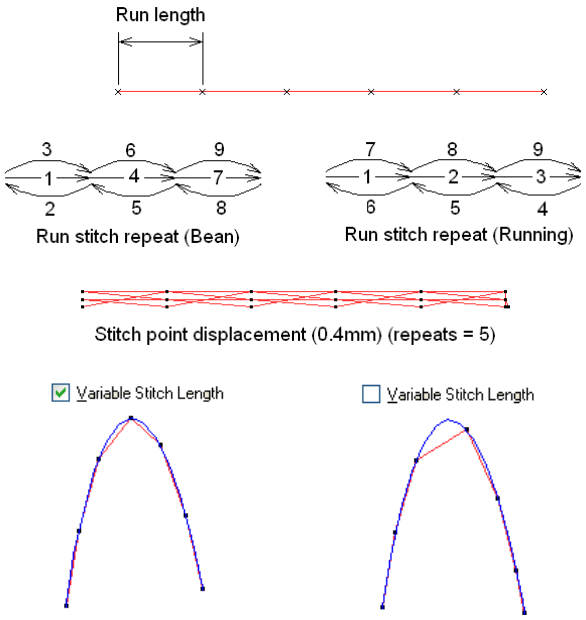
- Start a new command or
- Press SPACEBAR .

Tip: You can define the runstitch length from *Stitch Property Toolbar* or you can access all parameters from the *Properties Dialog Box* on the '***Running'*** page.

To change Runstitch parameters (Running)

Click *Properties* (Standard Toolbar) to view the Properties Box or press ALT ENTER to open properties dialog box. Select *Running* on left to see running parameters. Change the parameters and click *Apply* or *OK* to apply the changes.

Tip: you can double click on the object with *Object Edit Tool* to open the properties dialog.



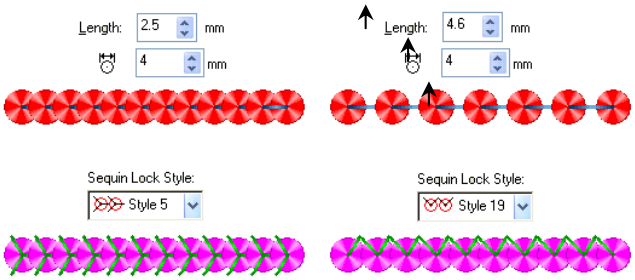
To change sequin run parameters

Click *Properties* (Standard Toolbar) or press ALT ENTER to open properties dialog box. Select *Running* on left list box to see running parameters. Change the parameters and click *Apply* or *OK* to apply the changes.

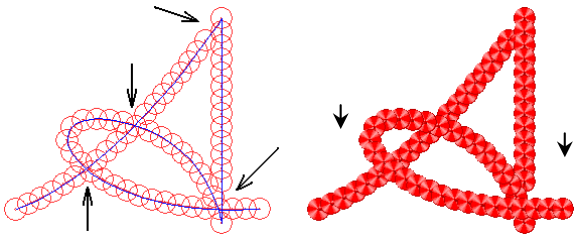
Tip: you can double click on the object with *Object Edit Tool* to open the properties dialog.

Note: Sequin run is actually a running stitch, but it is also available as a separate tool for your convenience.

Note: To know the number of sequins used in a design, open *Design information*. For more information, see 'Design information and database' .



Run stitch length and sequin lock style

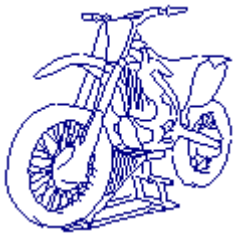


Sequins will not be hit by stitches

Sequin run on closed curves

Drawing Vectors/Outlines.

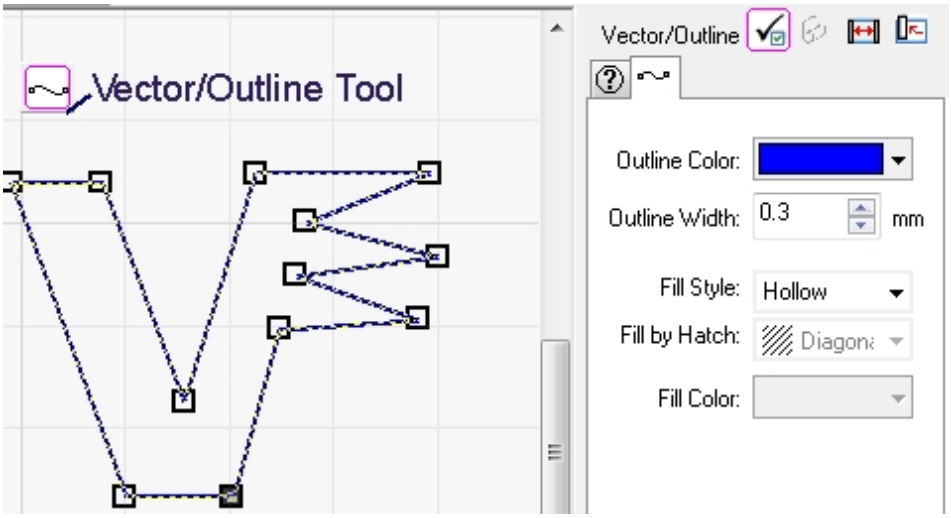
Vector/Outlines is used to create lineart vectors. The outlines created by this tool have no stitches and are used for drawing purposes but it is possible to convert them directly into embroidery objects. This object supports branching and you can add branches of outlines to the main path.

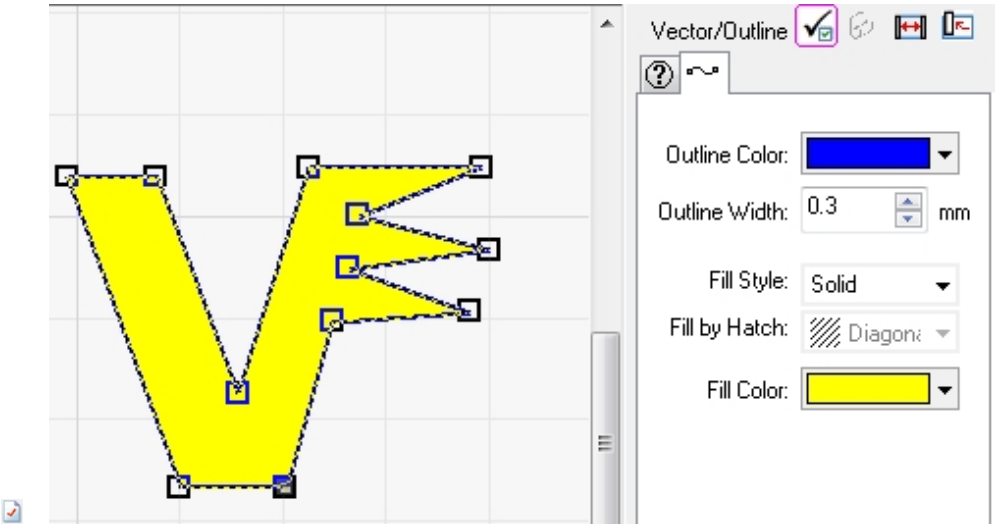


To draw Vector Outlines

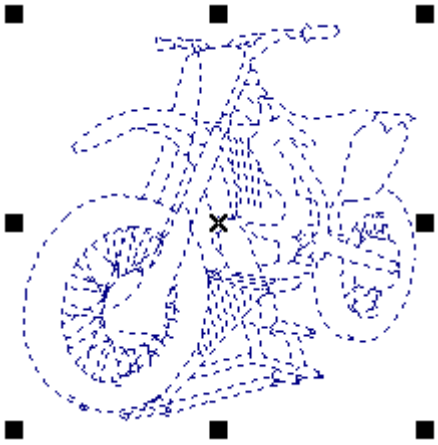
1. Click *Vector/Outlines* (Edit & Digitizing Toolbar) or press SHIFT P, to digitize a vector outline.
2. Draw an outline on the design working area.
3. Press ENTER to draw a sub path. Repeat this step for drawing more sub paths.
4. To finish drawing a segment, you can:
   - Press ESC or
   - Start a new command or
   - Press SPACEBAR.
   - Press ENTER

Click *Properties* (Standard Toolbar) or press ALT ENTER to open properties dialog box and change the color of the outline. If you created closed curves, you can also assign solid color fills to outlines, and color each independently.



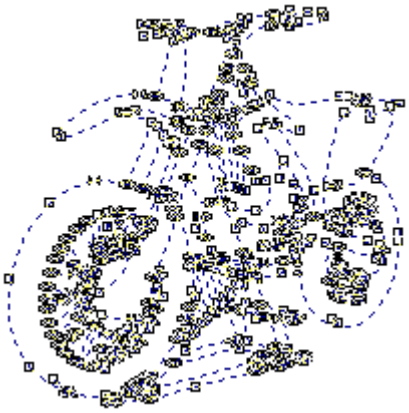


Change the fill style. Filling By Hatch, is merely for visually purposes if creating transparent vector guides. If you create a vector with a solid fill, and an outline color eg blue outline and yellow solid fill : If you select this for conversion to eg Tatami, I-Cliqq will convert the fill to tatami, and the outline to runstitch by default. You can then select any object and perform further conversions.



Vectors are objects that have fully editable outlines.

Object Edit mode will show you the vector selection as a dashed line. Clicking on a vector in this mode allows you to resize, rotate, skew as you would with any object.



Outline Edit Mode shows you the editable nodes, so clicking on vector outlines in this mode allows you to edit the outline shapes.

These 2 modes will be used by you in every aspect of the software , allowing you to perform exactly the same tasks on any created object or stitchtype. Even when you need to manipulate some aspects of keyboard lettering , these same buttons/icons are used. The same logic flows throughout the software regarding these operations.

Digitizing E stitch

E stitch is used to digitize a run stitch with a fixed E width. E-Stitch is also commonly known as a 'blanket stitch'

To open the main Properties Box if you need to change parameters.

To digitize E stitch

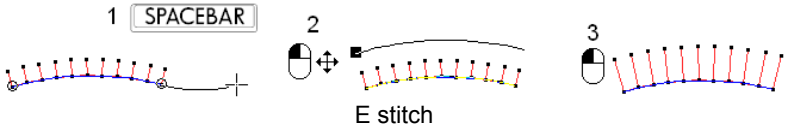
1. Click *E Stitch* (Edit & Digitizing Toolbar) or press E, to digitize E stitch. You can also end an E-stitch segment by tapping E

2. Draw an outline on the design working area.

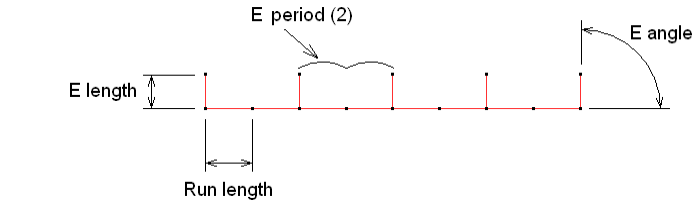
3. To finish digitizing, you can:
   - Press ESC or
   - Start a new command.

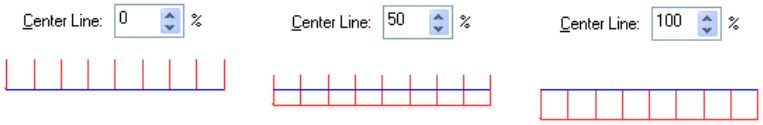
   Or
   you can press SPACEBAR to set the width visually on screen. To do so:
   - Press SPACEBAR
   - Move the pointer to define the width
   - Click to apply the width

   If you press ESC while you are moving the pointer, the action will be cancelled.

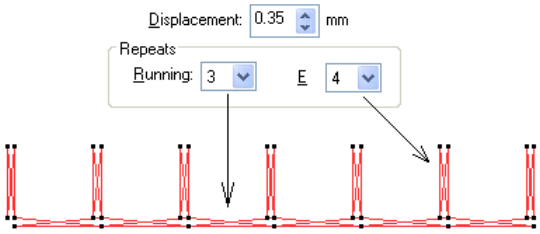


Tip: To change the E width visually on screen, press F8 whenever you want.

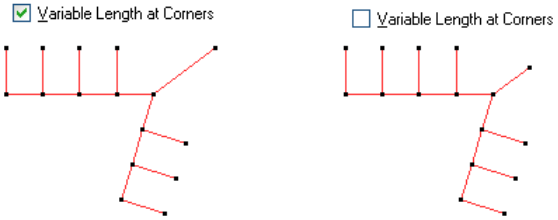




Center line positioning



Stitch repeat effect and stitch point displacement



Variable E length at corners

Variable run length

Digitizing single path satin

This stitchtype is commonly known as centerline or midline satin. Different software brands may define it by other names as well.

Single path satin is used to digitize satin with fixed width. You can also apply different effects on this object.

To digitize single path

1. Click *Single Path Satin* (Edit & Digitizing Toolbar) or press SHIFT S, to digitize single path stitch.

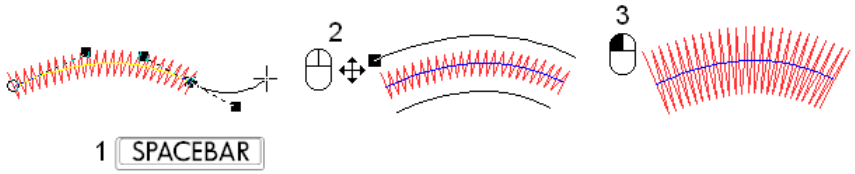
2. Draw an outline on the design working area.

3. To finish digitizing, you can:
   - Press ESC or
   - Start a new command.

   Or

   You can press SPACEBAR to set the width of the satin visually on screen. To do so:
   - Press SPACEBAR
   - Move the pointer to define the width
   - Click to apply the width

   If you press ESC while you are moving the pointer, the action will be canceled.



Single path satin

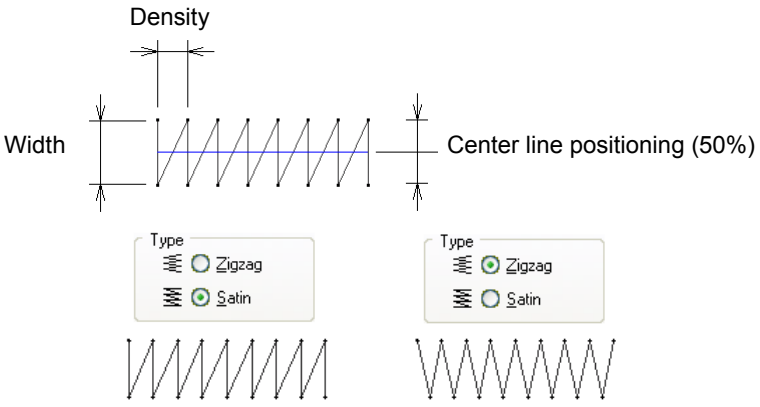
Tip: You can define some basic parameters of these objects from *Stitch Property Toolbar* (Width 3.0 , Center line positioning 50 , Density 0.5) or you can access all parameters from *Properties Dialog Box* on *Single Path Satin* Page.

Tip: Press F8 to change the width parameters visually on screen. Press ESC or SPACEBAR to exit the visual edit command.

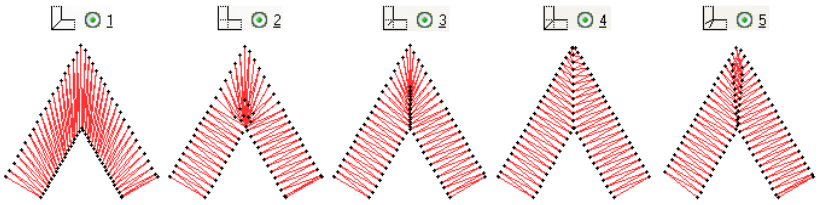
To change single path satin parameters

Click *Properties* (Standard Toolbar) or press ALT ENTER to open properties dialog box. Select *Single Path Satin* on list box to see single path satin parameters. Change the parameters and click *Apply* or *OK* to apply the changes.

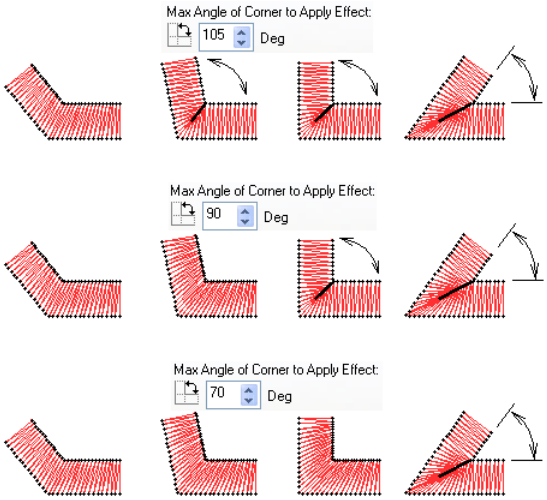
Basic parameters



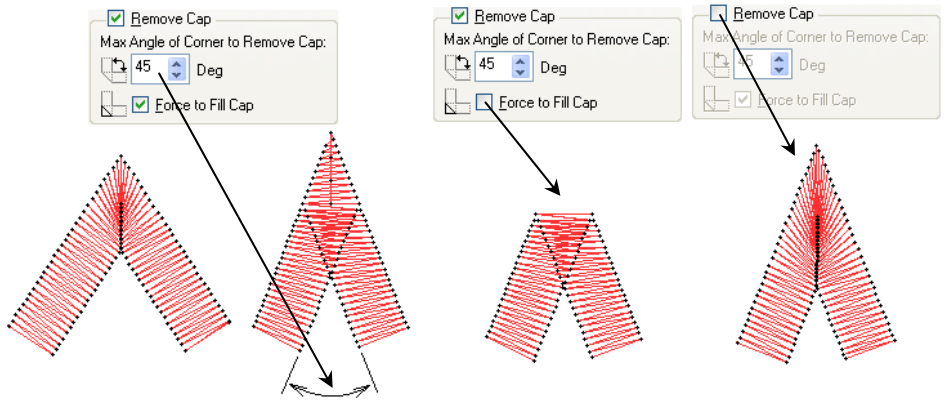
Corner parameters



Auto cornering



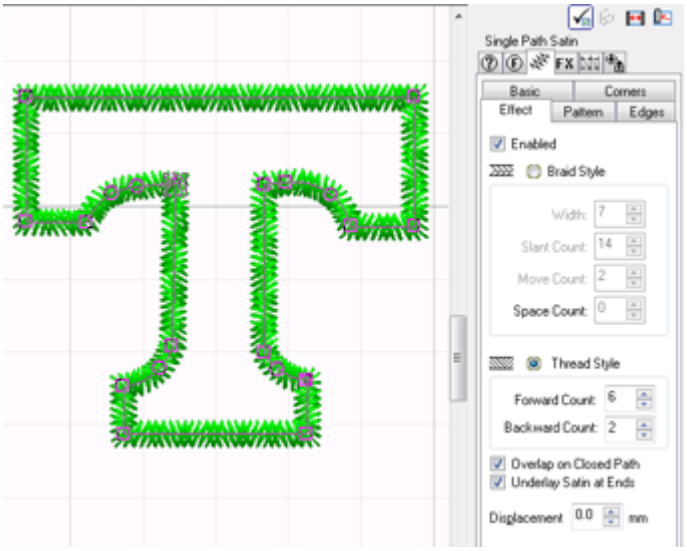
Maximum angle to apply auto cornering

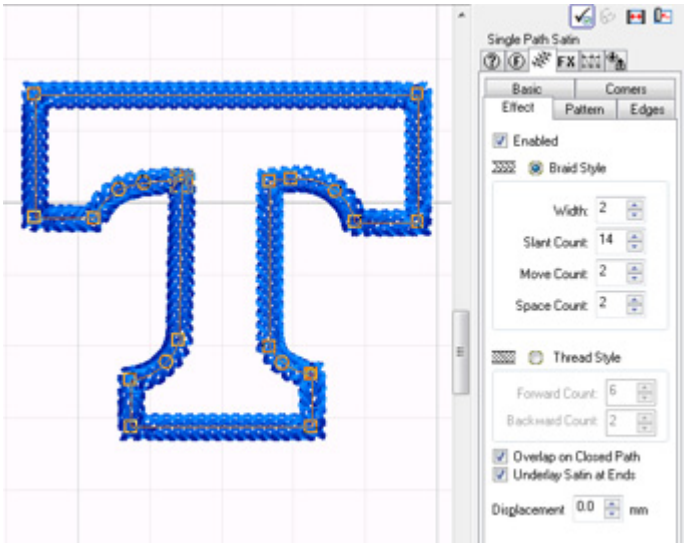


Apply cap when the corner angle is small

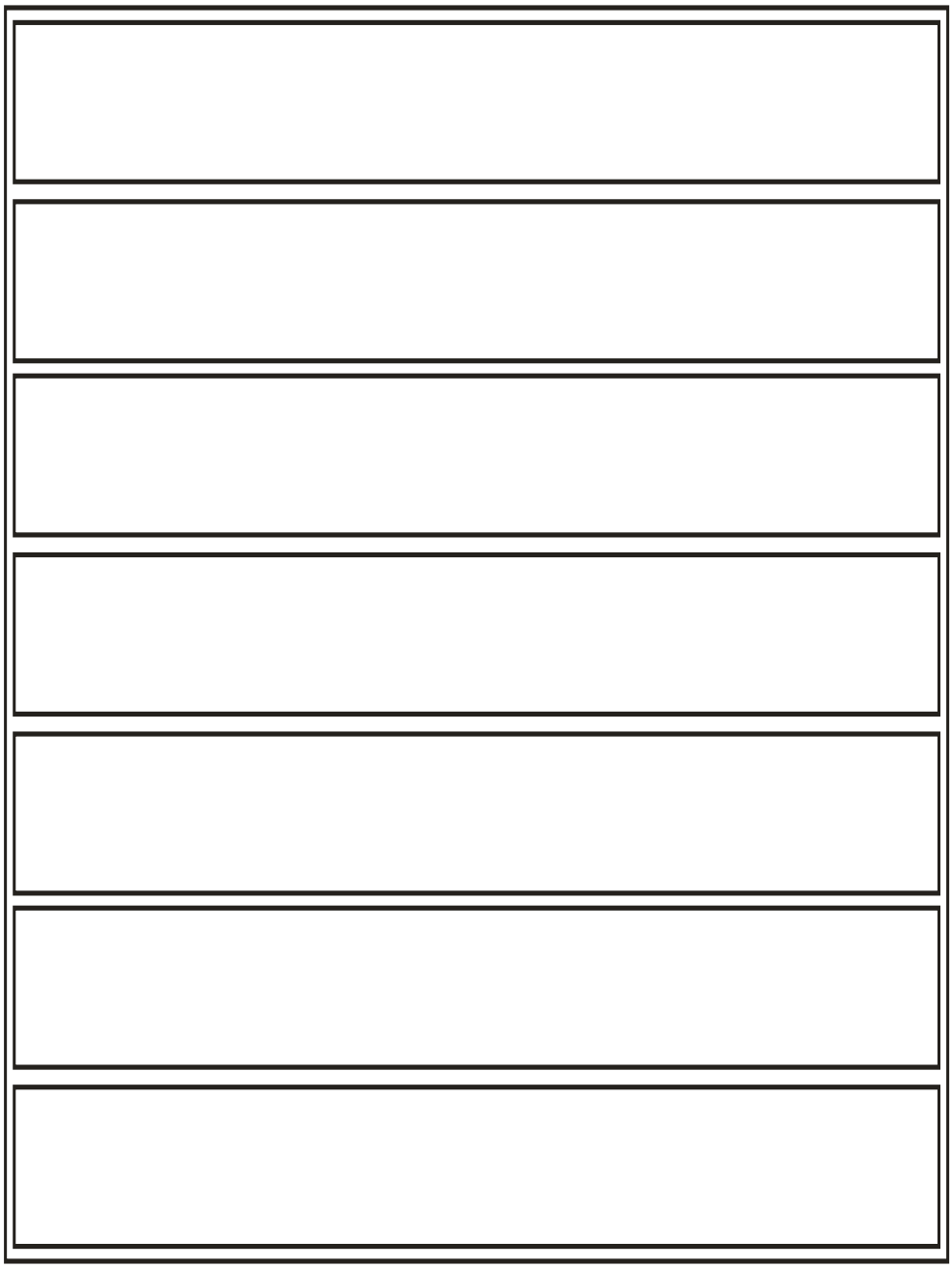
Remove or force to fill cap

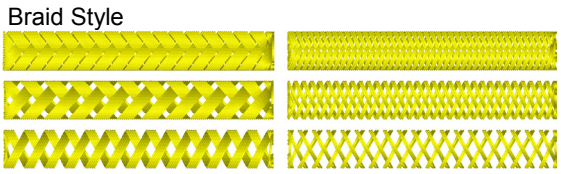
Effect parameters



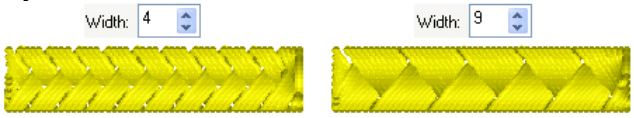


While a single path satin column is selected , you can enable Effects. Take some time to experiment with parameter changes.



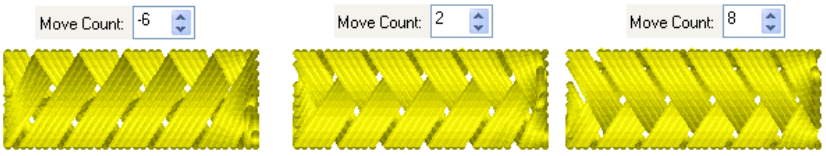


Braid Style



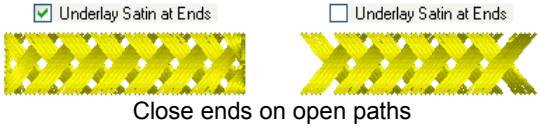
Width

Slant count

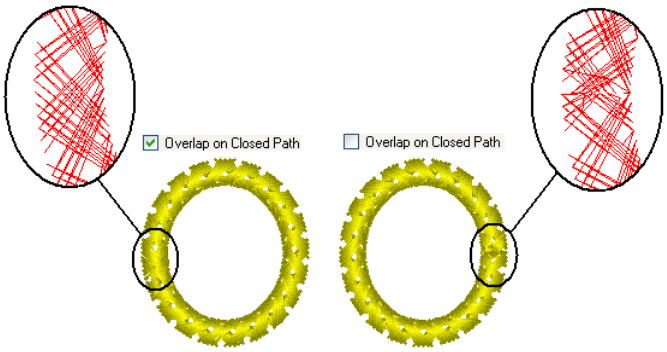


Move count

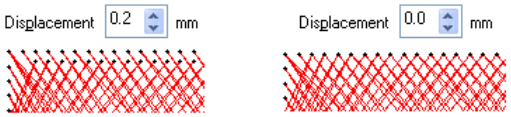
Spacing effect



Close ends on open paths

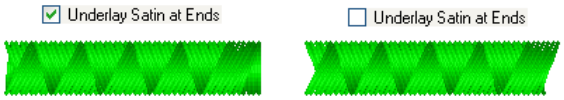


Overlapping on closed curve

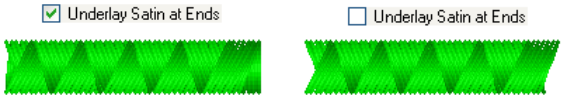


Displacement to prevent thread breakage

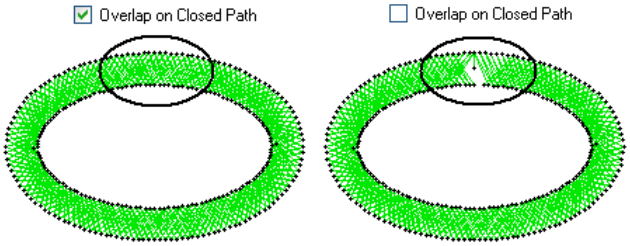
Thread Style



Forward and Backward count



Underlay stitches at ends

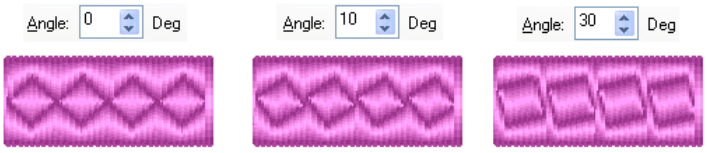


Overlapping on a closed path

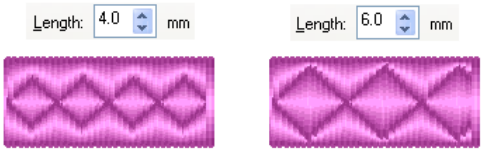
Pattern parameters

To open *Select Satin Pattern* dialog, click on pattern image on *Pattern* page of *Single Path Satin* properties. Selected pattern will be shown in a blue background.

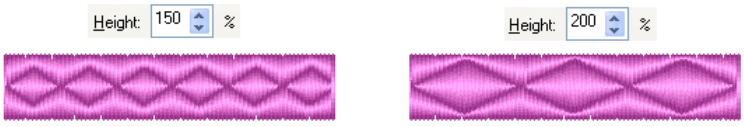
To select a pattern, click on a pattern icon on *Select Satin Pattern* dialog. Press ESC to close the dialog if you have not selected a pattern.



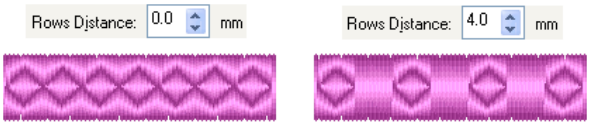
Pattern angle



Pattern length

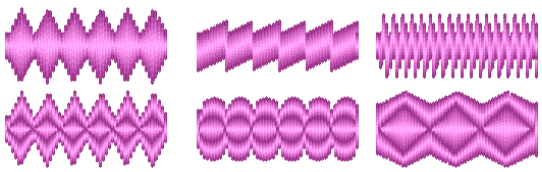


Pattern height

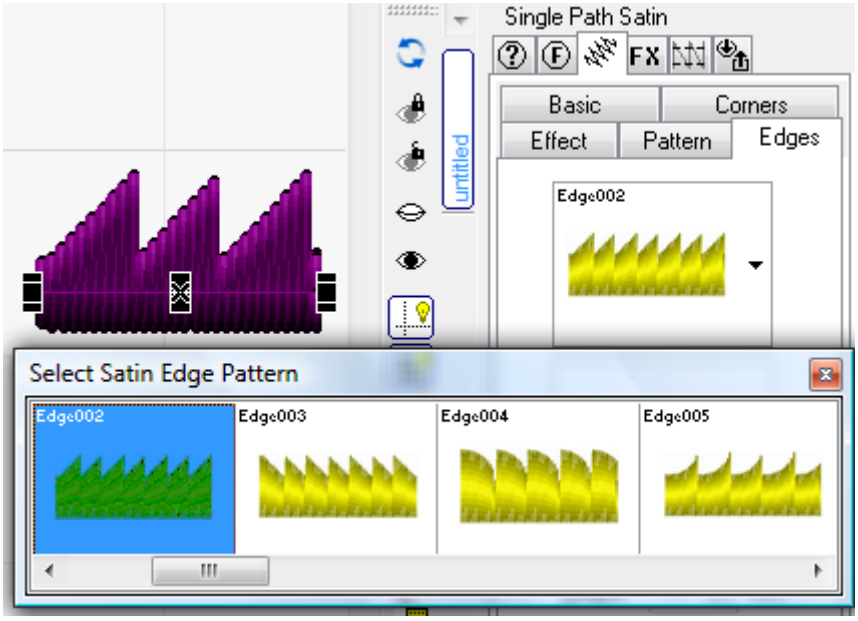


Row displacement

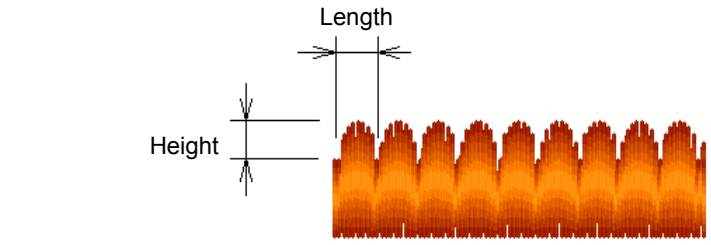
Patterned Edge Parameters (EDGES)

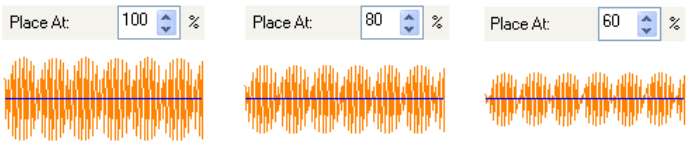


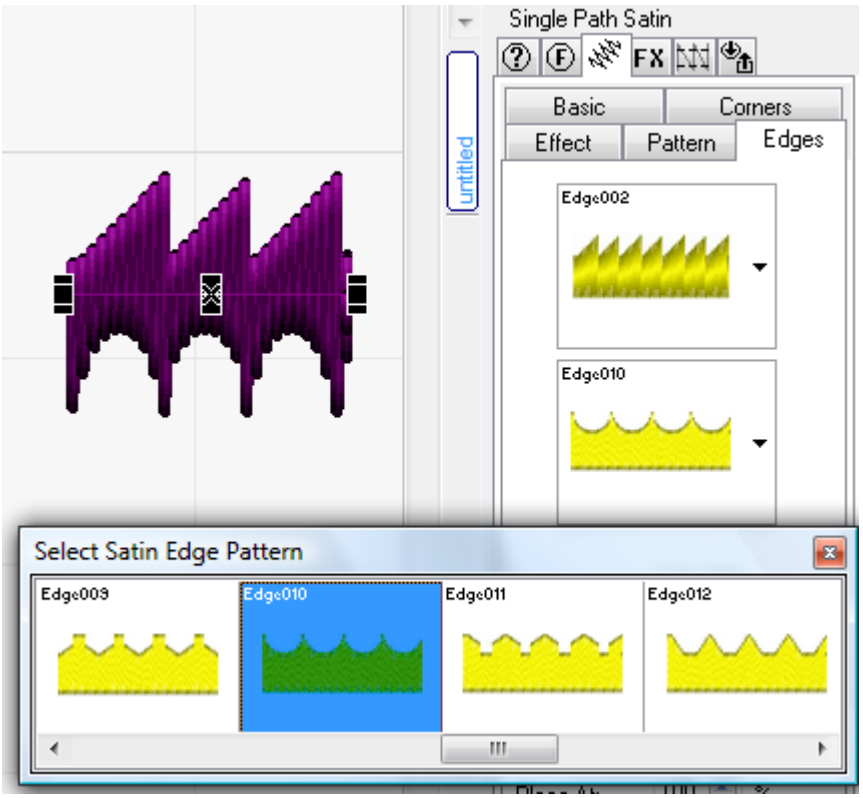
Click on the pattern icon to open ***Select Satin Edge*** dialog. The selected pattern will be shown in a blue background.



Click to select a pattern or press ESC to close the dialog without selecting any pattern.

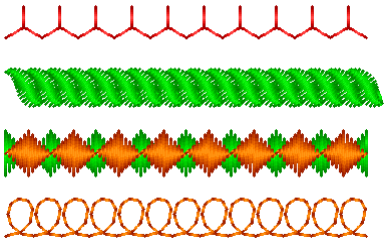

Length
Height


Place At: 100 %
Place At: 80 %
Place At: 60 %


Single Path Satin
FX
Basic
Corners
Effect
Pattern
Edges
Untitled
Edge002
Edge010
Select Satin Edge Pattern
Edge009
Edge010
Edge011
Edge012

Digitizing Pattern stitch (Motifs)

Pattern stitch is used to digitize patterns on a single line.



To digitize a pattern stitch

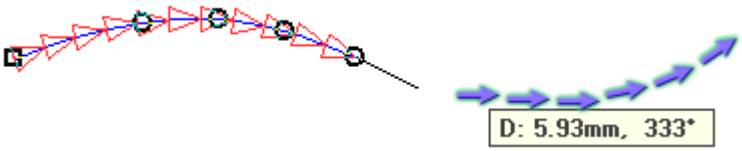
1. Click *Pattern Stitch* (Edit & Digitizing Toolbar) or press P, to digitize a pattern stitch.

2. Draw a path on design working area. While you are drawing the outline, pattern stitch will generate a simple run stitch because you have not selected any pattern yet. You can create a template with a default pattern for *Pattern Stitch*. See *Design Templates* .

3. Press SPACEBAR

4. Rest the pointer over a pattern and click to select it, the pattern dialog will close after you select a pattern

5. Click *OK* or *Apply* on properties dialog to apply the changes. If Auto Apply is ON, the pattern will change immediately.



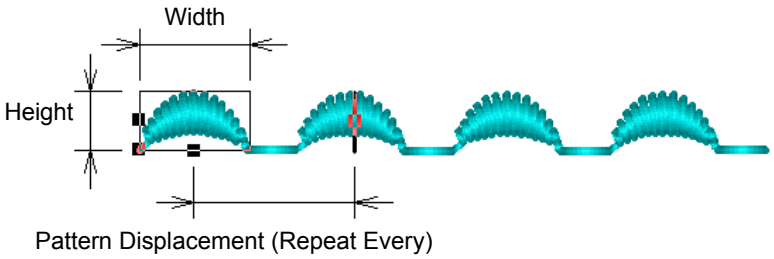
Digitize the shape, and press Spacebar to end.

Tip: You can define some basic parameters of these objects from the *Stitch Property Toolbar* (Center line positioning 50) or you can access all parameters from *Properties Dialog Box* on *Pattern Stitch* Page.

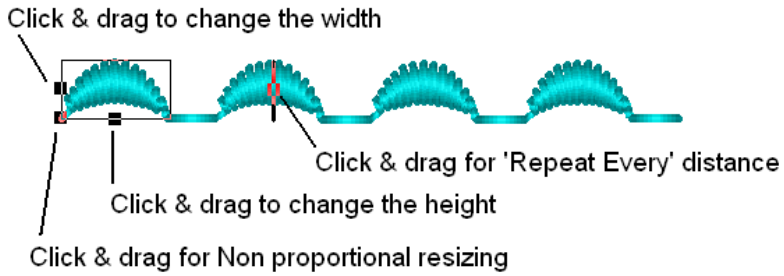
To change pattern stitch parameters

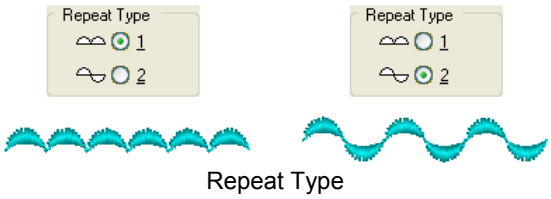
Click *Properties* (Standard Toolbar) or press ALT ENTER to open properties dialog box. Select *Pattern Stitch* on left list box to see pattern stitch parameters. Change the parameters and click *Apply* or *OK* to apply the changes.

Pattern Size parameters

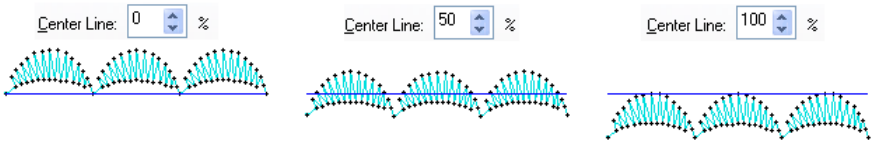


Tip: Press F8 to change the size parameters visually on screen. Press ESC or SPACEBAR to exit the visual edit command.

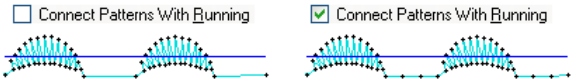




Effect parameters



Center line positioning

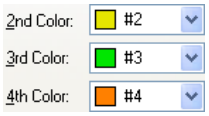


Connecting patterns where *Pattern Displacement* is set to a large value
Change the run stitch length from *Running* page on *Properties* dialog

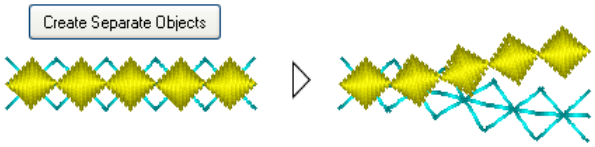
Multi Color parameters

Multi color patterns

Stitches can be generated for all colors
or individually on multi color patterns



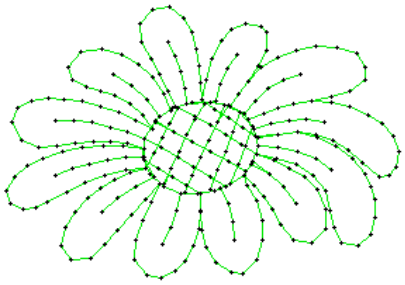
Needle colors of a multi color pattern, First color is defined
by object's needle color from *Stitch Property Toolbar*



Click *Create Separate Objects* to create individual objects for every color, this helps you reduce the color numbers in a design by reordering objects by color.

Digitizing contour stitch

Contour Stitch is used to digitize running with even stitch repeats (2, 4, 6, … times). It will run on a single line and return to the start point. This object supports branching and you can add branched of paths to the main path.



To digitize contour stitch

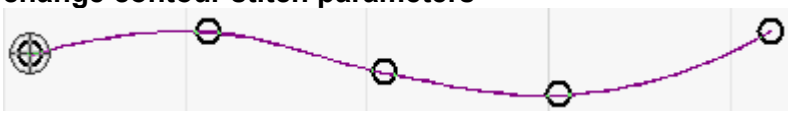
1. Click *Contour Stitch* (Edit & Digitizing Toolbar) or press C, to digitize a contour stitch.

2. Press ENTER to draw an outline. Press ENTER to end, or continue creating Contour Stitch segments.
   Note: The outlines/paths will always be connected to each other from the nearest point. While you are digitizing a sub path, the connection positions may change according to their distance from other paths.
   Tip: You can add or remove branches whenever you want.
   - Click Add Outline (Property Toolbar) to enable adding sub paths to the object, after adding the first sub path, press ENTER or click Add Outline again to start adding more sub paths.
   - To remove a sub path, double click on a sub path's node (to select all the nodes of the path) and press DELETE.

3. To finish drawing, you can
   - Press ESC or
   - Start a new command or
   - Press SPACEBAR .

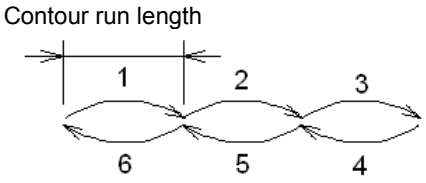
Tip: You can define the contour stitch length from *Stitch Property Toolbar*

To change contour stitch parameters

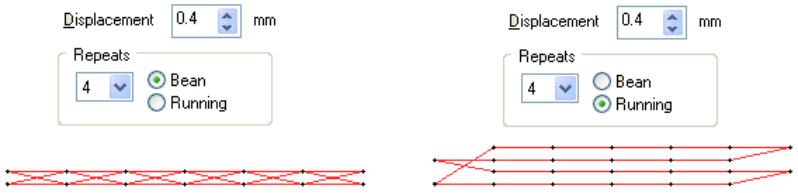


Click *Properties* (Standard Toolbar) or press ALT ENTER to open properties dialog box. Select *Contour Stitch* tab page to see contour stitch parameters. Change the parameters and click *Apply* or *OK* to apply the changes. Contour Stitch supports entry/exit.

Although similar to running stitch, entry/exit points are handled together in contour stitch, so you see just one symbol in **Outline Edit** Mode.



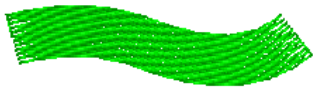
Contour stitch



Stitch repeat effect with displacement

Digitizing single path contour

Single path contour is used to digitize Tatami on a single line with a fixed width.



To digitize single path contour

1. Click *Single Path Contour* (Edit & Digitizing Toolbar) or press SHIFT C, to digitize single path stitch.

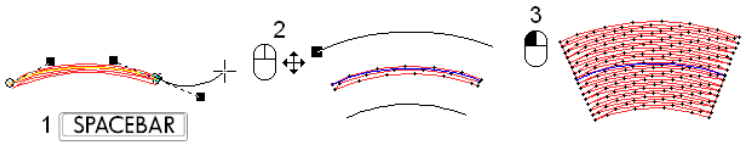
2. Draw an outline/path on design working area.

3. To finish digitizing, you can:
   - Press ESC or
   - Start a new command.

   Or

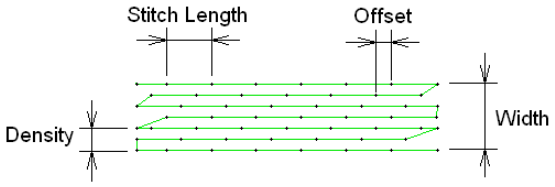
   You can press SPACEBAR to set the width of the object visually on screen. To do so:
   - Press SPACEBAR
   - Move the pointer to define the width
   - Click to apply the width

   If you press ESC while you are moving the pointer, the action will be cancelled.



Single path contour

To change single path contour parameters



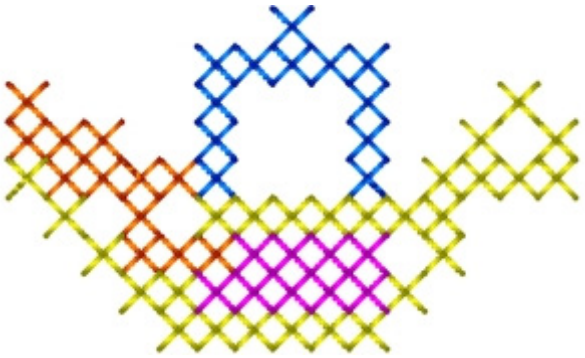
Single path contour parameters

Center line displacement

Tip: Press F8 to change the width parameters visually on screen. Press ESC or SPACEBAR to exit the visual edit command.

Digitizing cross stitch

Cross Stitch is used to digitize cross stitch on a single line. This object supports branching and you can add branches of outlines to the main outline.



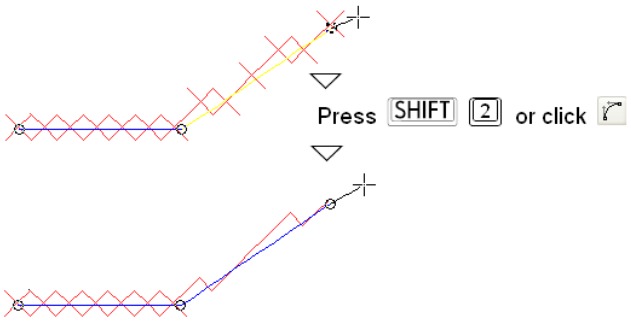
To digitize cross stitch

1. Click *Cross Stitch* (Edit & Digitizing Toolbar), to digitize a cross stitch.

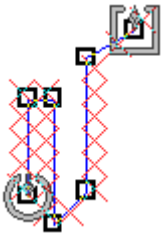
2. Draw an outline on design working area.
3. Press ENTER to draw a sub path/outline. Repeat this step for more sub paths.
4. *Note a):* the crosses will **not** overlap and repeat when the outlines intersect each other.
   b) If the distance of a sub path from other paths, is more than a cross size, no cross will be generated on that path. Experiment with general creation to explore basic Cross Stitch.

5. *Tip:* You can add or remove sub paths whenever you want.
   - Click Add Outline (Property Toolbar) to enable adding sub paths to the object, after adding the first sub path, press ENTER or click Add Outline again to start adding more sub paths.
   - To remove a sub path/outline, double click on a sub path's node (to select all the nodes of the outline) and press DELETE.

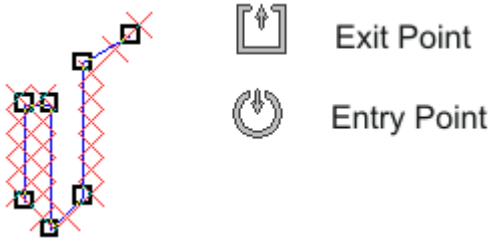
Tip: If you draw a line and convert it to curve (click or press SHIFT 2), a cross run will be generated.



6. Press F8 or SPACEBAR, to define entry exit points. Two symbols will display on screen as entry and exit points.



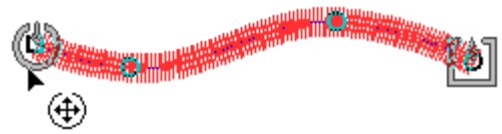
Outline Edit mode will display the nodes, and entry/exit point.



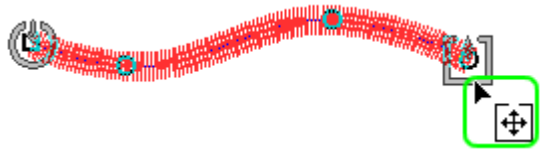
Contour Stitch : The combined entry/exit will show as above if you edit this stitch type. This is because I-Cliqq handles entry/exit simultaneously, and these cannot be separated on this type.

To change entry / exit points

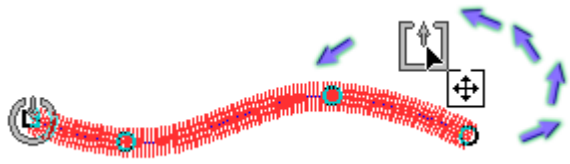
- Rest the mouse cursor on an entry or exit symbol.
- Click and drag the symbol to desired point.
- Release mouse button.
- Press SPACEBAR or ESC to finish.



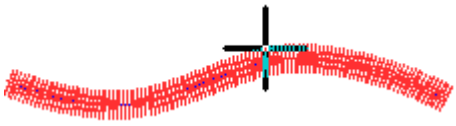
Once you click on an object with the Outline Edit Tool, you'll see the entry/exit as above if supported.



Floating your mouse cursor over an entry or exit point icon will change the cursor indicator, indicating you are ready to drag that point to a new position. Hold down with the left mouse button when the indicator changes ,and you have selected that point . Now merely drag it to the desired new position.



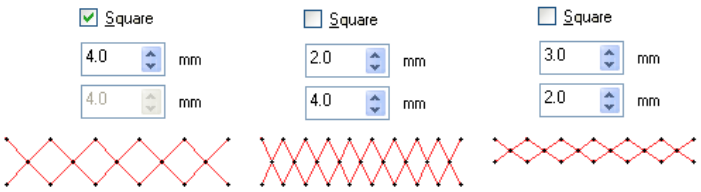
Note: If you place the entry or exit point out of the stitch area, the start or end point will be located on the nearest point to the entry and exit symbols.



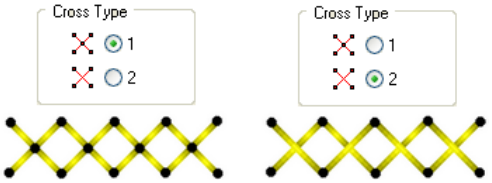
You have repositioned the point, so soon as you select another stitchtype, or begin digitizing again, you will see the flashing + in the new position.

Tip: If you discontinue digitizing by pressing ESC or by using another command**,** the entry/exit points default to the first/last stitch. You can change entry and exit point positions by pressing F8 whenever you want.

To change cross stitch parameters

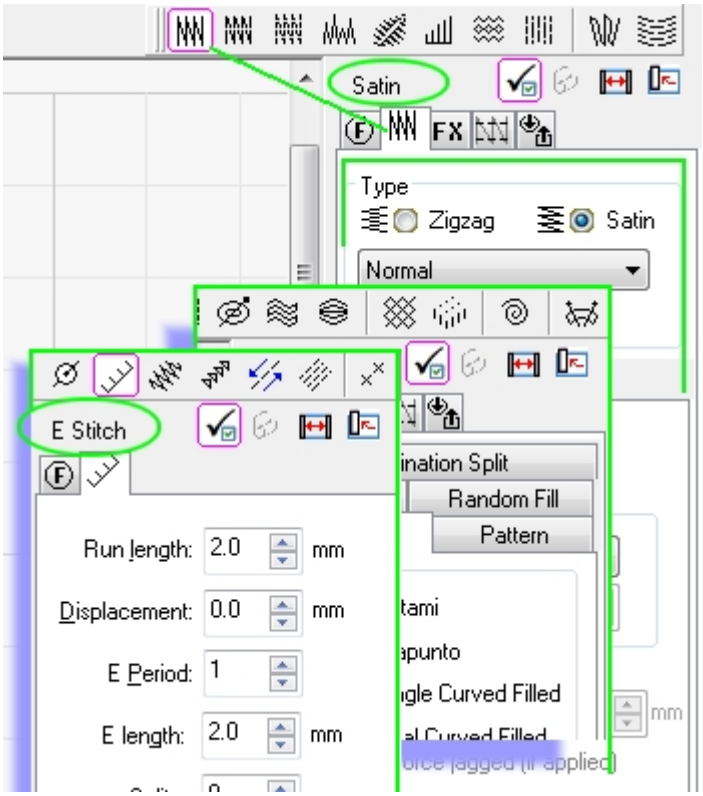


Cross stitch size



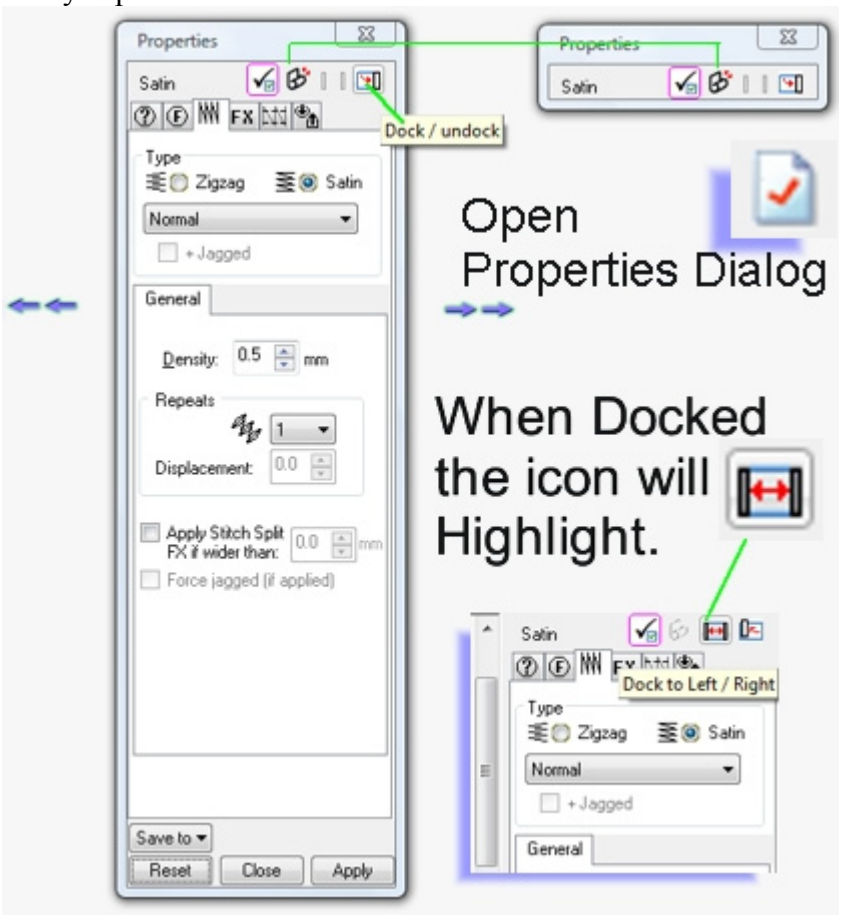
Cross stitch type

Main Properties and Stitch Properties Toolbar



To maximize the workspace at all times, I-Cliqq also includes the Stitch Properties Toolbar. If you have the Stitch Properties Bar docked, there is no real need to have the Main Properties Box open at all times. The

Stitch Properties bar includes the basic, most changed parameters, and shows the default parameters as you initiate any stitchtype. You can also change these parameters to effect on current digitizing. The two properties boxes can remain open, or closed..it is a simple matter of preference. Essentially, you can always have just the basic parameters on hand, or see all parameters. Some prefer to have the main properties always open.



Maximizing My Workspace

If you work on the go, constantly using your laptop, you will find F9 , and the Ctrl + F9 keys invaluable in creating the maximum working screenspace.

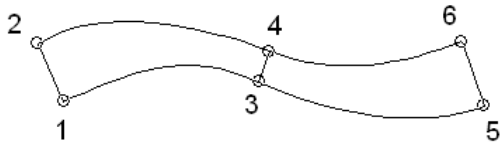
Try Pressing **F9**. Press F9 again to return to normal screen mode.

Try Pressing **Ctrl + F9** . Press Ctrl + F9 again to return to normal screen mode.

Between The Main Properties Box, Stitch Property Toolbar, and using these keys anytime, you should always have comfortable workspace.

Digitizing Dual path objects

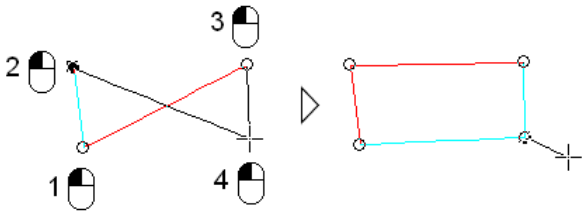
The objects which need a pair of paths to generate stitches are sorted in dual path objects category and are digitized in almost the same way. This is commonly known as side-to-side input. Some are slightly different and require additional steps, but the method is the same.



Tip: when drawing a dual curve

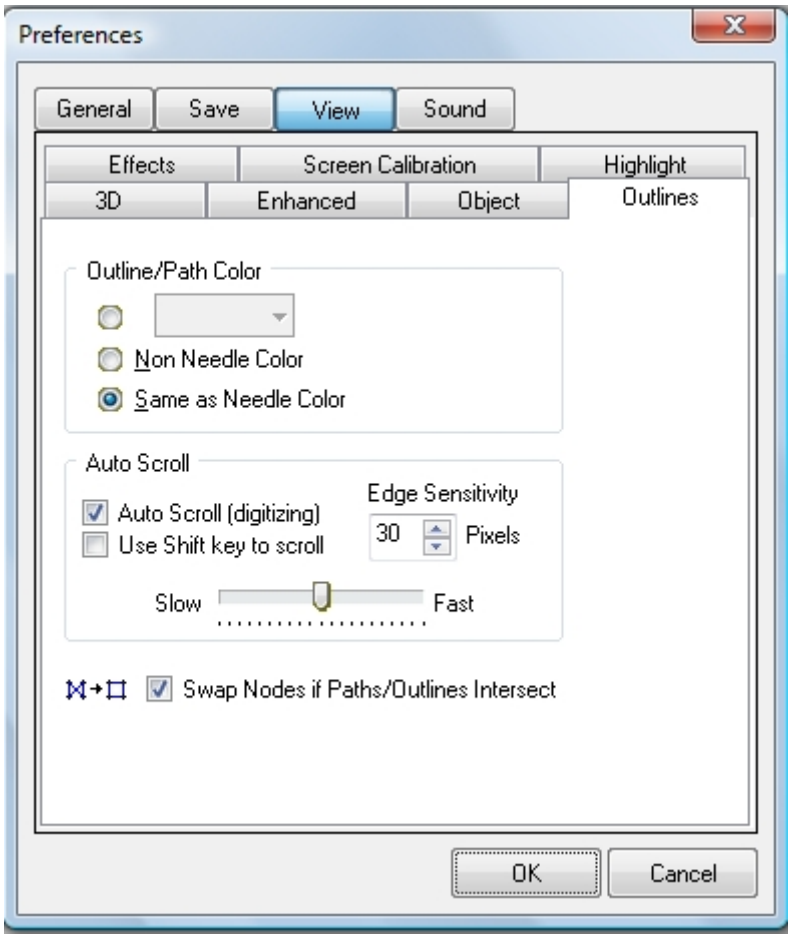
- Hold down CTRL to constrain nodes incrementally. You can use this to constrain to horizontal, vertical, or some incremental angles.

- If the paths intersect each other, the node position will be swapped automatically.

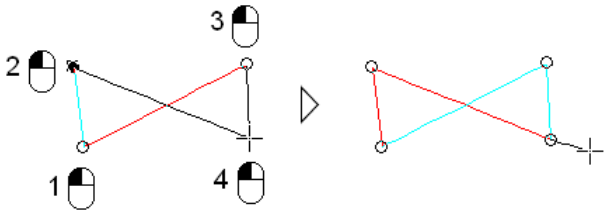


Automatic node swapping is on

Use *Preferences* to set automatic swapping to off. Select *Tools* > *Preferences*, preferences dialog will open



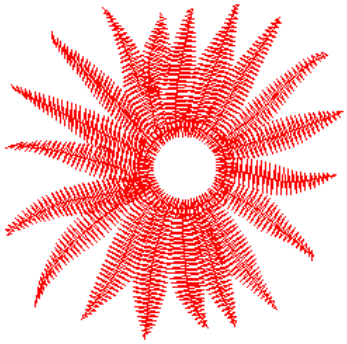
Click *Swap nodes if paths intersect* to remove the check mark sign and select *OK*.



Automatic node swapping set to off

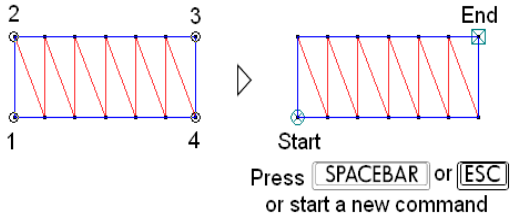
Digitizing satin

Satin can create columns of varying width and stitch angle. It has different stitch effects (double divided, multi divided, jagged, break lines, E style, with patterns and random fill). To digitize different satin stitch effects easily, different tools are available for different satin styles.

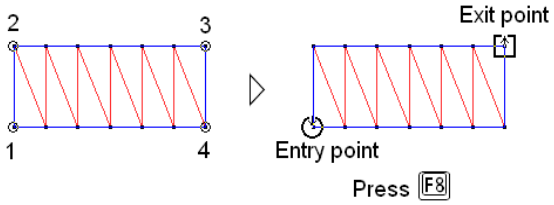


To digitize satin

1. Click on *Satin* (Edit & Digitizing Toolbar) or press S, to digitize a satin.
2. Draw paths on design working area.
3. To finish digitizing,
   - Press SPACEBAR or ESC or start a new command.
   - Entry/Exit points default to first/last stitch.



   - Press F8 to define entry/ exit points visually on screen.



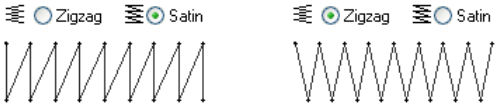
To change entry / exit points

a. Rest the pointer on entry or exit symbol.
b. Click and drag the symbol to desired point.
c. Release mouse button.
d. Press SPACEBAR or ESC to finish.

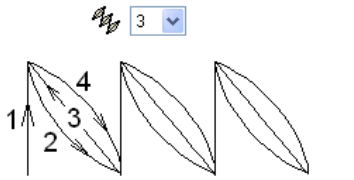
Note: If you place the entry or exit point out of stitch area, the start or end point will be located on the stitch which is nearest one to the entry and exit symbols.

Tip: you can change entry and exit points by pressing F8 whenever you want.

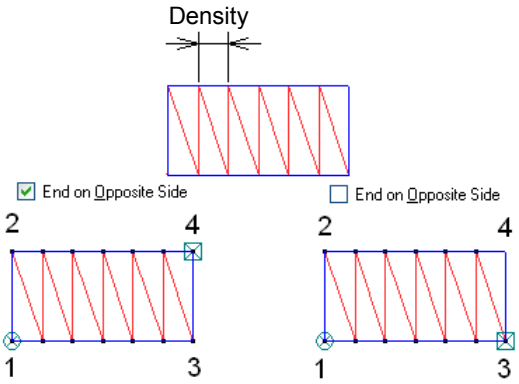
To change satin parameters



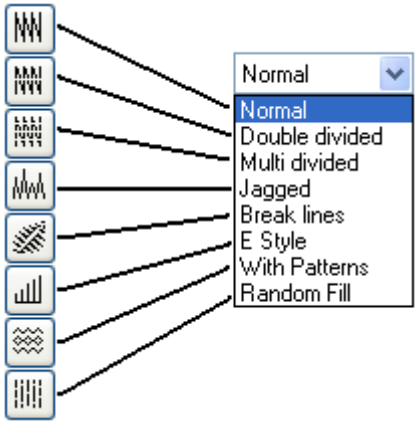
Satin and zigzag stitch generation methods



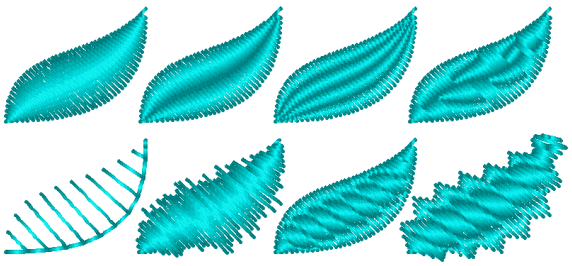
Satin stitch repeat effect when set to a value higher than 1



Satin styles

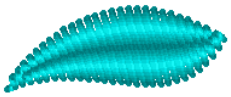


You can apply different styles to a satin object. Different tools are available (on Edit and Digitizing Toolbar) for every style, for your convenience. You can click on these tools and start digitizing your desired satin style directly. It is also possible to digitize one style and change it to other styles from *Properties Dialog* box. Some tools may provide one or two more steps to finish digitizing.

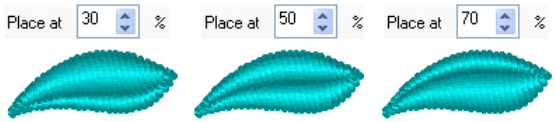


- *Satin (Normal),* this is normal satin without any specific style. After you finished digitizing, press F8 to define entry / exit points visually on screen.

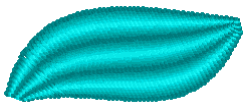
- *Satin (double divided)*, it is digitized the same as normal satin but the stitches will be split. You can define the split position from *Properties Dialog*.

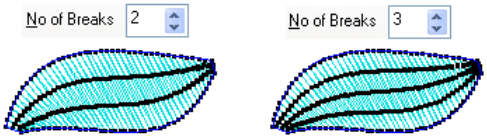


Satin (double divided)

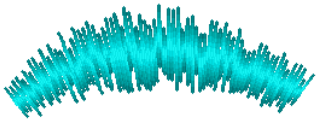


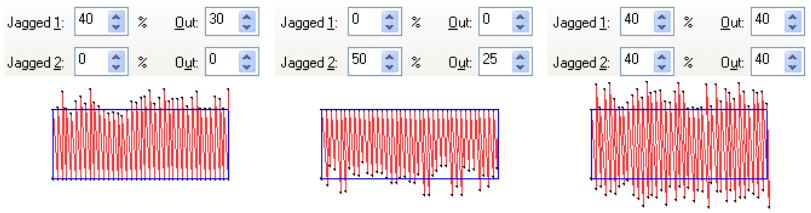
- *Satin (multi divided)*, it is digitized same as normal satin but the stitches will be split more than twice. You can define the split counts from *Properties Dialog*.





- *Satin (jagged)*, it is digitized same as normal satin but the stitches will be jagged. You can define the split counts from *Properties Dialog*.



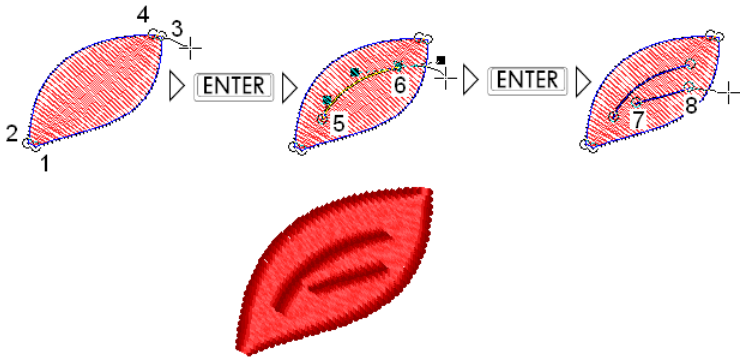


Satin jagged

The jagged stitch lengths depend on object's width and jagged percentages set.

Random Seed affects jagged parameters. You can change this value to obtain different forms of jagged effects on an object.

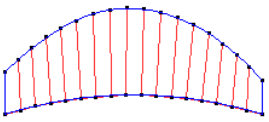
- *Satin (Carve lines)* : Digitized same as normal satin. When you finish creating a satin shape, press ENTER . You can immediately add 'carve lines' to your satin shape. These are not static, and can be edited, and changes reflect instantly.

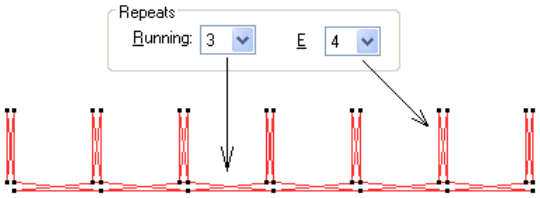


To add or remove sub paths (carve lines or inner 'outlines)

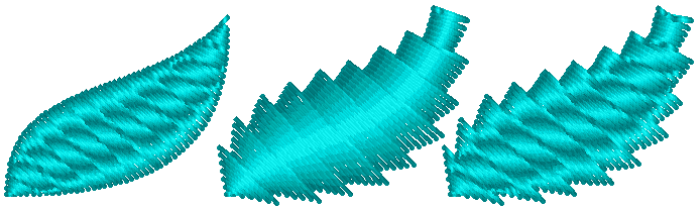
- Click Add Outline (Property Toolbar) to enable adding sub paths to the object, after adding the first sub path, press ENTER or click Add Outline - add carve lines.
- To remove a sub path, double click on a sub path's node (to select all the nodes of the path) and press DELETE.

- *Satin (E style),* it is digitized same as normal satin but the stitches will generated as E stitch.





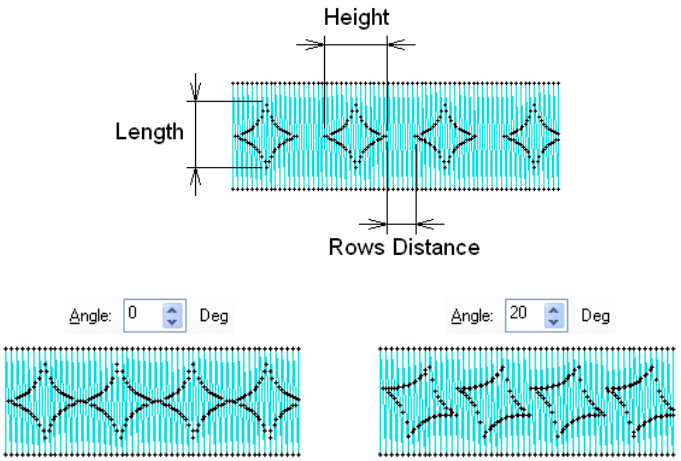
- *Satin (with patterns)*, is digitized the same as satin, but a pattern effect can be applied to the center of the satin and also two different patterns can be applied to each edge of satin. After you finished digitizing the paths, press SPACEBAR , *Pattern Select* dialog will open and you can select patterns, after selecting the pattern, click *OK* or *Apply*.



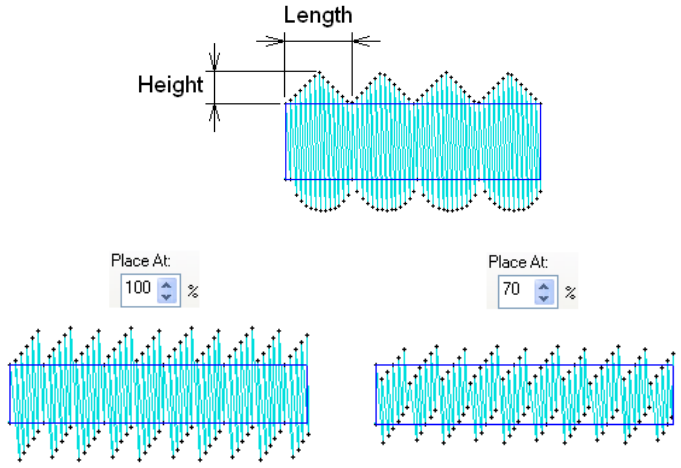
Satin pattern parameters

***Select Satin Pattern* dialog**

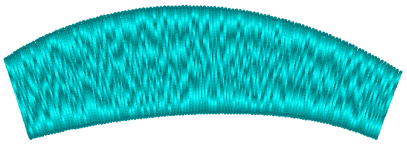
If you click on the pattern icon on *Properties* dialog: *Select Satin Pattern* will open, Click on a pattern to select it or press ESC to close it without any selection.



Satin edge pattern parameters

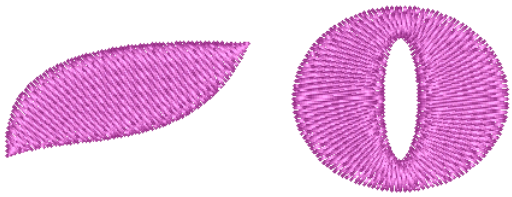


- *Satin (random fill)*, it is digitized same as normal satin but the stitches will be split randomly according to a minimum and maximum stitch length. You can change the stitch length from *Properties Dialog*.



Digitizing non- parallel tatami

Non parallel tatami can create a tatami with varying width and stitch angles. The Digitizing method is the same as traditional satin stitch creation.

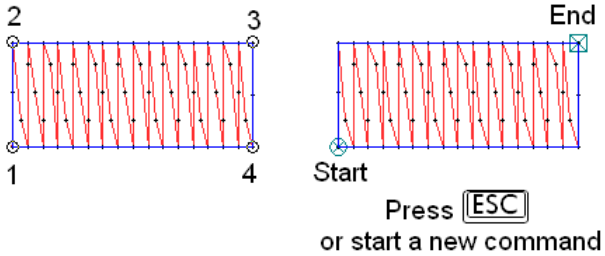


To digitize non parallel tatami

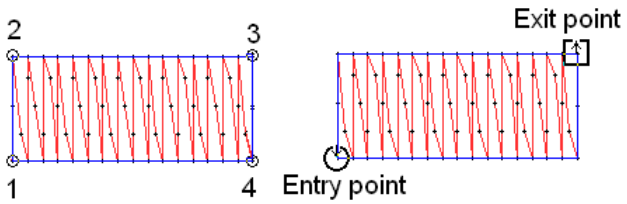
1. Click on *Non Parallel Tatami* (Edit & Digitizing Toolbar) or press SHIFT T.

2. Draw outlines on design working area.

3. To finish digitizing,
   - Press ESC or start a new command.
     In this case the first stitch will located on first node of the first path, and last stitch will locate on last node of the second path/outline.



   - Press SPACEBAR to end or press F8 to define entry exit points visually on screen.

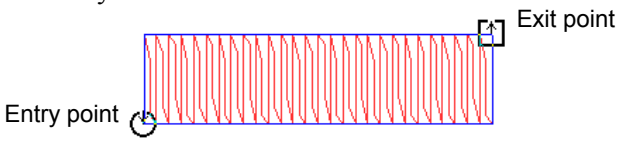


To change entry / exit points

a. Rest the pointer on entry or exit symbol.
b. Click and drag the symbol to desired point.
c. Release mouse button.
d. Press SPACEBAR or ESC to finish.

Note: If you place the entry or exit point out of stitch area, the start or end point will be located on the stitch which is the nearest one to the entry and exit symbols.

Tip: you can change entry and exit points by pressing F8 whenever you want.

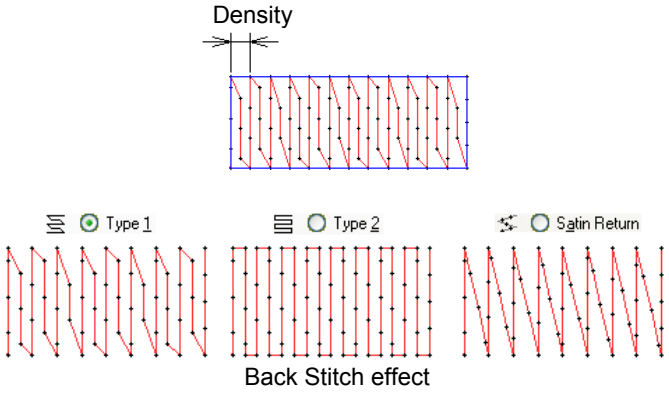


To change non parallel tatami parameters

Click *Properties* (Standard Toolbar) or press ALT ENTER to open properties dialog box. Select *Tatami* on left list box to see tatami parameters. Change the parameters and click *Apply* or *OK* to apply the changes.

Note: Non-Parallel Tatami does not support ALL parameter changes.

Specifications/ Parameters



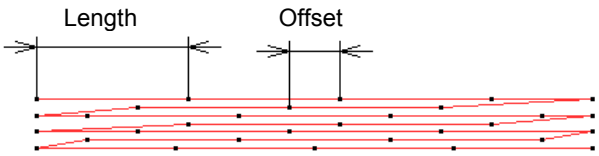
Back Stitch effect

Minimum Stitch Length is used to filter pattern stitches.

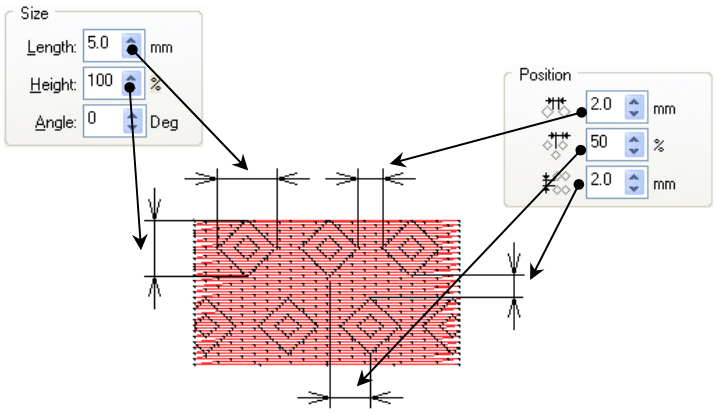
Pattern parameters

Click on pattern icon, ***Select Tatami Pattern*** will open. Click on a pattern to select it or press ESC to close the dialog without any selection.

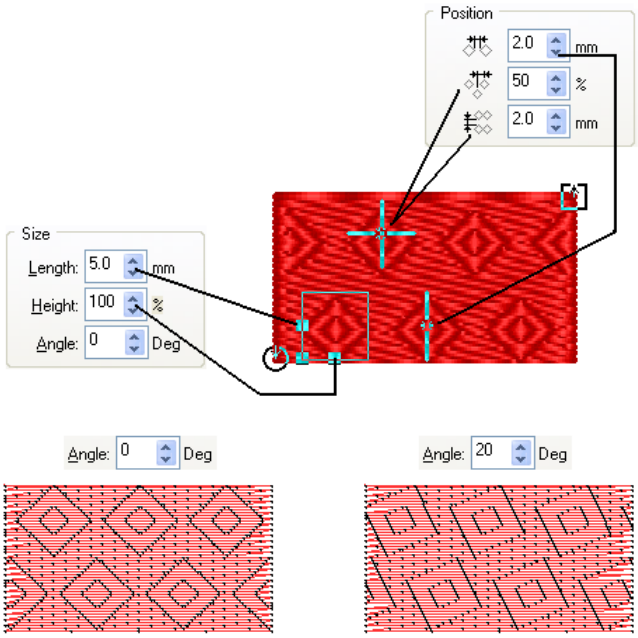
If you choose a pattern, ***Combination Split*** parameters page, and related parameters will display on *Properties* dialog.



Offset value in *Pattern* page only works when you are not using any pattern. If you use a pattern, an extra offset value will be available in *Combination Split* page, which is effected if you activate the combination split option.



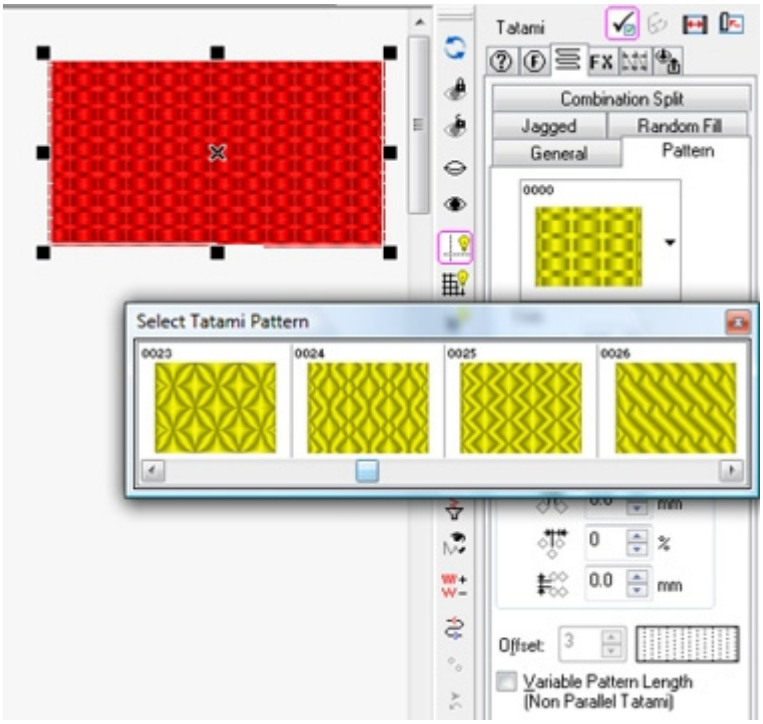
Tip: You can press F8, to define pattern size and positions visually on screen and press SPACEBAR or ESC to finish.



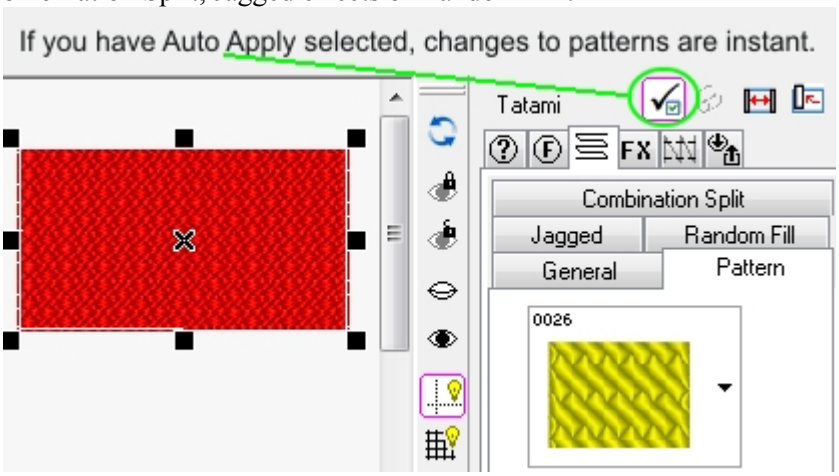
You can experiment with effects, parameter changes, and options to create optimum stitch counts , or custom pattern effects as many times as you like, changing any of the settings. The variations are endless, so you have the power to create unique effects.

F8

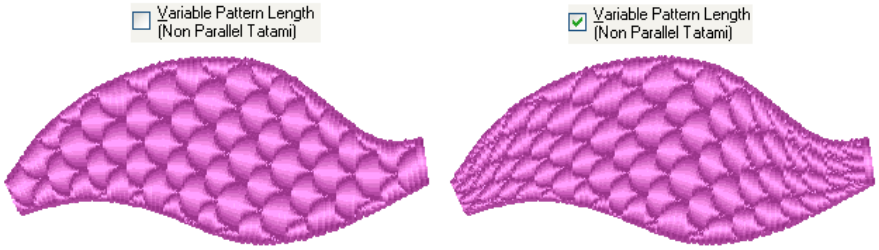
You can press **F8** while any object is selected. If you do not see entry/exit indicators, that means the object does not support entry/exit points eg. Contour Stitch.



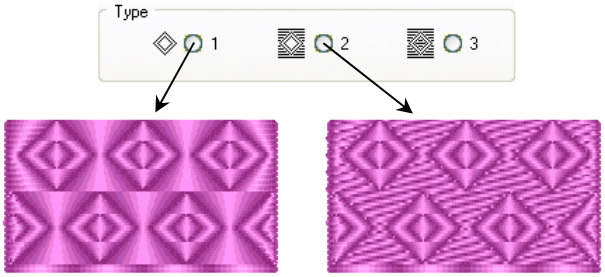
Basic parameters are in full view with any created object. You can switch to the related tab pages to effect other parameter changes like Combination Split, Jagged effects or Random Fill.



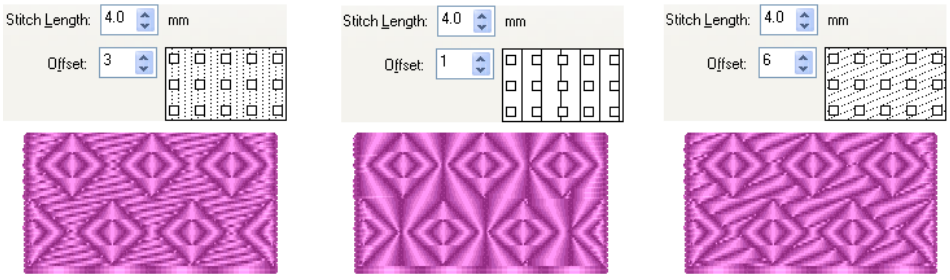
Pattern angle



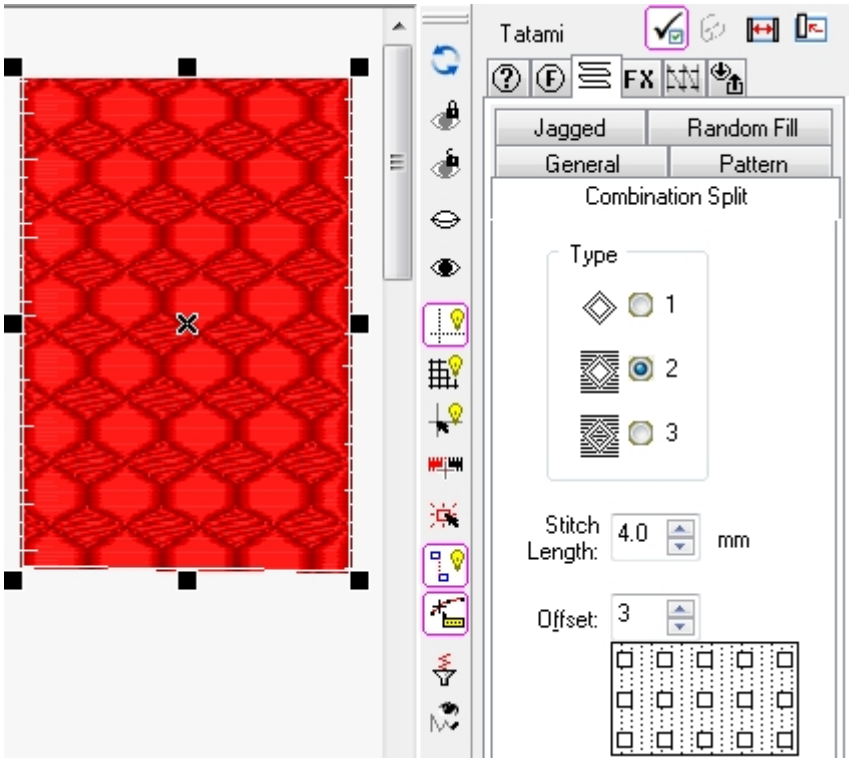
Variable pattern length on non parallel tatami



Combination split



Combination split stitch and offset parameters

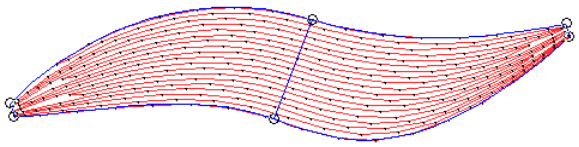


An example of Combination split Tatami/Satin

You can change the ‘Type’of split to see which applies best to the various patterns. Different patterns have different possibilities, so not all effects will apply in all cases.

Digitizing contour tatami

Contour tatami can create a tatami with varying width and direction angles. Digitizing method is the same as satin.



To digitize contour tatami

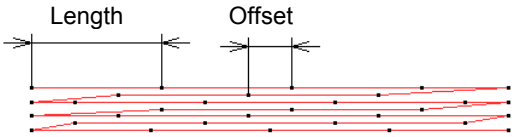
1. Click on *Contour Tatami* (Edit & Digitizing Toolbar) or press O

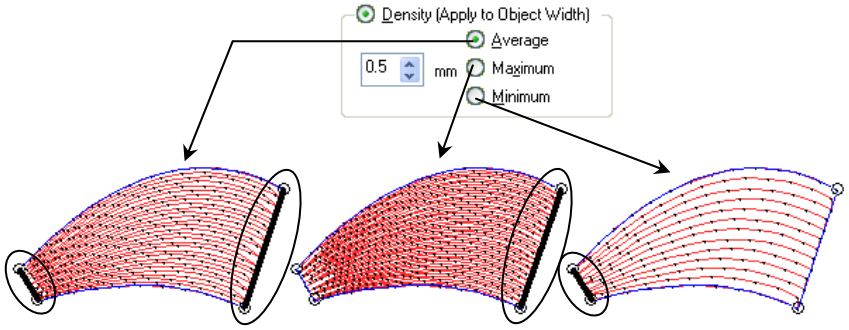
2. Draw outlines/paths on the design working area.

3. To finish digitizing, press ESC or start a new command.

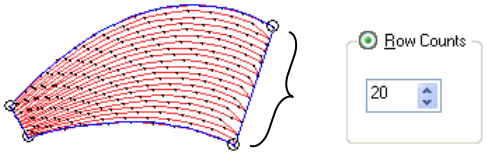
To change contour tatami parameters

Click *Properties* (Standard Toolbar) or press ALT ENTER to open properties dialog box. Select *Contour Tatami* on to see contour tatami parameters. Change the parameters and click *Apply* or *OK* to apply the changes. If Auto Apply is set to ON , some parameters will apply automatically.





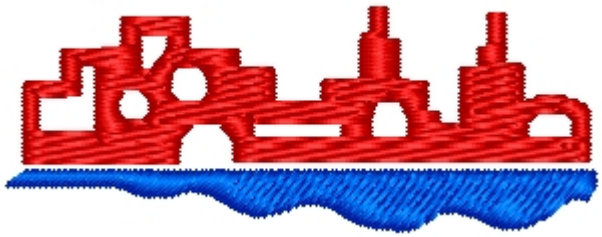
Density will be applied considering object's width



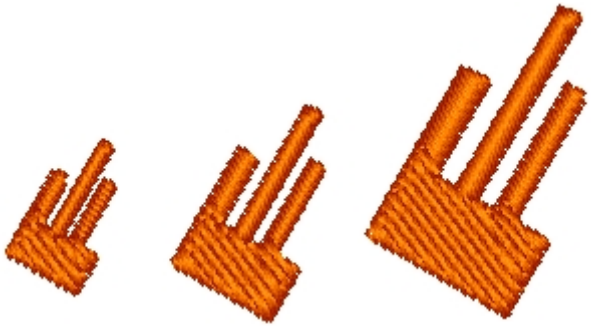
Set Parameter to generate specific rows of contour tatami

Digitizing tatami

Tatami is used to digitize filled shapes with fixed stitch angles. Digitizing method is same as a single path object, but the path is closed by default. Boundaries in tatami objects should not overlap or intersect each other. A boundary should not overlap itself and should not have a second boundary inside (a hole inside a hole), but holes can overlap or intersect each other.

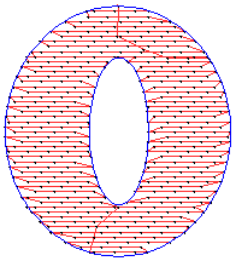


An example of I-Cliqq Stitch Split FX



This Stitch Split FX allows you a great degree of flexibility in its application. It has multiple uses because of its capability to split stitches at predefined lengths. Apart from creating less stitches, you are also able to apply this technique in numerous practical situations. One good example is large text when you might have patterns, or tatami . Many do large monograms on pillowcases or large format text. You can now have tatami splitting into satin, with the added capability that it maintains the split range even when resized. We'll explore that more later.

Tatami stitches are generated instantly as you are digitizing a shape.



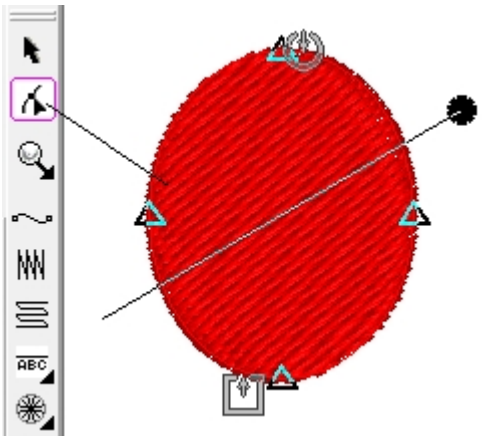
To digitize tatami

1. Click *Tatami* (Edit & Digitizing Toolbar) or press T
2. Draw the main boundary outline on the design working area.
3. Press ENTER to draw sub paths (holes). Repeat this step for more sub paths.

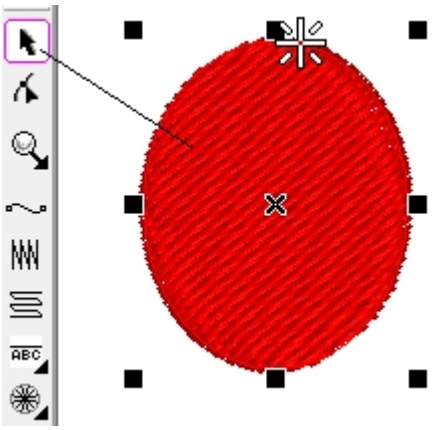
   Tip: You can add or remove sub paths whenever you want.

   - Click Add Outline (Property Toolbar) to enable adding sub paths to the object, after adding the first sub path, press ENTER or click Add Outline again to start adding more sub paths.
   - To remove a sub path, double click on a sub path's node (to select all the nodes of the path) and press DELETE.

4. Press SPACEBAR or F8, to define entry / exit points and fill angle



You can also click on the **'Outline Edit'** icon.



To select an object , click on the **'Object Edit'** icon.
The Outline Edit and Object Edit icons will be your most used icons, with regard to objects. If you have clicked these 2 icons, tapping Spacebar will toggle between the 2 modes. Almost every act of editing an object requires you to be in one of the 2 modes as you will either select an object to rotate/skew/resize or find it necessary to edit the outlines by manipulating the nodes.

To change entry / exit points

- Rest the point on entry or exit symbol.
- Click and drag the symbol to desired point.
- Release mouse button.

Note: If you place the entry or exit point out of stitch area, the start or end point will be located on the nearest point to the entry and exit symbols.

Note: Entry and exit points will be only calculated on the main boundary path.

To change fill angle

- Rest the point on rotate symbol.
- Click and drag to define fill angle

- Press SPACEBAR or ESC to finished.

Tip: You can also define the fill angle from P*roperty Toolbar* (Fill Angle 0) or *Properties Dialog* ( )

Note: If you place the entry or exit point out of stitch area, the start or end point will be located on the nearest point to the entry and exit symbols.

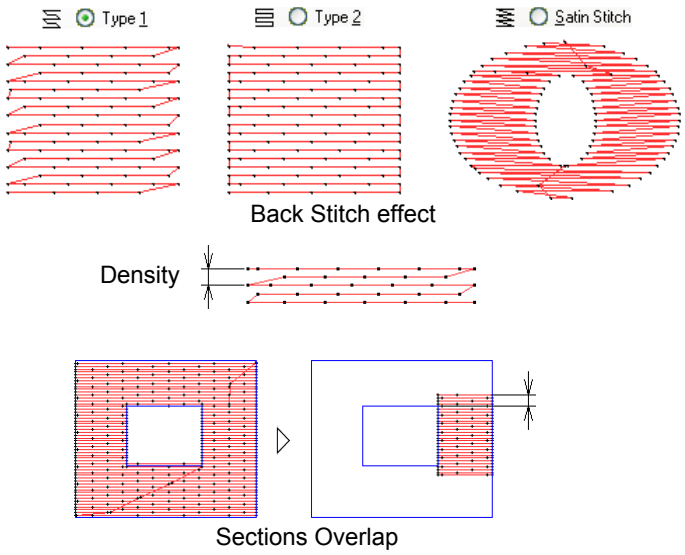
Tip: If you discontinue digitizing tatami by pressing ESC the entry/exit points will automatically position on the initial point. You can change entry and exit point/tatami angle by pressing F8 at any time while the object is selected.

To change tatami parameters

Click *Properties* (Standard Toolbar) or press ALT ENTER to open properties dialog box. Select *Tatami* in the dialog see tatami parameters. Change the parameters and click *Apply* or *OK* to apply the changes.

Specifications parameters

For easy and fast digitizing, three more tatami tools are available for different tatami styles. If you click these tools, you can directly digitize tatami with specific styles. If you change the property from *Tatami* to *Single Curved Filled* or *Dual Curved Filled*, you have to add a path as *Stitch Filling Path* by clicking Add Outline. Or if you change the property from *Single Curved Filled* or *Dual Curved Filled* to *Tatami*, you will have to remove *Stitch Filling Path,* to do so, double click on a node of the *Stitch Filling Path* to select all the nodes and press DEL.

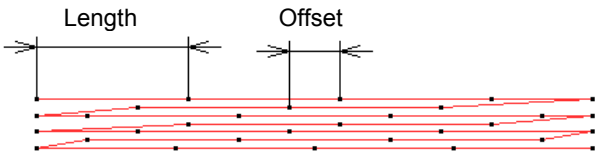


Min Stitch Length is used to filter pattern stitches.

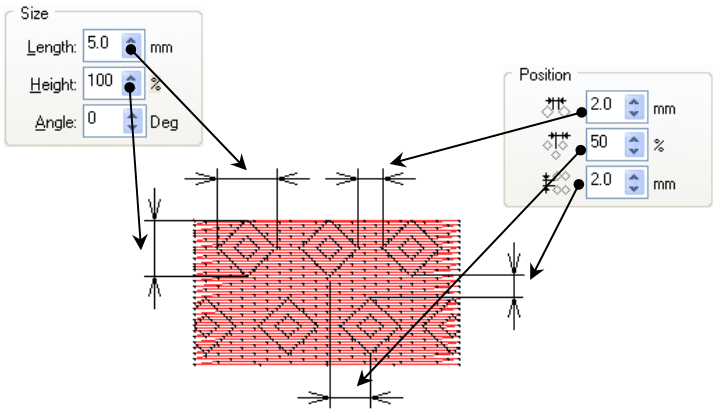
Pattern parameters

Click on pattern icon, *Select Tatami Pattern* . Click on a pattern to select it or press ESC to close the dialog without any selection.

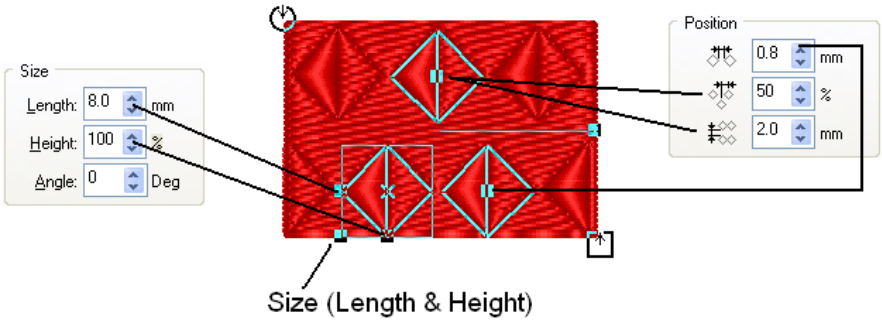
If you choose a pattern, *Combination Split* parameters page will display on *Properties* dialog.



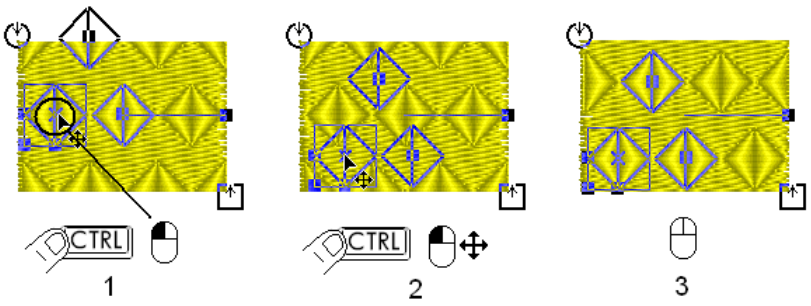
Offset value in *Pattern* page only works when you are not using any pattern. If you use a pattern, an extra offset value will be available in *Combination Split* page, which effects if you activate combination split option.



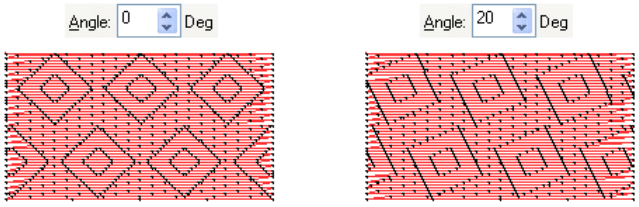
Tip: You can press F8, to define pattern size and positions visually on screen.



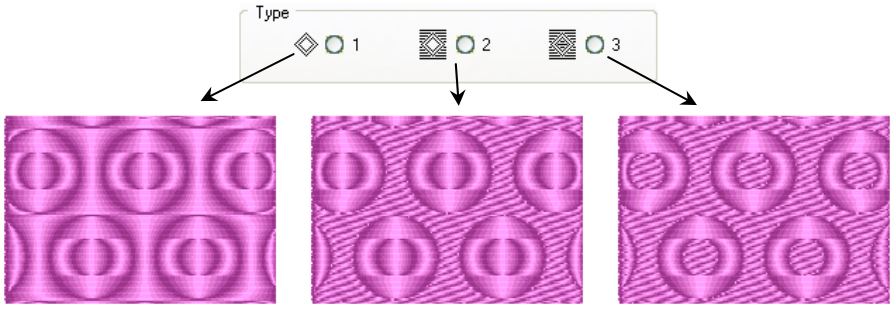
Tip: If you reshape the tatami object, the pattern location may change, because they are generated according to design origin. You can change the pattern location, to do so, hold down CTRL and click on the cross sign on the pattern and drag it to your desired location.



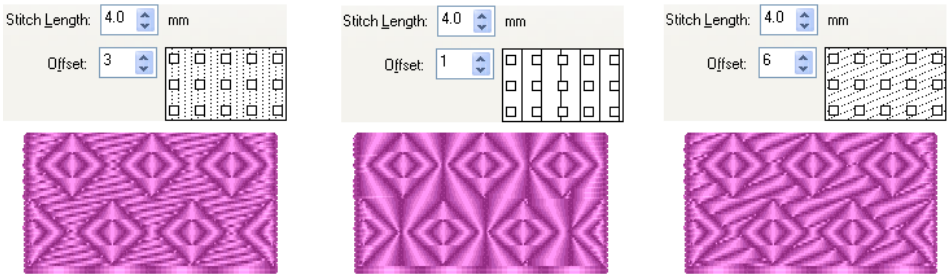
Click on the cross at the center of pattern shape, and drag it while holding down CTRL, to change pattern location.



Pattern angle



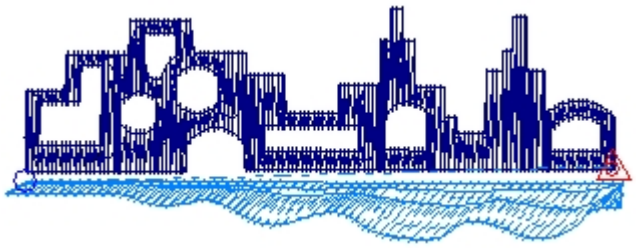
Combination split



Combination split stitch parameters

Digitizing parallel satin fill

Parallel satin fill is used to digitize complex shapes with satin stitches. This object is actually a tatami object but the *Back Stitch* parameter is set to *Satin Stitch*. Digitizing method and parameters are same as tatami. This style is practical to digitize unidirectional shapes.



To digitize parallel satin fill

1. Click *Parallel Satin Fill* (Edit & Digitizing Toolbar)
2. Draw main boundary path on design working area.
3. Press ENTER to draw sub paths (holes). Repeat this step for digitizing more sub paths.
4. Press SPACEBAR or F8 to define entry / exit point and fill angle and press SPACEBAR or ESC to finish.

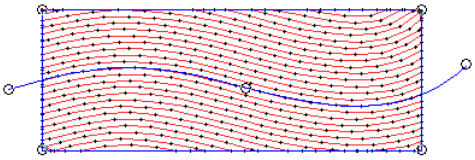
To change parallel satin parameters

Click *Properties* (Standard Toolbar) or press ALT ENTER to open properties dialog box. Select *Tatami* to see tatami parameters. Change the parameters and click *Apply* or *OK* to apply the changes.

Note: Parallel satin fill is actually a tatami object but the *Back Stitch* parameter is set to *Satin Stitch*. Pattern parameters will affect this object, but you may change other parameters like *Density*, *Sections Overlap*.

Digitizing single curved tatami fill

Single curved tatami fill is used to digitize filled shapes with nonlinear stitch filling. Digitizing method and parameters are same as tatami.



Note: In this method, you need to define a stitch flow by creating a guide set of nodes (see the wavy line). This defines the curve of the tatami fill.

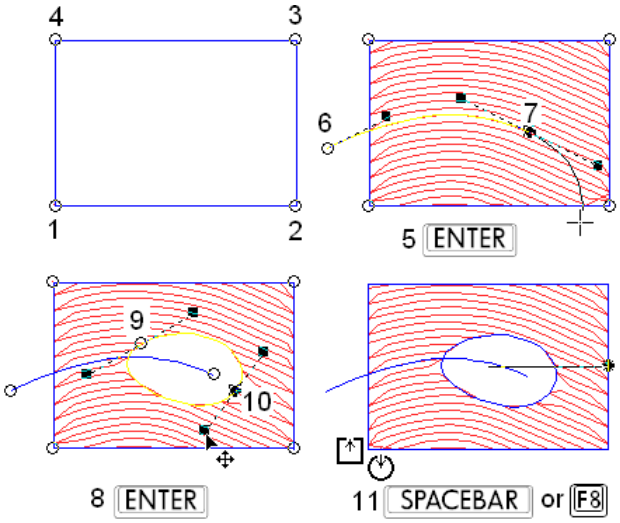
To digitize single curved tatami fill

1. Click *Single Curved Tatami Fill* (Edit & Digitizing Toolbar)

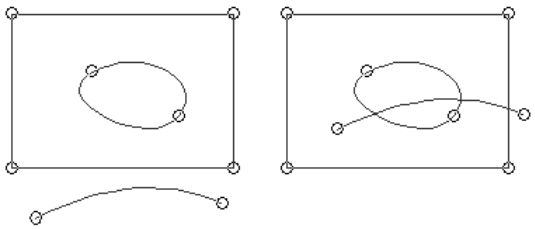
2. Draw main boundary path on design working area.

3. Once you press Enter or Spacebar, a default curve will appear.
4. You can edit that in Outline Edit mode and press ESC when you are done modifying the shape.

   Note: Tatami angle will not work on this object because the stitch filling path defines the stitch directions.



Note: Stitch Filling Path must intersect or be located **inside** the main boundary path, or the stitches will not be generated.



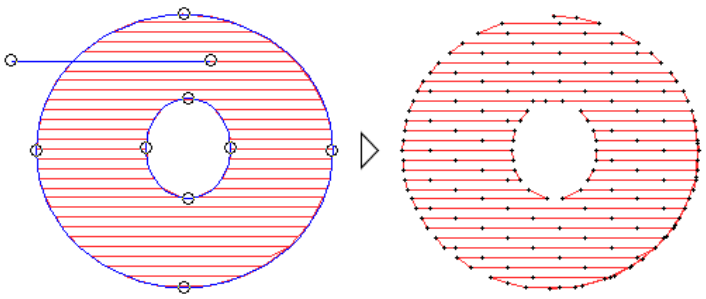
To change single curved tatami fill parameters

Click *Properties* (Standard Toolbar) or press ALT ENTER to open properties dialog box. Select *Tatami* tab page to see tatami parameters. Change the parameters and click *Apply* or *OK* to apply the changes.

Note: Single curved tatami fill is actually a tatami object but the *Single curved Filled* option is selected. Pattern parameters will not affect this object, but you may change other parameters like *Density* and *Stitch Length*.

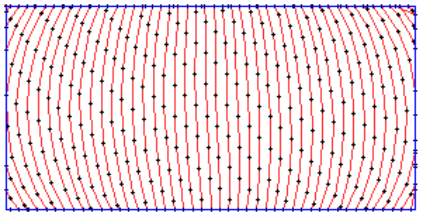
Note: Single curved tatami fill object will run from the edges to fill the area.

Tip: If the *Stitch Filling Path* is a line, then the stitches method will be similar to normal tatami, but travel run will be from the edges.



Digitizing dual curved tatami fill

Dual curved tatami fill is used to digitize filled shapes with varying stitch filling paths. Digitizing method and parameters are same as tatami.

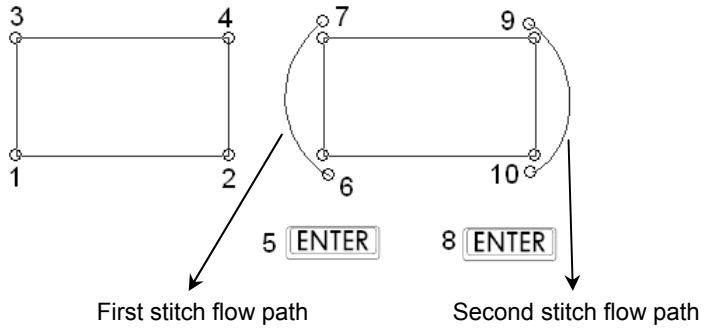


Note: Unlike tatami, in dual curved tatami fill, the stitches are not generated while you are digitizing the main boundary path. You have to draw two paths (which are not closed ones) as stitch flow paths, then the stitches will be generated. You can not apply patterns to this type of object.

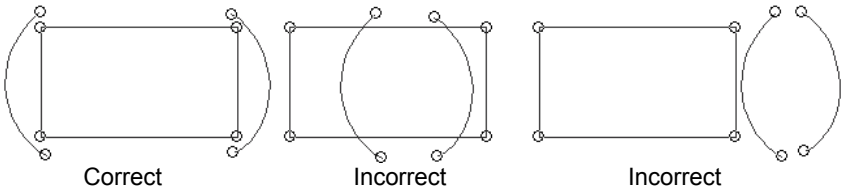
To digitize dual curved tatami fill

1. Click *Dual Curved Tatami Fill* (Edit & Digitizing Toolbar)
2. Draw main boundary path on design working area.
3. Press SPACEBAR and 2 curves will automatically be generated. You can edit these in Outline Edit Mode.

Note: Tatami angle will not work on this object because the stitch filling path defines the stitch directions.



Note: Stitch Flow Paths must be located outside the main boundary path, or the stitches may not be generated correctly.

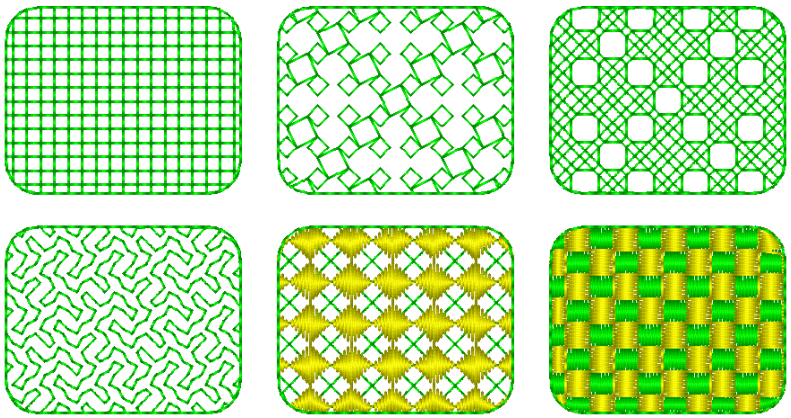


Note: Dual curved tatami fill object will run from the edges to fill the area.

Note: Dual curved tatami fill is actually a tatami object but the *Dual Curved Filled* option is selected. Pattern parameters will not affect this object, but you may change other parameters like *Density* and *Stitch Length*.

Digitizing motifs

Motif is used to digitize filled shapes with motif patterns. Digitizing method is the same as a single path object, but the path is closed by default. Boundaries in motif objects should not overlap or intersect each other. A boundary should not overlap itself and should not have a second boundary inside (a hole inside a hole), but holes can overlap or intersect each other.

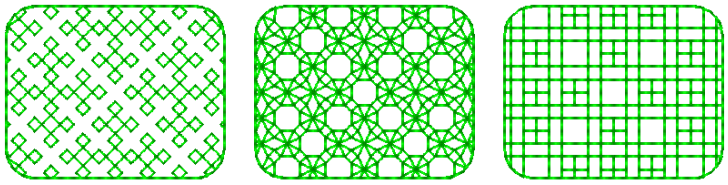


The motif stitches are generated instantly as you are digitizing a shape and stitch generation result may vary before you finish because the path is automatically closed and boundaries may intersect unintentionally. The best result will be obtained after you finish the main boundary outline. When you digitize a motif, it will have a default pattern which can be used for **Chenille embroidery**.

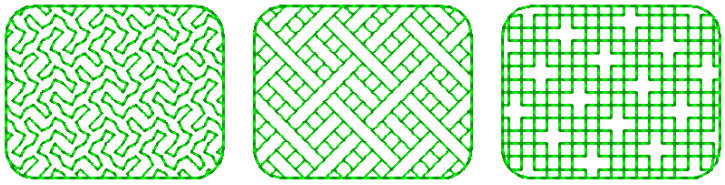
I-Cliqq provides three different motif fill styles. The combinations of effects you can create are really endless, and you can experiment by playing with parameters changes to see just how many variations are possible. Motifs are usually excellent to provide high cover, and low stitch count types of filling areas. You can astonish clients with your range, and even create your own motifs.

Remember to always back up the system folders containing any *custom creations*, whether these are created fonts, motifs, templates or user profiles. In the event of a hard disk failure or computer failure, you can always copy your saved files back to the system folders.

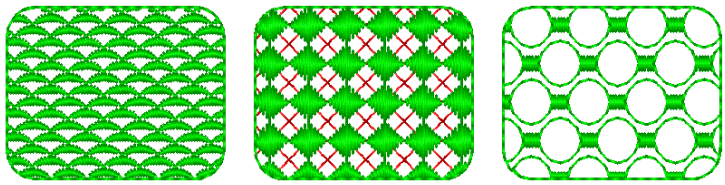
- Symmetrical motif fill, this style is a new motif fill which fills an area symmetrically.



- Running motif fill, this style is a new motif fill which fills an area with a special run stitch formula.



- Normal motif fill, this style uses a pattern to fill an area.



To create onscreen motifs

1. Click *Motif* (Edit & Digitizing Toolbar) or press SHIFT M

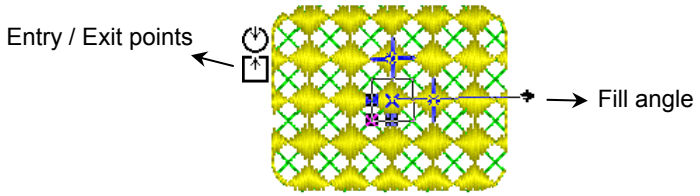
2. Draw main boundary path on design working area.

3. Press ENTER to draw sub paths (holes). Repeat this step for more sub paths.

   Tip: You can add or remove sub paths whenever you want.

   - Click Add Outline (Property Toolbar) to enable adding sub paths to the object, after adding the first sub path, press ENTER or click Add Outline again to start adding more sub paths.
   - To remove a sub path, double click on a sub path's node (to select all the nodes of the path) and press DELETE.

4. Press SPACEBAR or F8, to define entry / exit points and fill angle and press SPACEBAR or ESC to finish.



To change entry / exit points

- Rest the point on entry or exit symbol.
- Click and drag the symbol to desired point.
- Release mouse button.

  Note: If you place the entry or exit point out of stitch area, the start or end point will be located on the nearest point to the entry and exit symbols.

  Note: Entry and exit points will be only calculated on the main boundary path.

To change fill angle

- Rest the point on rotate symbol.
- Click and drag to define fill angle

  Tip: You can also define the fill angle from P*roperty Toolbar* (Fill Angle 0) or *Properties Dialog* ( )

- Press SPACEBAR or ESC to finished

Note: If you place the entry or exit point out of stitch area, the start or end point will be located on the nearest point to the entry and exit symbols.

Tip: If you discontinue digitizing a motif by pressing ESC or by running another command**,** the entry and exit points will be placed on the beginning of the main path and fill angle will set to horizontal direction. You can change entry and exit point by pressing F8 whenever you want.

To change motif parameters

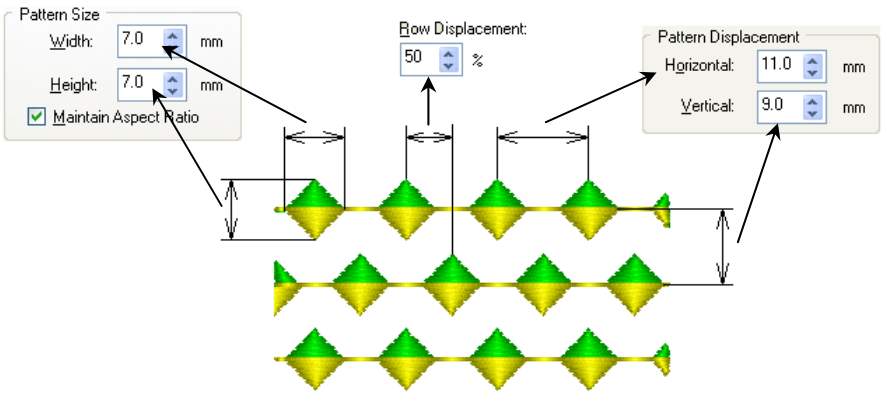
Click *Properties* (Standard Toolbar) or press ALT ENTER to open properties dialog box. Select *Motif* to see motif parameters. Change the parameters and click *Apply* or *OK* to apply the changes.

Size parameters

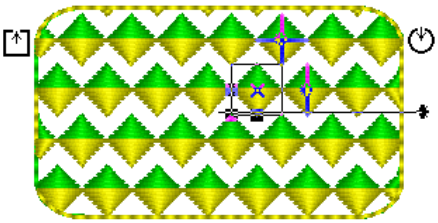
Click on pattern icon, *Select Motif Pattern* will open. Click on a pattern to select it or press ESC to close the dialog without any selection.

Note: some parameters may be disabled according to the pattern type (symmetrical, running, and normal pattern). Pattern type name is written bellow each pattern.

Note: when you choose a pattern, you will see the parameters of other objects may display on *Properties* dialog. This means the pattern includes those objects and you can control the parameters of them as well. For example if the pattern includes a satin, *Satin* parameters page would be available and you can change the satin parameters inside the pattern.

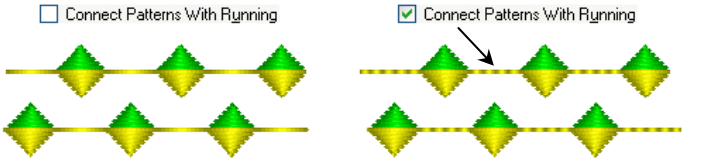


Tip: you can press F8 to change *Pattern Size*, *Pattern Displacement* and *Row Displacement* values, visually on screen. You can also change fill angle and entry / exit point at the same time.

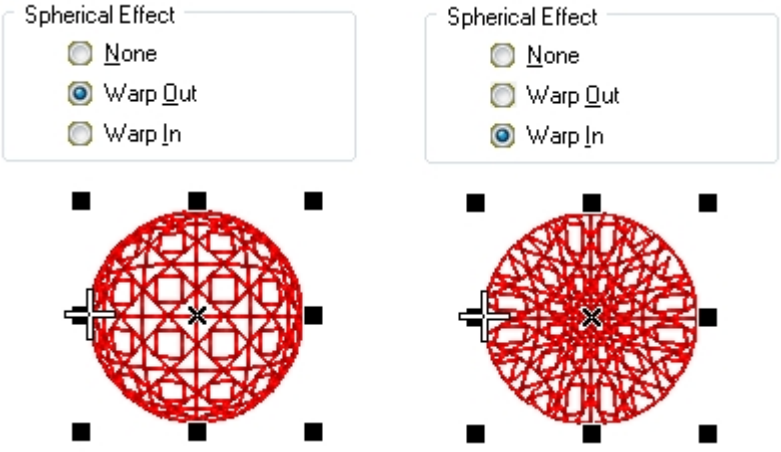


Press F8 to change pattern size, pattern displacement, fill angle and entry / exit points on screen

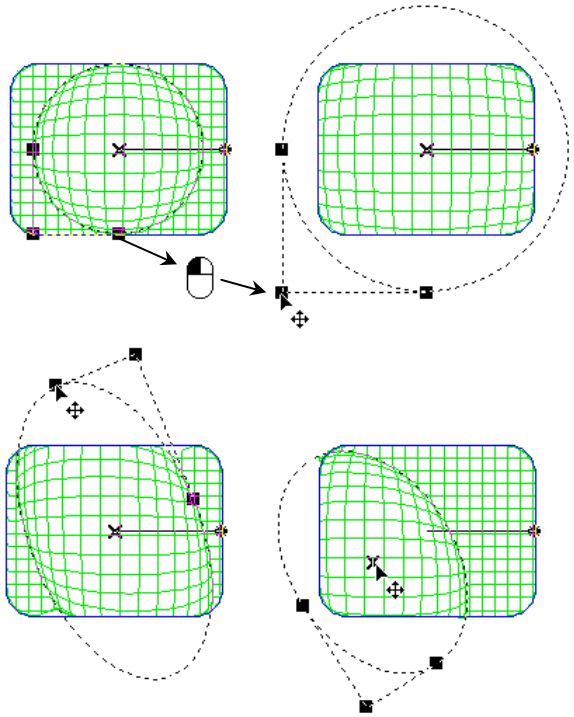
Effect parameters



This option can be used when there are long gaps between patterns

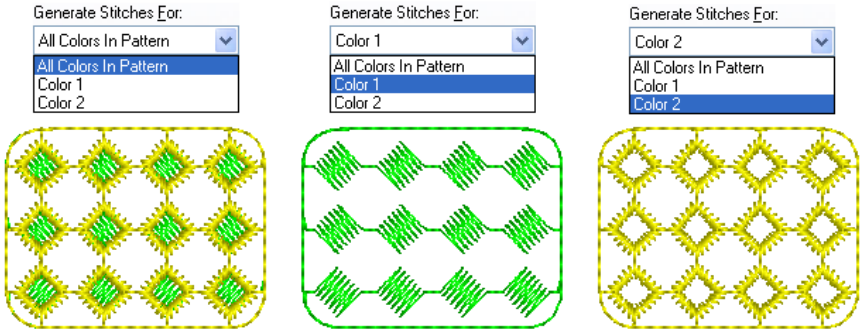


Tip: Press F8 to edit globe effect visually on screen.

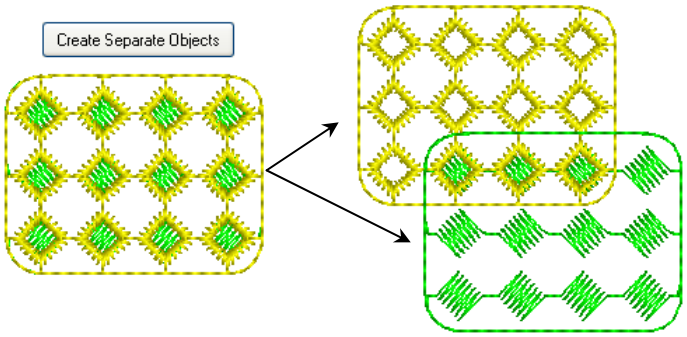


Click on any globe edit points and drag it to a desired point

Multi Color parameters



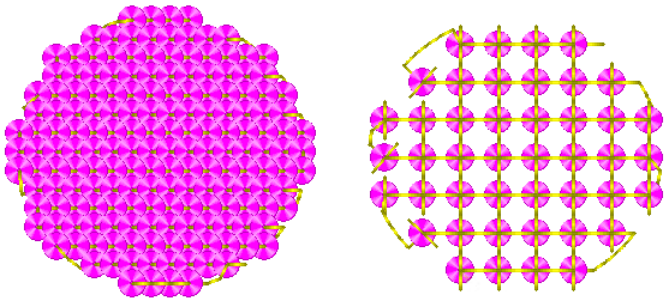
You can force the software to generate the stitches for all colors or every individual color on multi color patterns



Click *Create Separate Objects* to create individual objects for every color, this helps you reduce the color numbers in a design by reordering objects by color.

Digitizing sequin fill using motif tool

I-Cliqq can create sequin fill using motif. It can apply different sequin diameters and locks to sequins. You can create fascinating effects, but note that not all motifs effects suit sequin fills. You can experiment with settings, to create practical sequin fill effects.



To digitize sequin fill

- Digitize a motif .
- Select *Properties* to open motif properties dialog.
- Select *Motif* on the Main Properties sidebar to see motif parameters
- Select *Pattern* to open *Motif Pattern* dialog and select 'Sequin' pattern

- Select *Sequin* tab-page to set *Pattern displacement* parameters correctly.

  Note: These values should be set according to sequin diameters and your desired vertical and horizontal distances. the default sequin diameter is 5mm, so it is better to set the horizontal and vertical pattern displacement values to a value higher than 2.5mm, if you use default sequin diameter. If these values are set to a lower value, then the program will assume the minimum valid values.

- Press *Apply* to see the result.

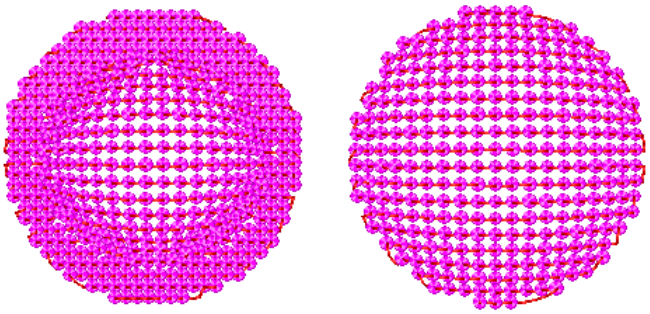
To change sequin parameters

Click *Properties* (Standard Toolbar) or press ALT ENTER to open properties dialog box. Select *Motif* on left list box to see motif parameters. Select *Sequin* tab-page and change the parameters and click *Apply* or *OK* to apply the changes.

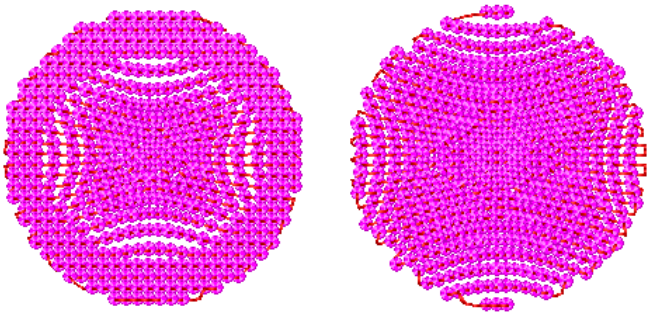
If you change the sequin diameter, you should change pattern horizontal and vertical displacement values on *Size* tab-page, as well. If horizontal and vertical displacement values are not set correctly, then I-Cliqq will calculate the first possible valid values for the selected sequin diameter.

Exercise some caution when applying sequin parameter changes.The results are guides by the size/shape of sequins.

You can also apply *Warp* effect to sequins on a motif. To do so, select *Effect* tab-page and select *Warp in* or *Warp Out* effect.



Warp out effect

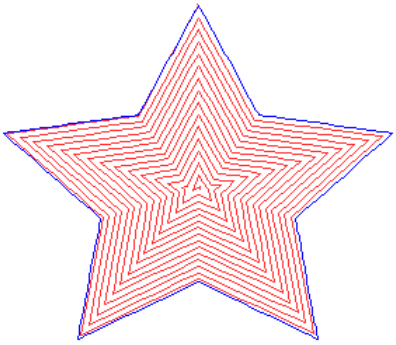


Warp in effect

Note: Sequins will never be hit by other stitches or sequins where they become dense if you have created a practical sequin pattern. Some degree of design planning is necessary in creating sequin designs ,and resizing sequin designs may need to be done with some consideration, depending on the content.

Digitizing spiral fill

Spiral fill is used to digitize filled shapes spiral running stitch. Digitizing method is same as a single path object, but the path is closed by default. The boundary of a spiral fill object should not overlap or intersect itself.



The spiral stitches are generated instantly as you are digitizing a shape and stitch generation result may vary before you finish because the path is automatically closed and boundary may intersect itself unintentionally. The best result will be obtained after you finish the boundary path.

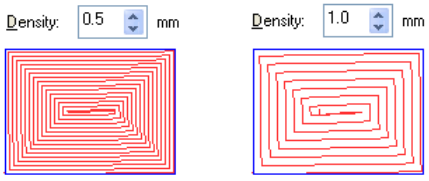
Note: Spiral fill may not generate your desired result if the boundary path is complicated. In this case try simplifying the path.

To digitize spiral fill

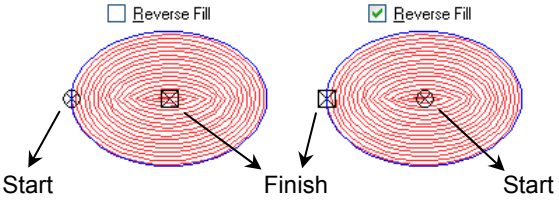
1. Click *Spiral Fill* (Edit & Digitizing Toolbar)
2. Draw an outline boundary path on the design working area.

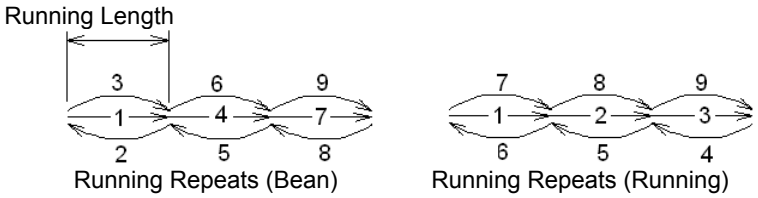
To change tatami parameters

Click *Properties* (Standard Toolbar) or press ALT ENTER to open properties dialog box. Select *Spiral Fill* on left list box to see spiral fill parameters. Change the parameters and click *Apply* or *OK* to apply the changes.



Density





Running Repeats (Bean)

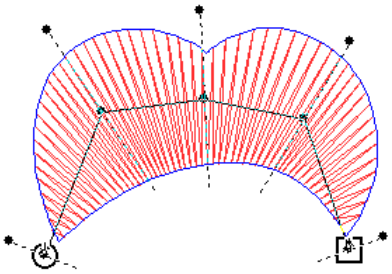
Running Repeats (Running)

Stitch point displacement (0.4mm) (repeats = 5)

Digitizing satin fill

Satin Fill is used to digitize filled shapes with varying satin stitch angles. Digitizing method is same as a single path object, but the path is closed by default. Boundary in satin fill object should not overlap or intersect itself. The parameters of satin fill are the same as dual path satin and you can apply all the stitch effects (double divided, multi divided, jagged, break lines, E style, with patterns and random fill) to this object.

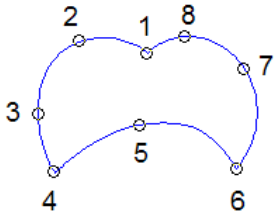
Satin fill stitches are generated instantly as you are digitizing a shape and stitch generation result may vary before you finish because the path is automatically closed and boundaries may intersect unintentionally. The best result will be obtained after you finish the main boundary path.



To digitize satin fill

1. Click *Satin Fill* (Edit & Digitizing Toolbar)

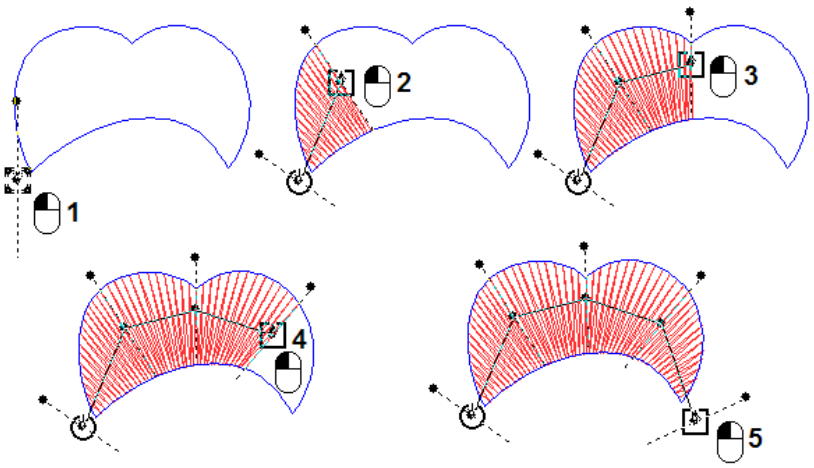
2. Draw boundary path on design working area.



3. Press SPACEBAR to define stitch angles.

4. Click to define stitch angles.

   Note: One click is enough for one stitch angle. A line with a hot point at one end will be placed wherever you click. This line defines the stitch angle. Former stitch angle will be modified as you click to create a new stitch angle.

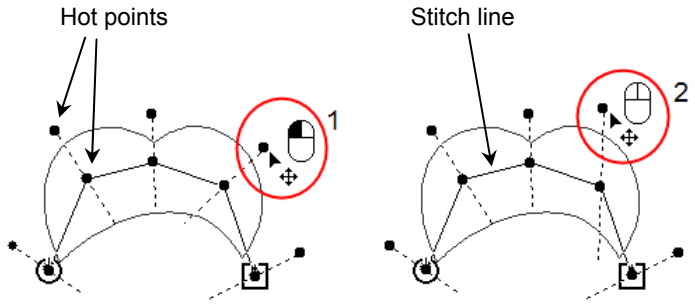


   You should consider the following points when defining the stitch angles:

   - The first stitch angle should be placed out of boundary path where you want to start
   - The medial stitch angles should be inside the boundary path

- The last stitch angle should be outside the boundary, or slightly inside at a point where you prefer a stitch 'cut off' . Digitizers make such allowances when creating objects to be outlined.

Note: Click on hot points at the end and middle of stitch angle lines and drag them to change the fill angle and line.

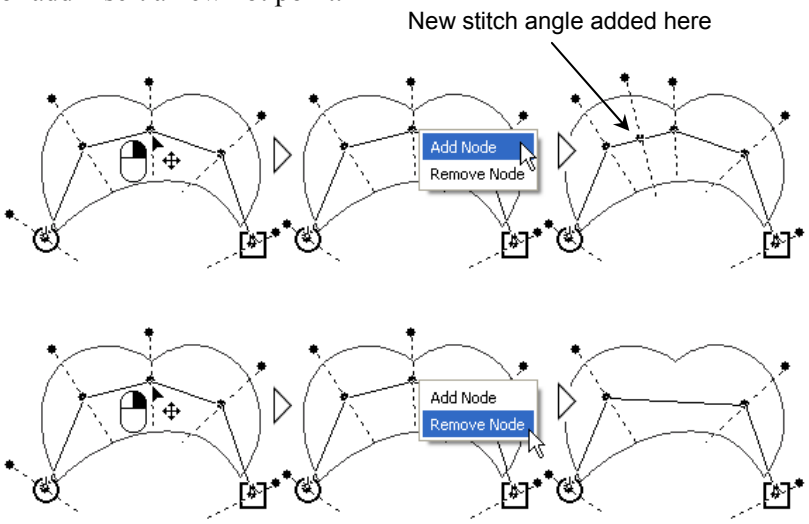


Note: You can edit stitch angles and lines whenever you want. Select the object and press F8.

To edit stitch angles and line

- Rest the point on a hot point, the pointer shape will changes to
- Click and drag it to your desired point
- Release the mouse button.

Tip: Press DEL or BACKSPACE to remove the last stitch angles. You can also right click on a hot point of stitch line, and remove or add insert a new hot point.



5. Press SPACEBAR or ESC, to finish

Entry/Exit points default to the first/last stitch.

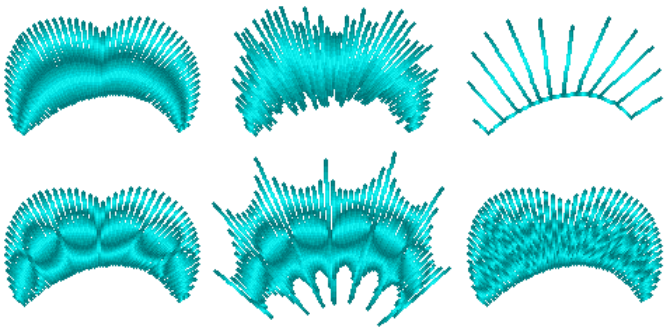
To change entry / exit points

- Rest the pointer on entry or exit symbol.
- Click and drag the symbol to desired point.
- Release mouse button.

To change satin fill parameters

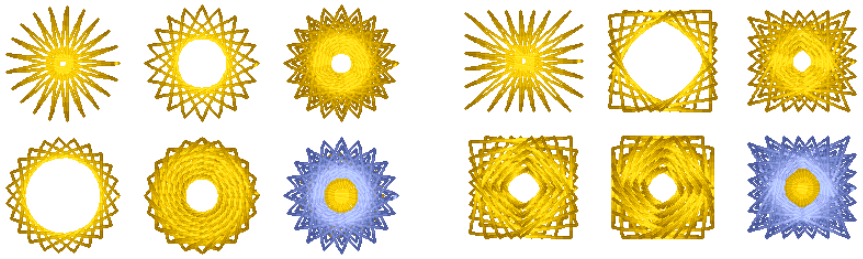
Click *Properties* (Standard Toolbar) or press ALT ENTER to open properties dialog box. Select *Satin* on left list box to see Satin parameters. Change the parameters and click *Apply* or *OK* to apply the changes.

The parameters of satin fill are same as satin.



Digitizing star (circular), star (rectangular)

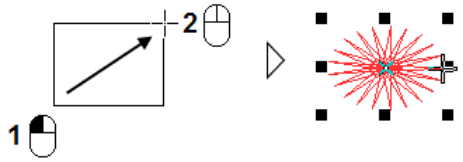
, Star is used to digitize circular and rectangular stars.



Star (circular) Star (rectangular)

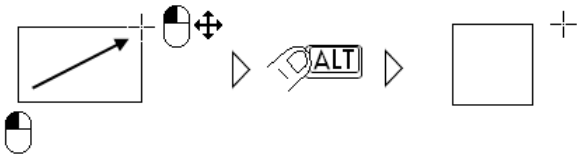
To digitize star

1. Click *Star (Circular)* or *Star (Rectangular)* (Edit & Digitizing Toolbar)
2. Rest the pointer on desired point in design working area.
3. Click and drag a box and release mouse button.

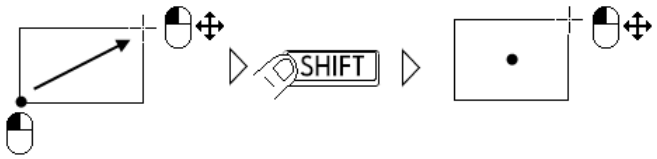


*Tip: Y*ou can repeat this step to create more stars , or you can edit the created star.

Tip: Hold down ALT while dragging (before releasing mouse button) for proportional resizing.



4. *Tip:* Hold down SHIFT while dragging (before releasing mouse button) to resize the dragging box by its center

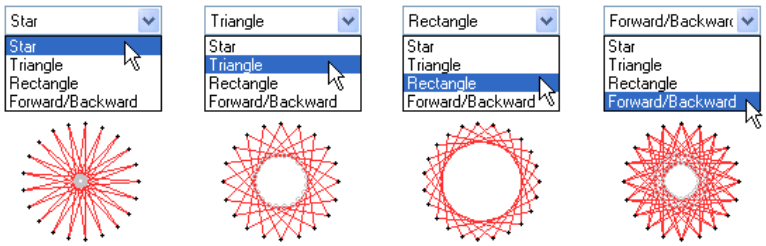


you can also use the combination of SHIFT and ALT.

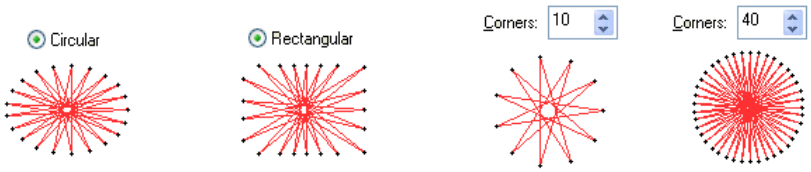
5. Press SPACEBAR or ESC to finish.

To change star parameters

Click *Properties* (Standard Toolbar) or press ALT ENTER to open properties dialog box. Select *Star Stitch* on left list box to see star stitch parameters. Change the parameters and click *Apply* or *OK* to apply the changes.

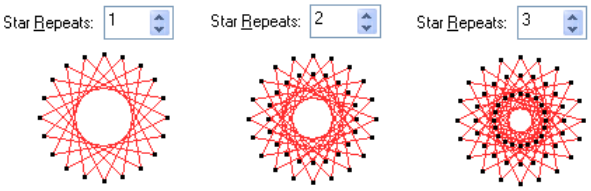


Star type effect

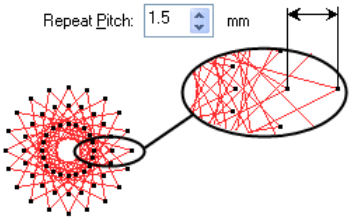


Circular and Rectangular

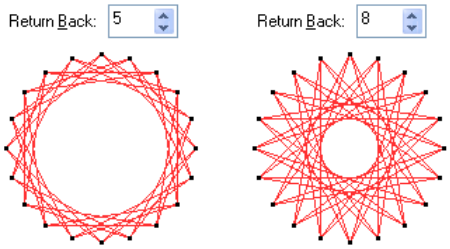
Corner effect



Star Repeats



Repeat Pitch

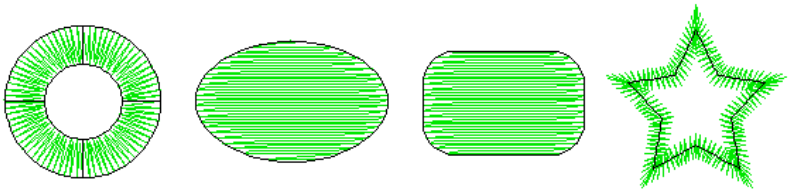


Return Back only works on *Forward/Backward* type

Start Angle

Using shapes when digitizing

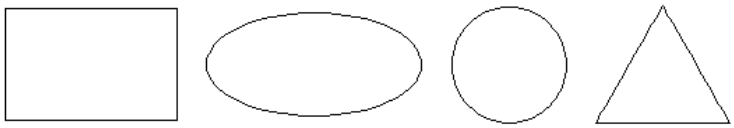
You can use shapes when digitizing a path. There are some tools to let you draw vector outlines but you can also create your own shapes and use them when digitizing.



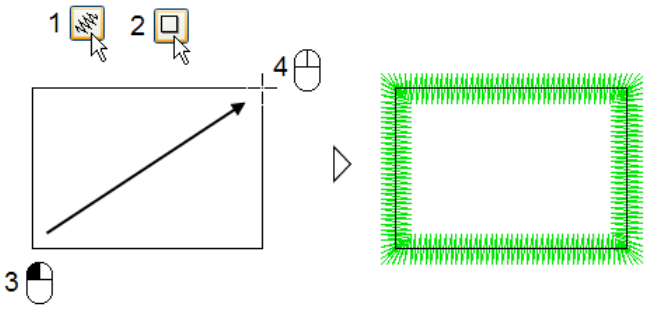
To use shape tools, you should select a digitizing tool first (like *Running, Satin Tatami, ...*) then you can use shapes. You can use shapes with every digitizing tool (single, dual and closed paths). If you select shape tools before selecting a digitizing tool, it will activate the last digitizing tool you used.

You can also use shapes to add sub paths to objects. In this case, you should select the object, then click Add Outline and select a shape tool.

Rectangle, ellipse and triangle shapes tools



1. Select a digitizing tool
2. , , Select one of *Rectangle, Ellipse* or *Triangle* tools (Edit & Digitizing Toolbar).
3. Rest the pointer on a desired point on design working area.
4. Click and drag a box and release mouse button. Press SPACEBAR or ESC to finish.



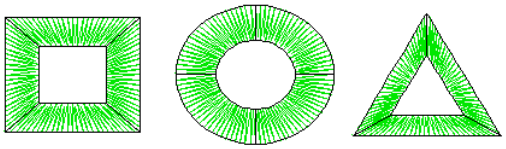
Tip: Shape tool will remain active and you can repeat this step to create more objects; meanwhile you can edit the created object.

Tip: Hold down ALT while dragging (before releasing mouse button) for proportional resizing.

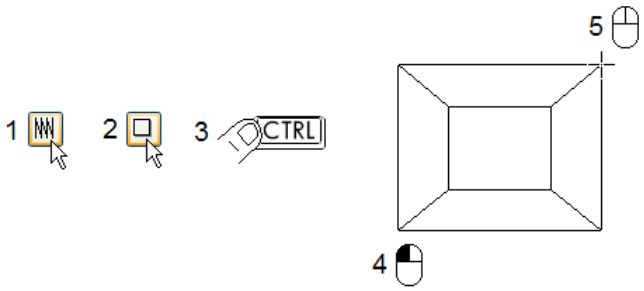
Tip: Hold down SHIFT while dragging (before releasing mouse button) to resize the dragging box by its center

You can also use the combination of SHIFT and ALT.

Tip: If you have selected a dual path object like *Satin*, then you can create a ring, by holding down CTRL, before clicking the first point, after clicking, you can release CTRL key.

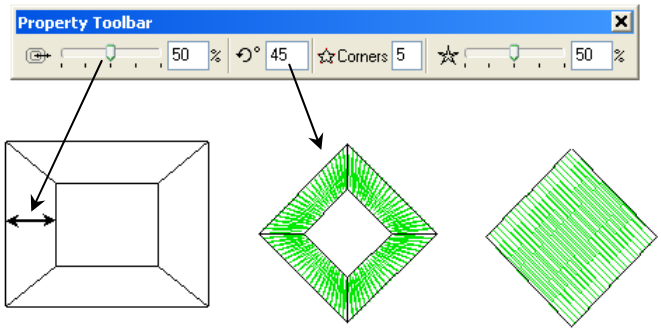


Creating rings by holding down CTRL key



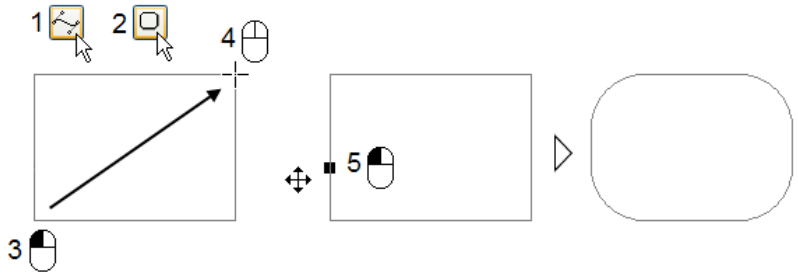
You can also control the width of a ring and rotation angle of shapes. When you use shapes, the following tools will be available on *Property Toolbar*.

- To change the width, click on track bar and scroll it.
- To change the rotation angle, Click on rotate edit box and enter new angle and press ENTER, then try to draw a new shape. The new rotation angle will be applied to new shapes.



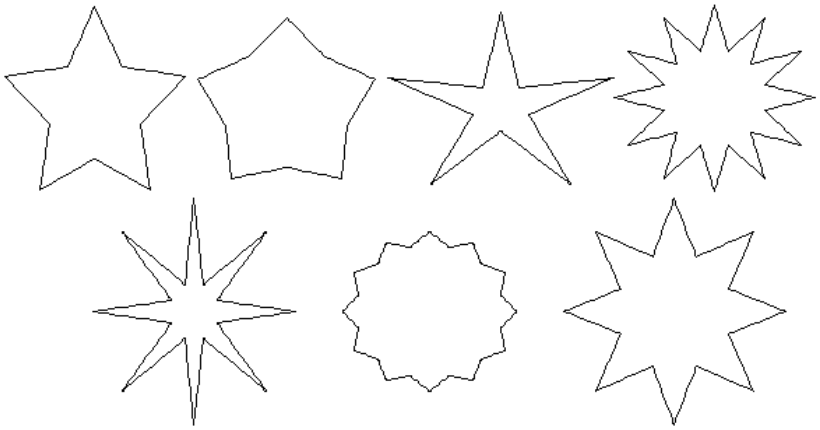
Rounded rectangle shape tool

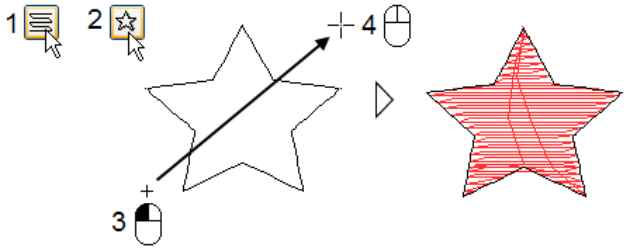
1. Select a digitizing tool.
2. Select *Rounded Rect* tool.
3. Rest the pointer on a desired point in the design working area.
4. Click and drag a box and release mouse button.
5. Move the pointer and click to define the radius.



Note: You can use all the tips and methods mentioned for *Rectangle* shape.

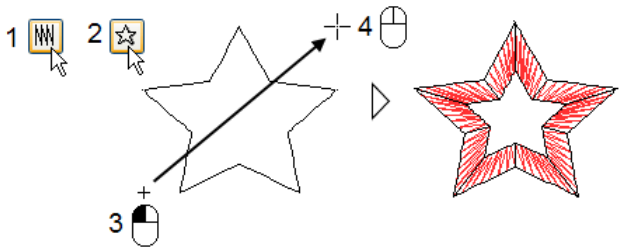
Star shape tool



1. Select a digitizing tool.
2. Select *Star* tool.
3. Rest the pointer on a desired point in design working area.
4. Click and drag a box , then release the mouse button. Star shape tool will remain active and you can repeat this step to create more objects; meanwhile you can edit the created object.
5. 

6. Press SPACEBAR or ESC to finish.

Note: You can use all the tips and methods mentioned for *Rectangle* shape. If you select a dual path object (like satin), the start will be created in ring form and holding down CTRL will have no effect.



You can also control the width of a ring and rotation angle of shapes. When you use shapes, the following tools will be available on *Property Toolbar*.

- To change the width, click on track bar and scroll it.
- To change the rotation angle, star corners and sharpness, Click on their edit boxes and enter new value and press ENTER, then try to draw a new star. New values will be applied to new shapes.

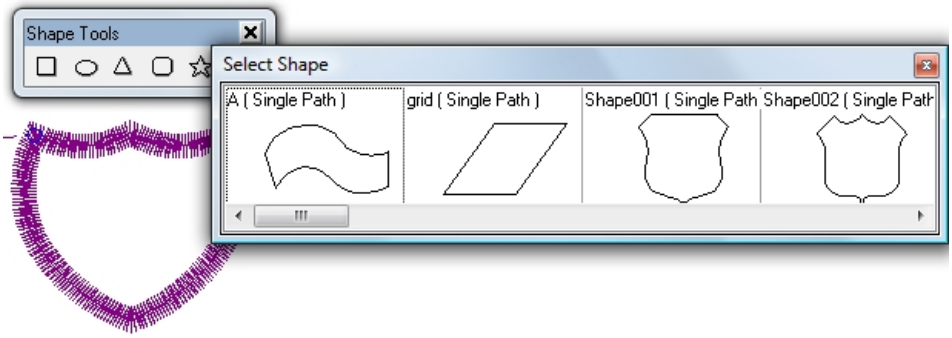
User defined shape tool

You can use predefined shapes or you can create your own shapes and use them when digitizing.

Creating objects using shapes

1. Select a digitizing tool.

2. Select *User Shape* tool.
   If you open the shape panel and select the *User Shape* tool, then *Select shape* dialog will open. Move the pointer over a shape and click to select it.

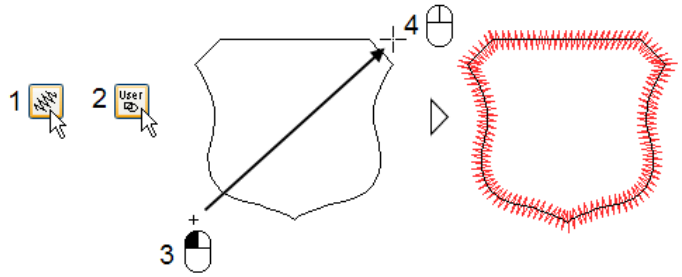


   Once you select a shape, the shape tool will change to , if you click on this icon, the last selected user shape will be used. The view dialog box is resizeable, so you can see a minimum or more shapes. You can use the slidebar, or resize the dialog box.

3. Rest the pointer on a desired point in design working area.

4. Click and drag a box and release mouse button. User shape tool will remain active and you can repeat this step to create more objects;

5. Press SPACEBAR or ESC to finish.



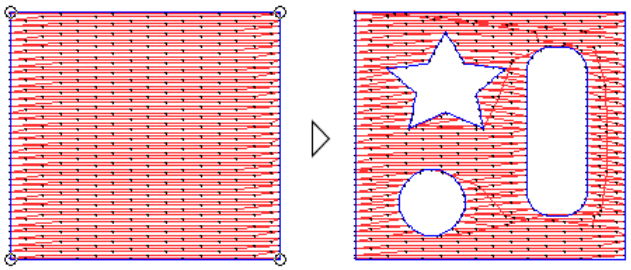
Note: You can use all the tips and methods mentioned for *Rectangle* shape.

Adding sub paths (internal outlines) using shapes

You can use shapes to add sub paths to objects. Adding sub paths to shapes is same as creating embroidery objects using shapes, but this time it will add sub paths(outlines) to the selected object.

You can use this method

- While you are digitizing an object and you want to digitize a sub path:
- You have selected an object and you want to digitize a sub path, in this case, select the object and click Add Outline then try adding shapes as sub paths.

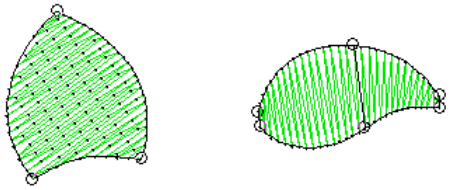


Create a new user shape

Create custom shapes or borders for use anytime.

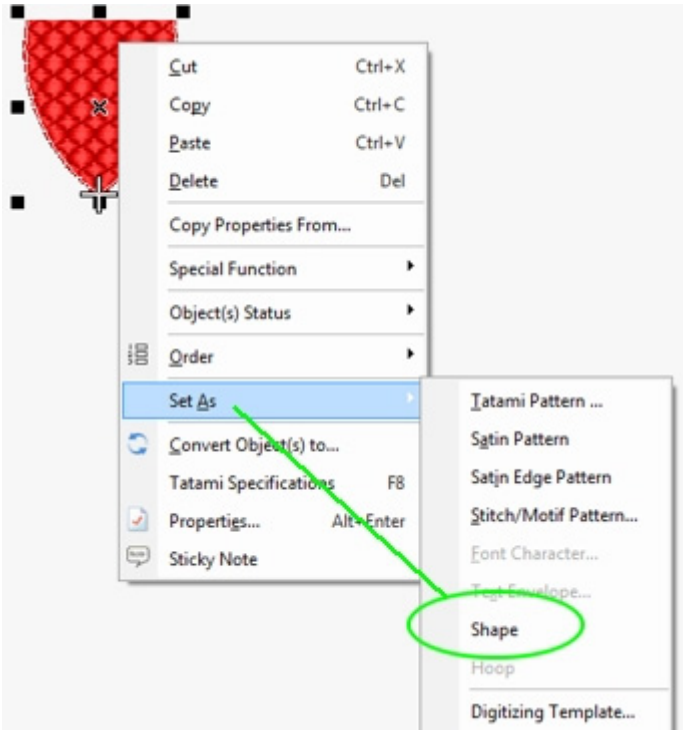
To create a shape

1. Digitize an object. It can be a single, dual or a closed path object.



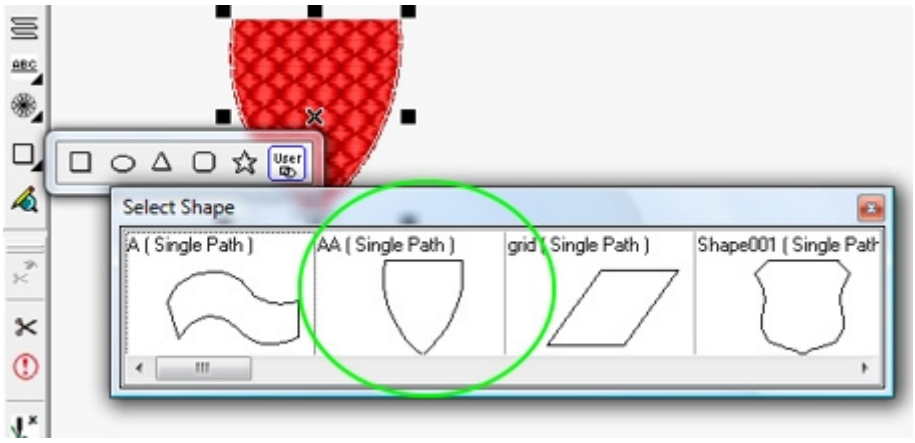
2. Select the object by *Object edit Tool*. You can only select one object every time you want to create a shape.

3. Right click over the object to open a flyout menu, and select *Set As…> Shape*



4. Enter a name for the shape and click *Save*

Now you can use this shape to create different objects. If you create a shape from a single or closed path object, you will see *(Single Path)* title in front of the shape name. And if you create a shape from a dual path object, you will see the title *(Dual Path)*.



Shapes provide you with a quick and easy means to creating objects using a variety of stitchtypes. You can use the simple features of copy/paste and duplicate to create copies,and change the stitchtypes to quickly make up a shaped design. Eg, you may use a shield shape. Convert that to tatami. Then duplicate it with 0/0 x/y settings, and convert it to an outline satin..and in a few clicks you have a filled shield + satin border.

Creating appliqué

I-Cliqq provides an automatic appliqué creation method and creates all the stitches you need for appliqué embroidery. All you need to do is to digitize the appliqué outline. You can add a texture bitmap for appliqué object to have a realistic 3d View.

To create appliqué

1. Digitize the outline with a running object. Use *Auto Close* to close the outline automatically. Digitize the bounding object from the outer edge. You can also tap 'a' on your keyboard to autoclose.

2. Draw holes inside the main outline, with separate running objects. Use *Auto Close* to close the holes as well. Digitize holes from the inner edge.

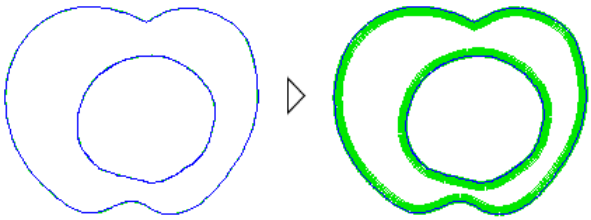
3. Select all running objects you have digitized, with *Object Edit Tool.*

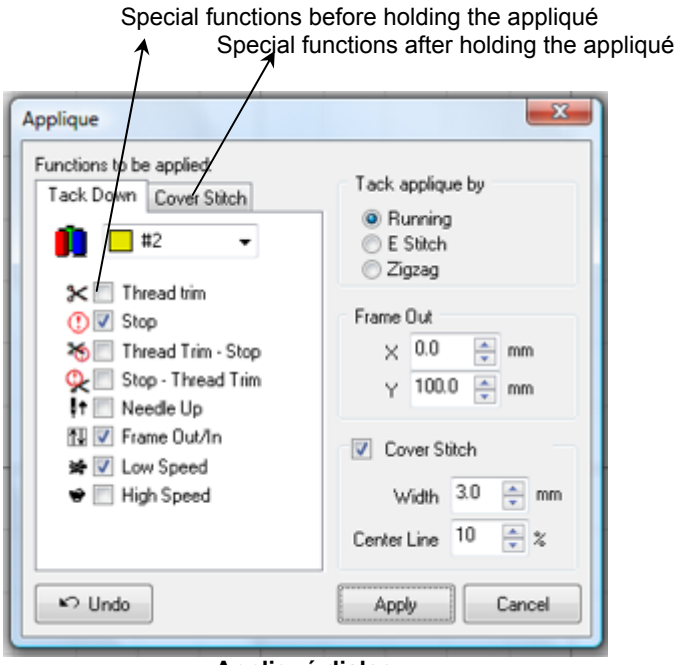
4. Select *Tools* > *Create Appliqué Objects*, *Appliqué* dialog will open.

5. Set the parameters and special functions for before and after holding appliqué and select *Apply.*

   Note: Select *Undo* if you wish to recreate objects.

   Tip: You can modify your selection while the *Appliqué* dialog is open.

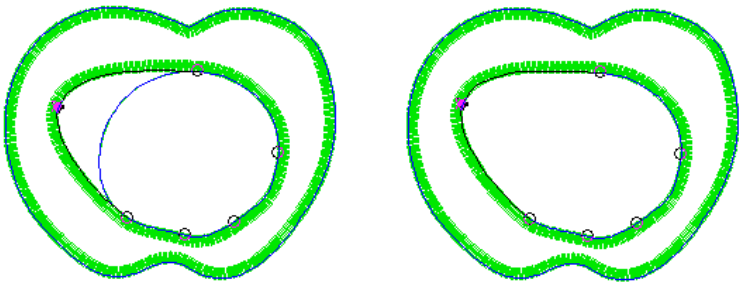




Appliqué dialog

To change appliqué parameters

Tip: To edit the paths of appliqué objects using *Node Edit Tool*. Hold down SHIFT key, for intelligent node edit. This will modify all the nodes of the other appliqué objects or, these can be edited individually.



Editing node without holding down SHIFT key

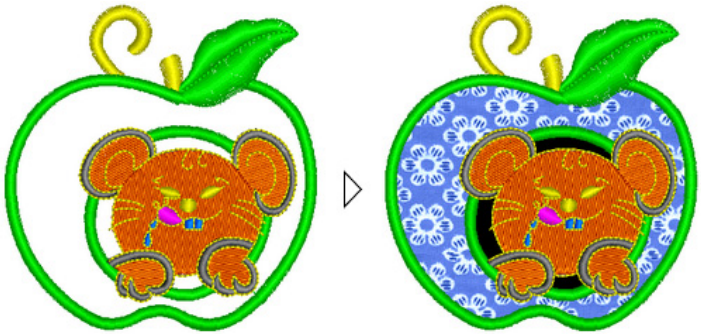
Editing node while holding down SHIFT key

Frame Out:

If you wish you apply a frame out factor you can enter a value in the Frame Out factor regarding the X or Y offset.

Most machines now do this automatically.

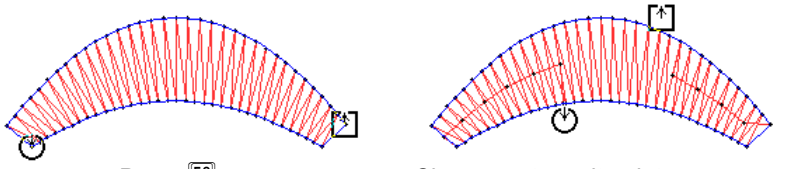
Tip: You can apply a texture to the base appliqué running objects.



Texture mapping on appliqué objects

Object's entry / exit points

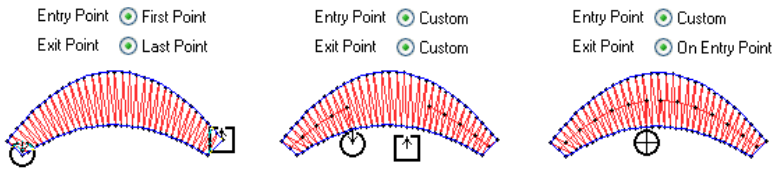
Properties dialog box contains a page captioned *Entry-Exit*. This page will display when the object supports entry and exit points. Normally when you digitize an object, the first stitch is located on first node and last stitch is located on last node. You can change enty and exit points by pressing F8 .The entry and exit symbols will appear on the object and you can change their location. Parameters on *Entry-Exit* page of *Properties dialog* lets you set the location of these points on original place or you can place the exit point on the entry point, it means object will finish where it has been started.



Press F8 Change entry-exit points on screen

To change entry exit point parameters

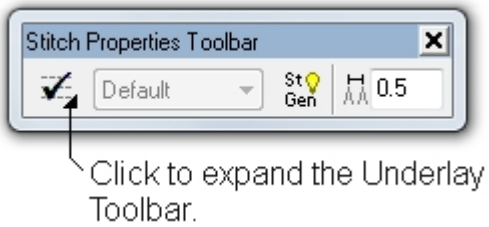
Click *Properties* (Standard Toolbar) or press ALT ENTER to open properties dialog box. Select related pages to see the objects parameters. Change the parameters and click *Apply* or *OK* to apply the changes.



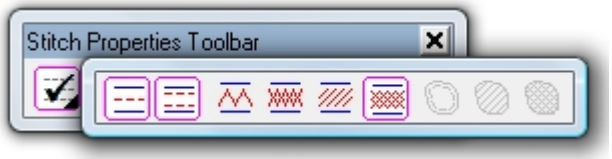
Changing Entry-Exit parameters

Underlay

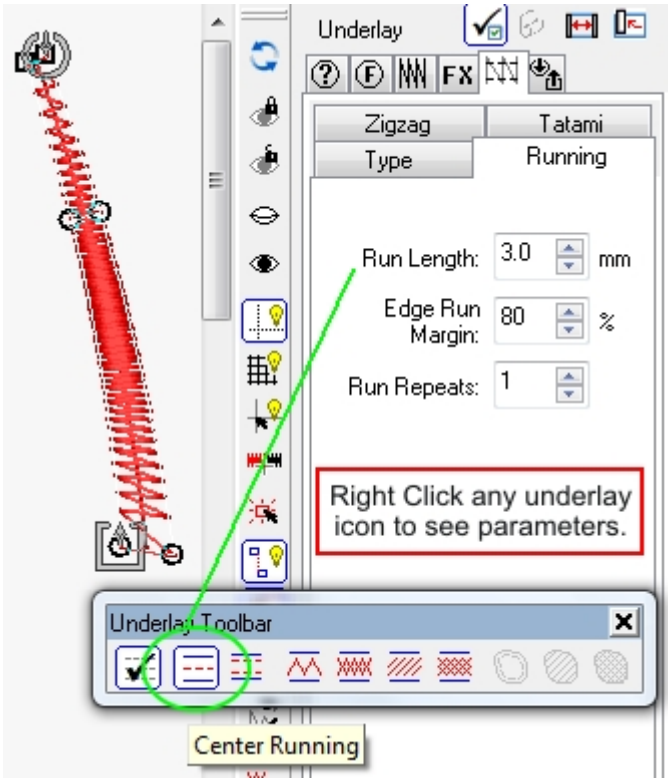
Click *Underlay* to activate default underlay on selected objects. The icon will remain in down state as long as it is active and underlay will be applied to new digitized objects unless you click on it again to deactivate it and set it to normal up state. Underlay will be applied by default values. You can change the underlay parameters from *Properties dialog.*



In its default status, clicking the tick off/on will apply the default underlay you have set up. If you think you need to constantly be changing these, you can expand and dock the Underlay Toolbar.

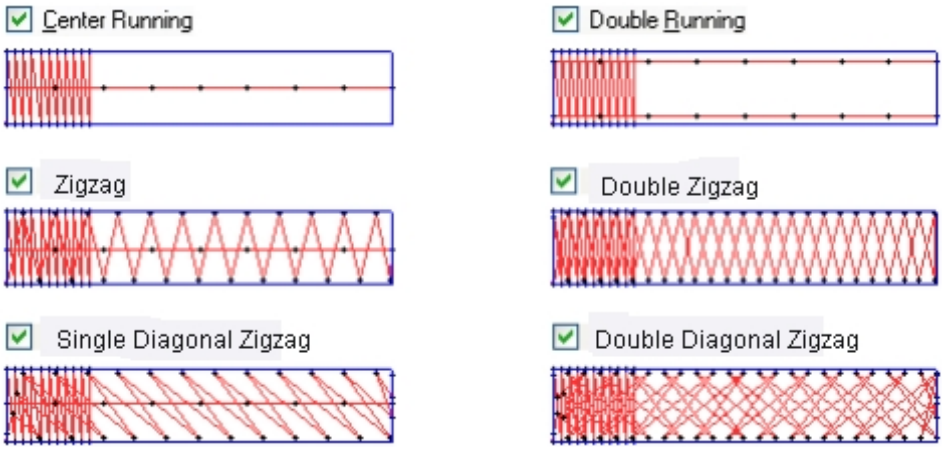


You can now drag and dock the underlay toolbar anywhere you feel is convenient. Right Clicking any of the underlay types will open those properties for you to adjust instantly. The underlay toolbar can dock vertically or horizontally.



To change underlay settings of the selected object

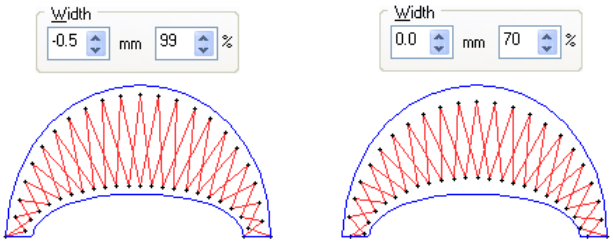
Click *Properties* (Standard Toolbar) - This shows you the composite parameters of any underlay type. Simply Right Click any icon on the Underlay toolbar, and its related properties display in the Properties Dialog.



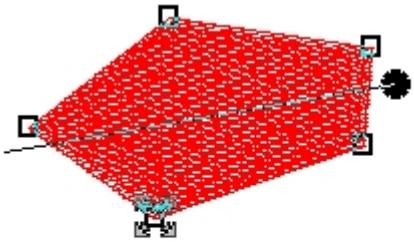
Note: you can apply a combination of underlay types at once.

Change *Underlay Zigzag Repeats* to repeat satin underlay stitches up to four times.

Change *Underlay Run Repeats* to repeat running underlay stitches up to four times.



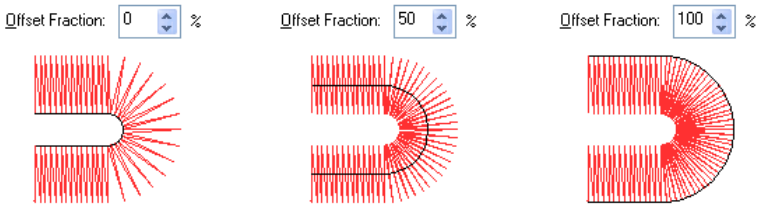
Underlay satin width effect



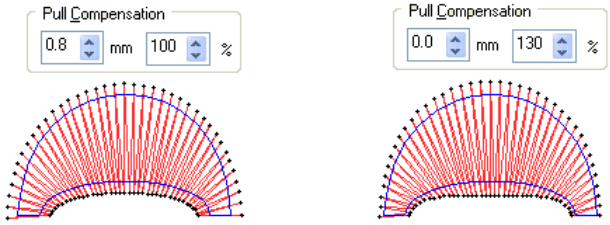
If you create a tatami object, the underlay styles relating to that will highlight.

Effects

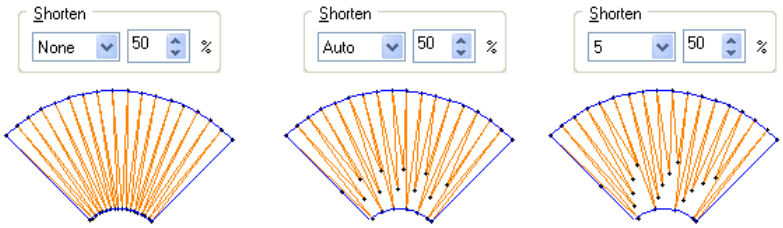
Effects page of the *Properties dialog* box provides some parameters allowing more control of stitch generation methods on different objects. You can control offset fraction on dual curve objects, pull compensation, automatic shortening stitches on corners and graduated density. The tabbed pages allow speedy checking of any object parameters. As soon as you select an object, its parameters will highlight in the sidebar properties. Where there are more associated properties, you may have to click the associated tabs.



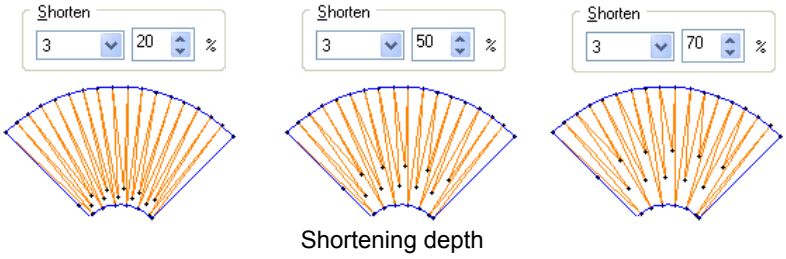
Offset fraction controls the density at corners



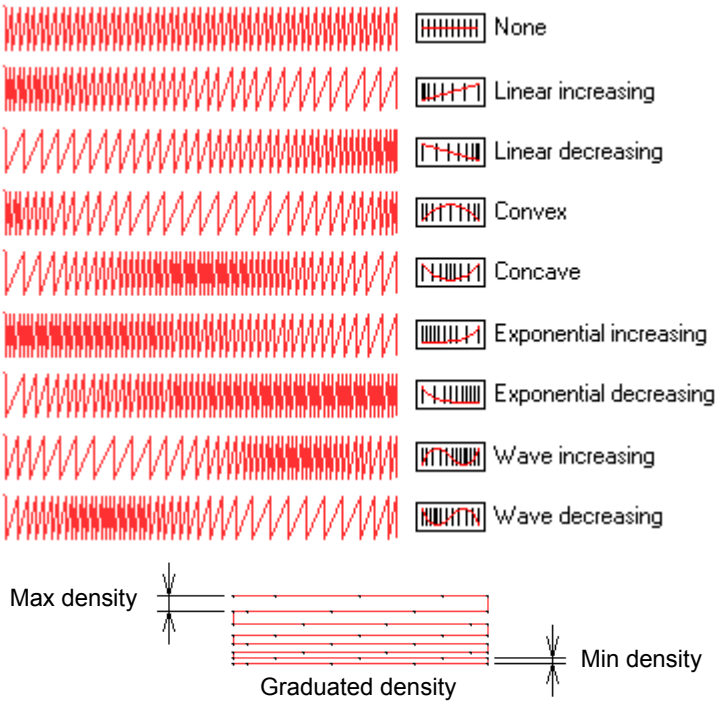
Pull compensation



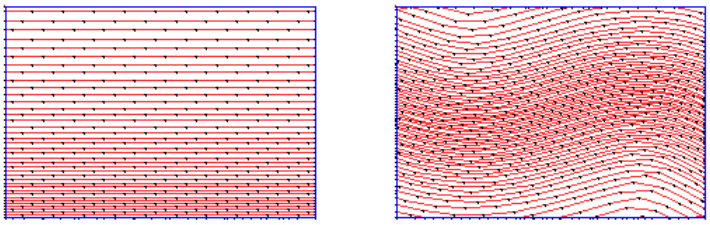
Shortening stitch count at corners



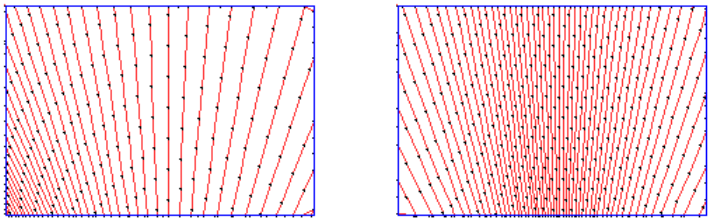
Shortening depth



Note: Graduated density will effect on satin, non-parallel tatami, single curved and dual curved tatami fill, tatami and trapunto. This is also active on Lettering depending on specific effects you might like to create.

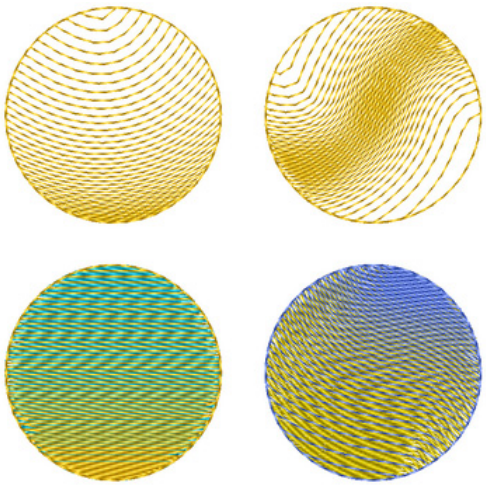


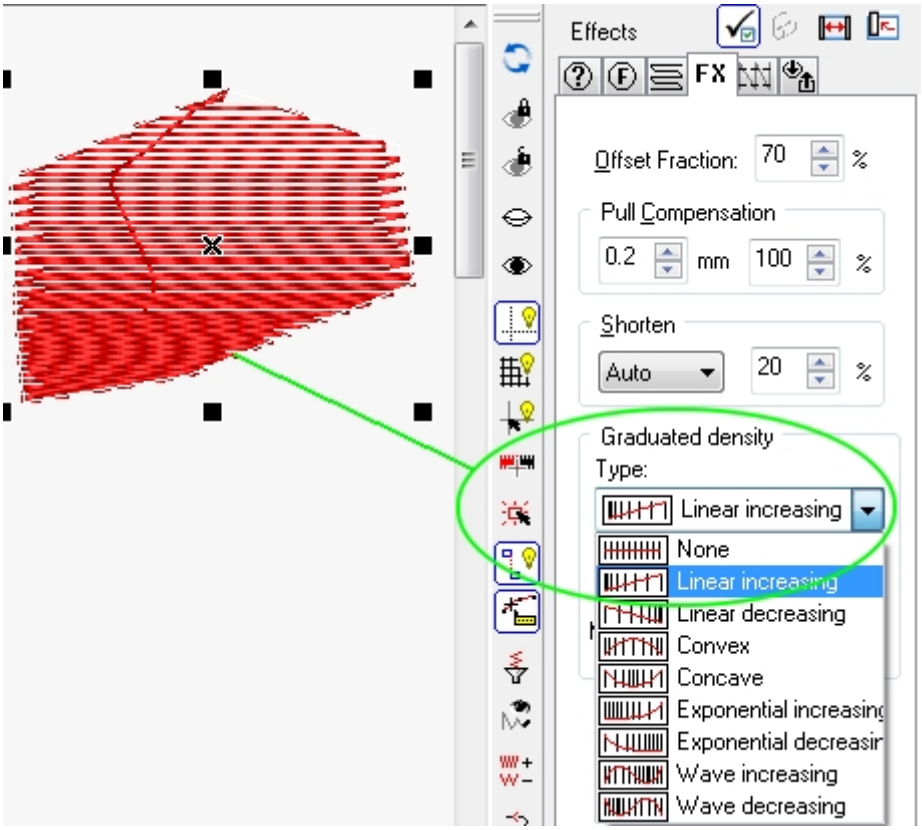
Graduated density on single curved tatami fill



Graduated density on dual curved tatami fill

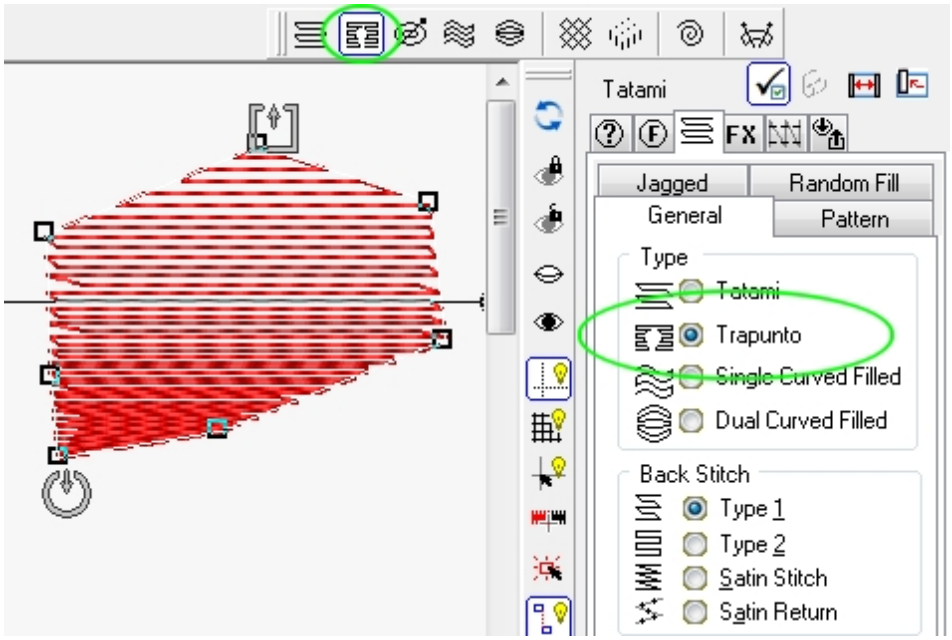
Tip: You can use this effect to create color blending effects.





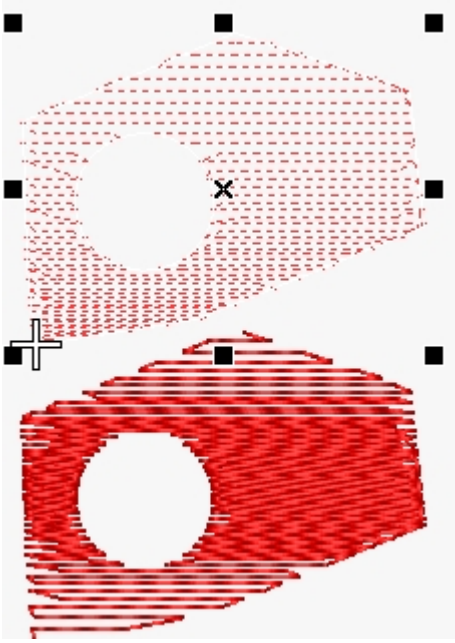
Graduated Density active on a Normal Tatami Object.

Although this effect is possible on a few types, it is best used, where no under running stitches are showing. To create good blends, you need to generally have ‘uninterrupted’ stitch areas.



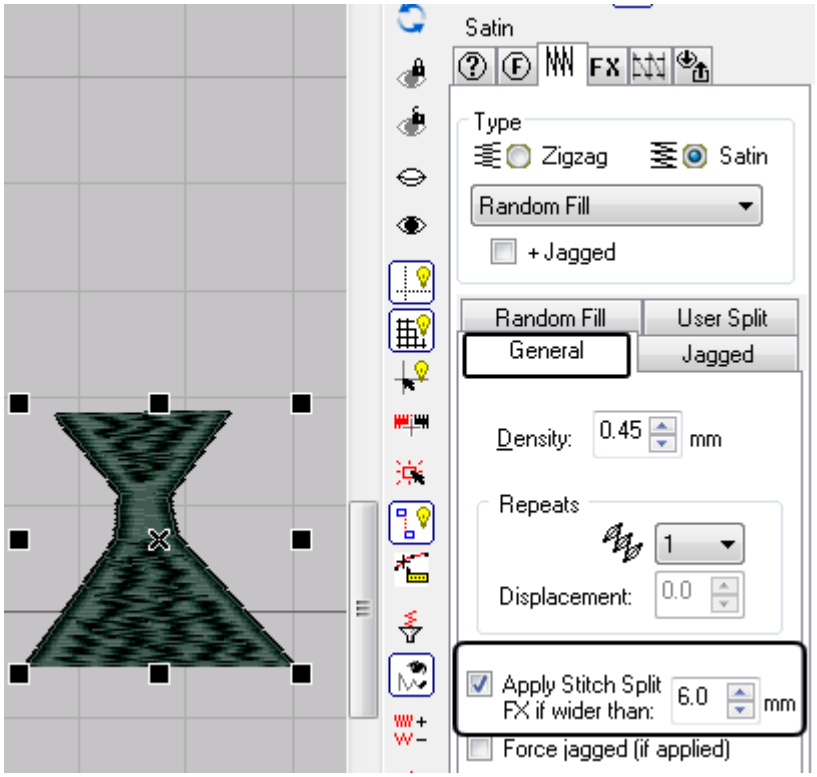
Trapunto Effect
This style is exactly the same as normal tatami, and digitizing the shapes is exactly the same. Trapunto style comes from an age-old quilting effect that leaves ‘uninterrupted’ embroidery area, with travel runs restricted to the edges. Trapunto in I-Cliqq supports pattern effects, so if you require light density fill areas, with some pattern effects, and no under runs, Trapunto is for you.

Trapunto is also a ‘stitch type’ so you can select it from the toolbar, and you are instantly in Trapunto stitch mode.

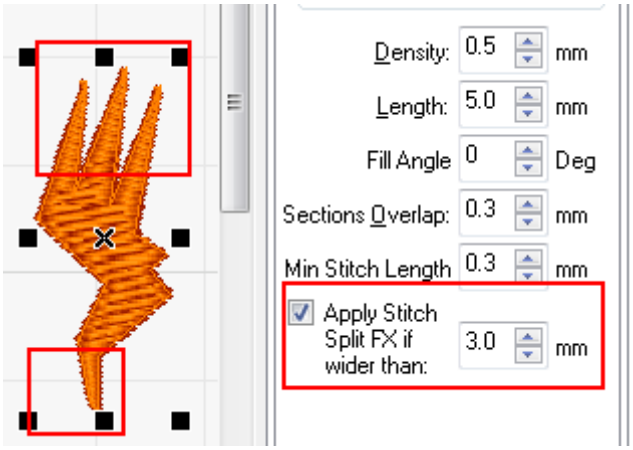


Trapunto effect with a hole added.

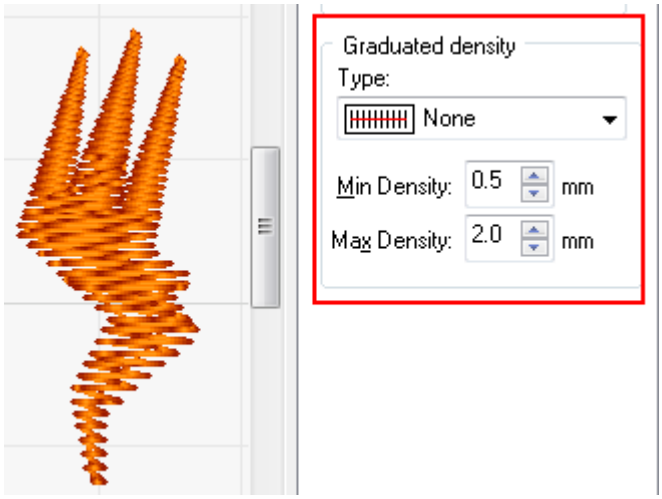
Random Fills and SPLIT FX

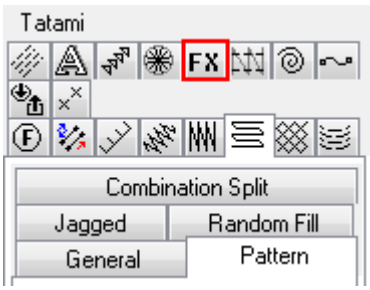


In the general tab – you'll see the I-Cliqq Stitch FX capability, that allows you to automatically determine at which length an effect will 'kick in'. So, eg lets say you created a satin or fill shape of varying widths, but you only want the desired effect active when the column is wider…all you do is specify that factor.
By default, Stitch FX is set at 3mm, so if you make a tatami shape like below, and enable Stitch FX, you will see the tapered parts in satin, in that tatami.

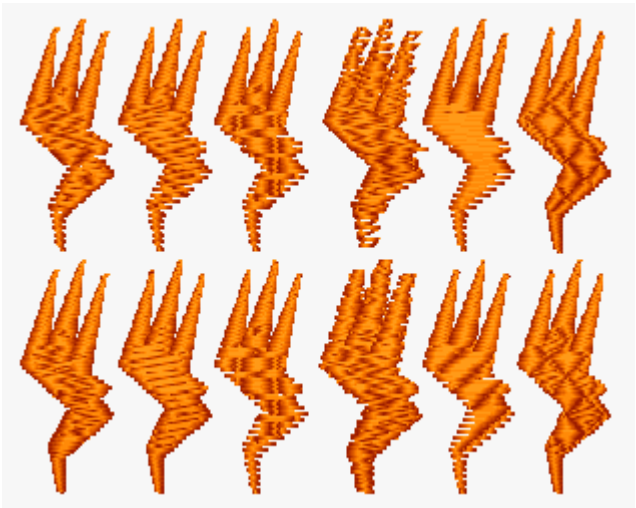


Here, you see Stitch FX active at 3mm, so areas below 3mm will be satin, and wider than that will be the chosen stitchtype. In this example, its satin. You can match the tatami stitch length, and the Stitch FX length to create a seamless transition effect.





Under the FX tab page, you will find 'Graduated Density'. This is an example of Graduated Density + Tatami+ Stitch FX 'on'at 3mm .

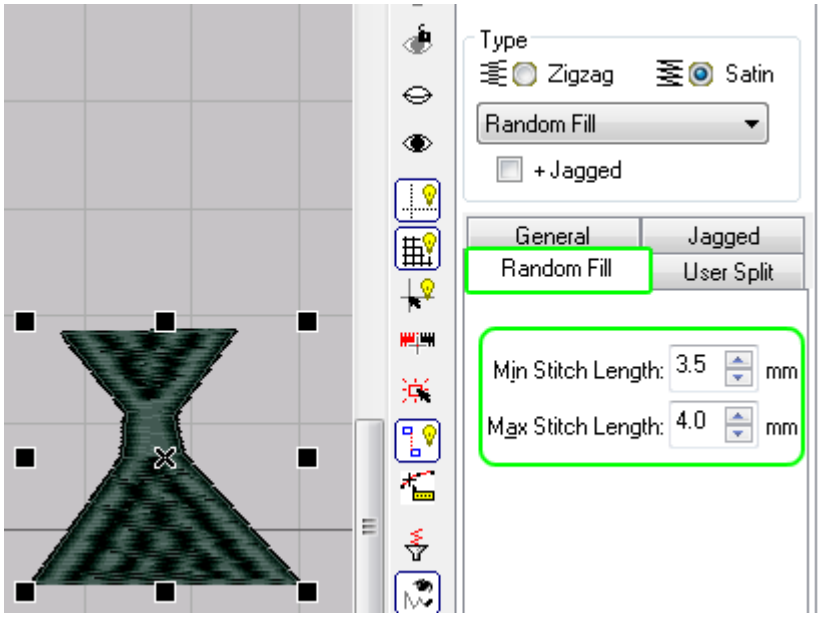


These are examples of exactly the same shape creation, with different combinations of effects applied.

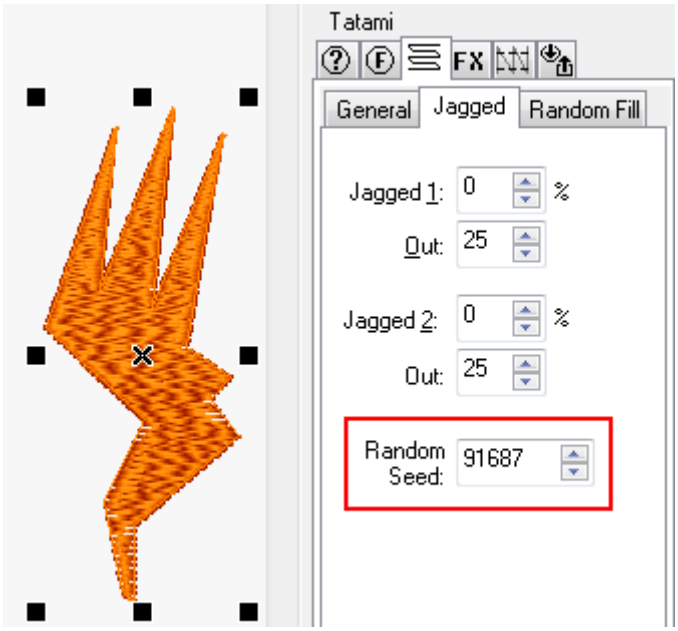
When an object is selected, you see the basic parameters in the Properties Box, and also other tab pages containing effects and parameters that can be applied. Since the variations are numerous , the only way to really explore is by creating a shape, selecting it, then practicing how you can create multiple effects. Your permutations of possible effects are really numerous, meaning that you can engineer in minutes, what competitors may take hours to create only by creating various object segments. This is helpful when creating fur effects, special types of blends , and seamless transitioning between differing but similar stitch types.

These are examples of Split FX on different satin objects.

Split FX may be deemed as another aspect of 'USER SPLIT', because it automatically splits stitching, so when USER SPLIT is applied , Split FX will not apply on those objects.



Varying the Minimum and Maximum lengths will give you different 'random'effects.

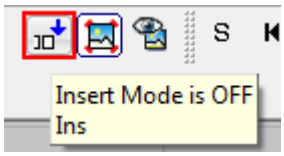


Random Seed is generally for use when you have jagged effects applied, but will also effect on a normal object. You can select an object with Random Fill, and change the Random Seed value. It can also be referred to as 'ceed' , and sometimes you may even see Tatami referred to as 'Fill' or 'Ceeding'stitches. Terminology that describes stitchtypes can vary.

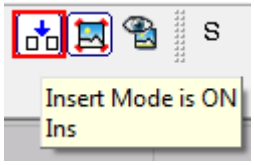
Just a note*
There is NO specific underlay RULE for applying underlay on fabrics. Exactly the same fabric type may require no underlay/some strategically placed underlay / a combination of underlay or overall underlay on specific stitchtypes . This is all relative to 'EACH DESIGN' . Simple things like the thread type/stabilizer type /stitch direction and even the actual fabric weft/wove in relation to stitch direction determine what may be necessary, so when you see any software claim to 'automatically determine what is 'correct' for different fabrics, this is an overall 'misconception'.
Yes, it is possible to give a 'guide' to what may be practical, but this should never be read as 'the rule'.
I-Cliqq allows you to create and name 'Design Templates' tailored to your own specifications. Another aspect determining what may be necessary is the type of machine (commercial or industrial) , and also the age/wear on machinery. Even 'refurbished' machinery can never stitch like a new machine would. Add to this hooping mannerisms, and machine speeds. These also affect the outcome of designs, and influence underlay. For the most part, stabilizers today are very 'scientific' in their creation. Your mission, should always be to produce the most effective running design, with the absolute minimum of stitches, after all 'Time is money' , and you really don't want to be stitching thousands of extra stitches, for no practical reason.
Even the home based business, should strive for optimum running designs.

Inserting Objects

Inserting objects is quite simple in I-Cliqq. You can perform such tasks in various ways.



If Insert Mode is OFF, any pasted objects will just be added to the end of a design.

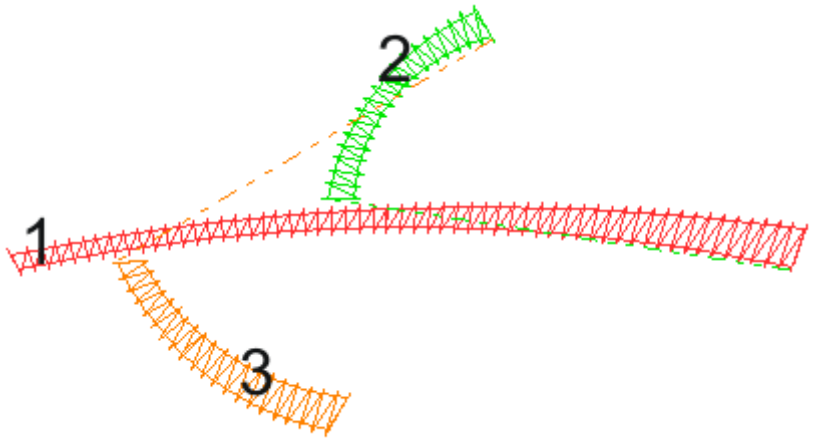


If Insert Mode is ON , you can just travel to any point in the design, and pasted objects will be inserted between objects.

Some prefer to avoid 'branching' as they like to keep all objects uncompromised for different reasons. Personally , designs do require 'planning' for future edits that may be performed. You can also create designs in ways that allow you to edit very fast later. Since branching is a way of sequencing too, its good to touch on that. I-Cliqq provides some ways to achieve this with relative simplicity. Inserts allow you the capability to restructure your design sequences in optimum ways, leaving you with the ability to select and modify objects. This means you can treat all objects individually, or as groups as if you had created them in that exact sequence. If you don't like a way a certain set of objects run, you can modify that. All you need to be aware of, is where the start/end of objects are, so that you don't get unnecessary jumps. If you do get such jumps, you can always modify the entry/exit points of objects to achieve your aims.

By using the method below, you have the appearance of branching, your created objects are inserted, but you can handle them as separate objects. You can also just delete any from the sequence.

Insert Individual Selected to First Object

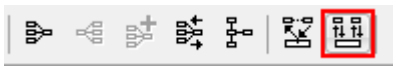


Just to demonstrate , I used different colors to denote the 3 created objects. This operation is performed on single color objects of the same color to provide a continuous 'sequence'.

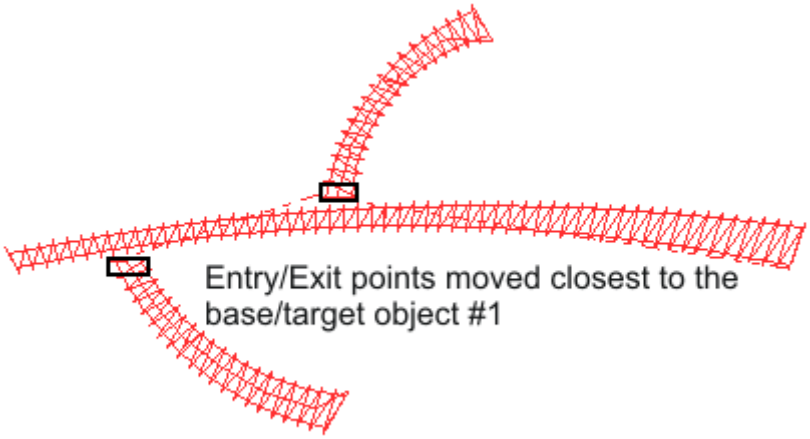
1-We are going to 'insert' objects 2, and 3 in object 1. As you can see, the additional objects have jumps, so before initiating this feature, you just need to make sure the entry/exit points on the objects to be inserted, are closest to the base object (1) .

2-The first object you select, is designated as the base/target object, and additional objects are 'the objects to be inserted'.

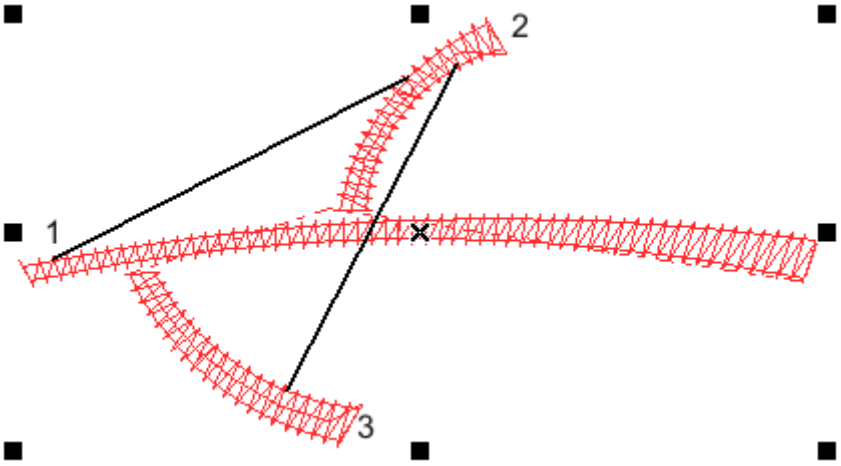
3-Select Object #1, then hold down **SHIFT** , and add Object #2 and #3 to the selection by clicking each object.

4- 

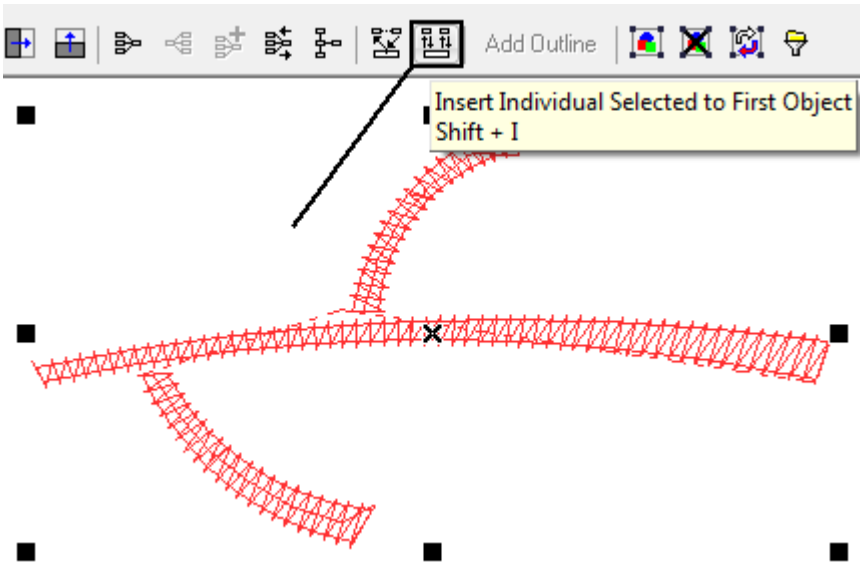
Once you select the objects, all you need to do is click the icon , or press SHIFT+I.



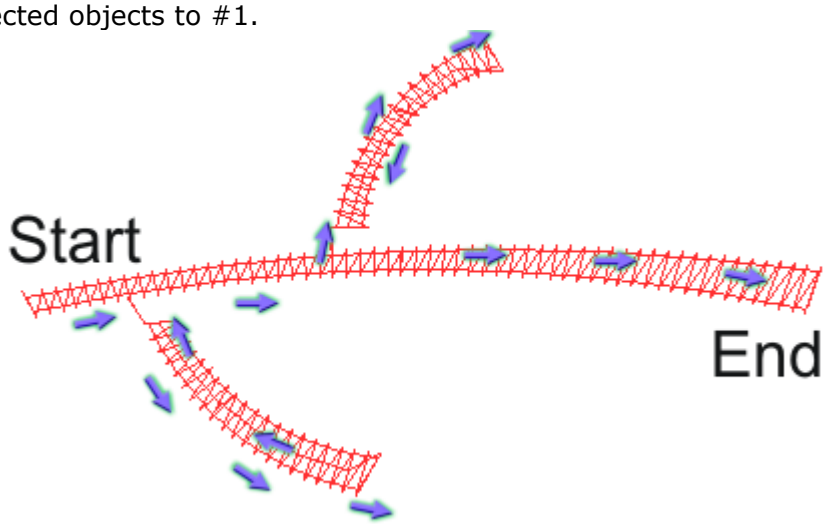
Move the entry /exit points close to the target object.



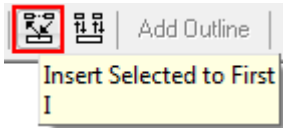
Select Objects (remember that the first object selected is the target object)
The order that you select other objects in, after object #1 is unimportant.



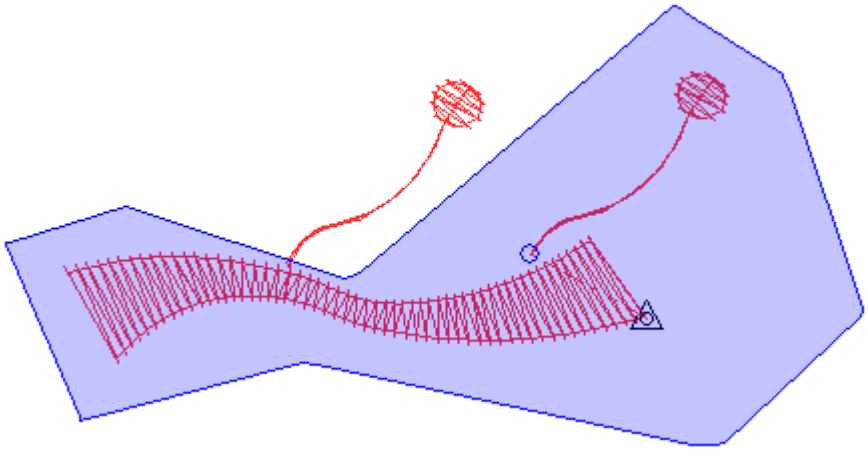
Once you have selected the objects, press the icon, to insert the selected objects to #1.



Your task is complete. If you travel on the creation, you will find the objects now inserted, or nested in object #1.



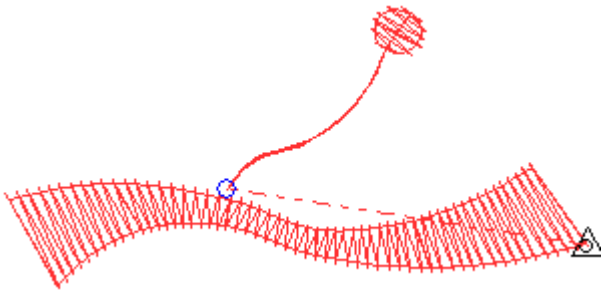
The procedure for inserting a single or multiple objects to the base object is the same.



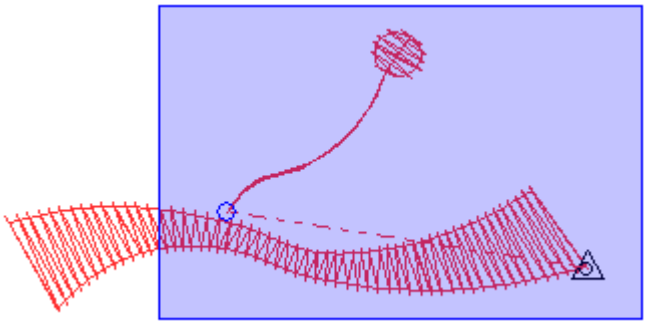
An example of multiple inserts. All you need to do is select the target object, and objects to be inserted, and press 'I' .

Ordinarily, you can really just change sequences by using the color manager, or object manager, but these prescribed procedures can be implemented if you need to do more advanced edits.

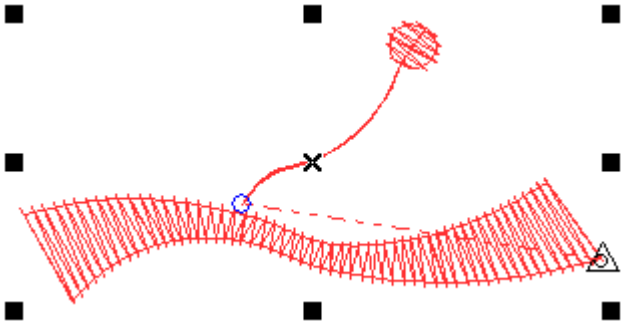
Inserting at a specific stitch point:



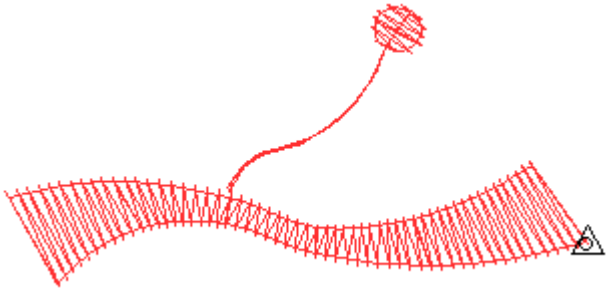
Lets say you decided to add the above selected creation into your sequence :



Lets say the above point is where you would like to insert that object. (Practically, you should make sure the object to be inserted starts, and ends closest to the target object.



Select the objects, and simply press ‘I’ .



The object is inserted seamlessly in the sequence, and if you travel in that sequence to check it, the new object set is now nested .

Chapter 7

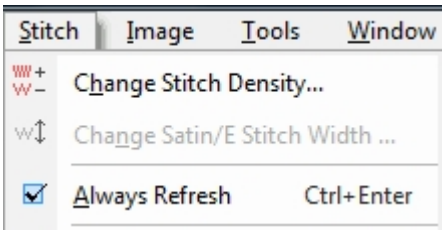
Manipulating outlines/paths

In this chapter you will learn various ways to select and modify the outlines of objects in an embroidery design. The *Outline Edit Tool* will help you easily edit object outlines. You can join two objects to make one object. You can split the path of an object and make two separate objects. It is possible to cut, copy outlines from one objects and paste them into another object. You can resize or rotate a part of a path.

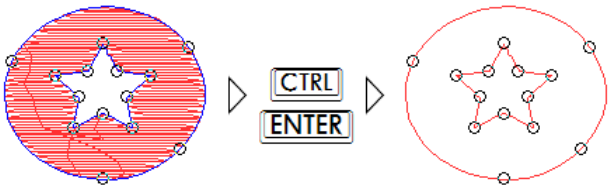
I-Cliqq provides simple and efficient outline editing capabilities.

Stitch Refresh Modes

The default refresh mode is 'Always Refresh' – ON.



Stitch > *Always refresh* or press CTRL ENTER.
When I-Cliqq restarts, the last used mode will be active.
You can switch these modes at any time. Always refresh- OFF, means that stitches will not display instantly, and if you create an object the stitches will generate once the object is complete. This mode may suit digitizers who enjoy seeing just the outline creation first.



Outline edit tool

Click *Outline Edit Tool* (Edit & Digitizing Toolbar) or press CTRL 1.

Outline Edit Tool will let you edit the outlines or nodes. You can also add sub paths to objects or remove a sub path when this tool is active. When the pointer shape is same as this shape , it means that *Outline Edit Tool* is active.

Selecting an object with the Outline Edit tool

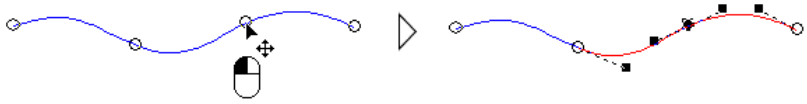
Select *Outline Edit Tool* and rest the pointer on the outline of an object and click to select it. When the object is selected the nodes will display. Depending on the outline mode , you may see circles, squares or triangles.

Tip: You can travel on objects: forward by pressing TAB and backward by pressing SHIFT TAB.

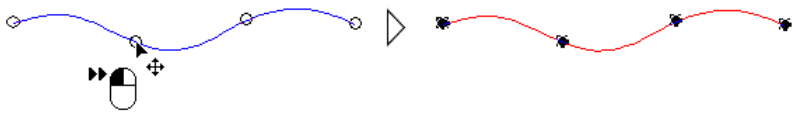
Selecting nodes of a path

You can edit a path by editing the nodes and their control points. To select a node: (select an object with path edit tool first)

- Rest the pointer over a node (the pointer's shape will change to)

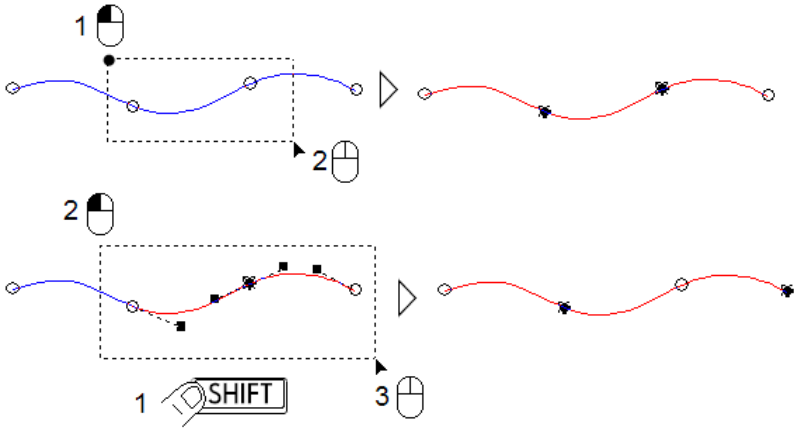


- Double click on a node to select all the nodes on an outline.



Click on a blank area and draw a window and release the mouse button.
The nodes inside the window will be selected.

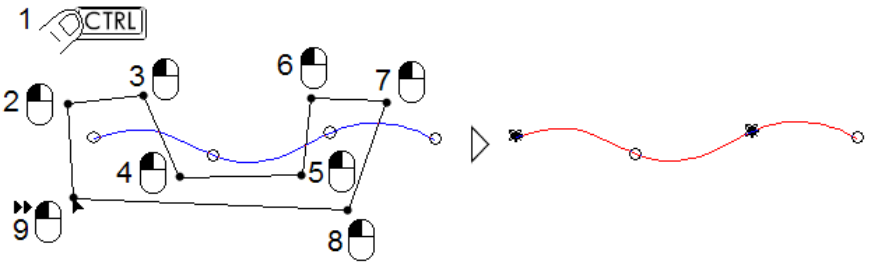
Tip: If you hold down SHIFT, the nodes will be added to the previous node selection set. And if a node is already selected, it will be deselected.



- Hold down CTRL and click on a blank area to start lasso node select.

    - Hold down CTRL
    - Click on a blank area (you can release CTRL after the first click)
    - Click to define the selecting boundary
    - Double click to finish

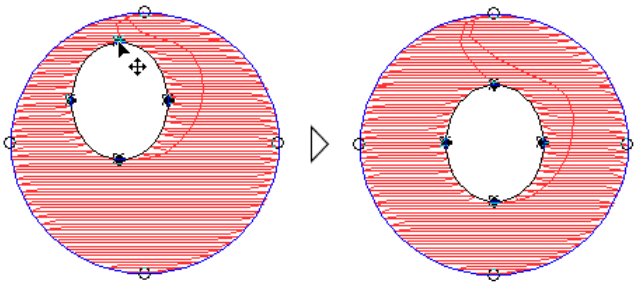
Tip: You can hold down SHIFT before double click to add or remove selected nodes



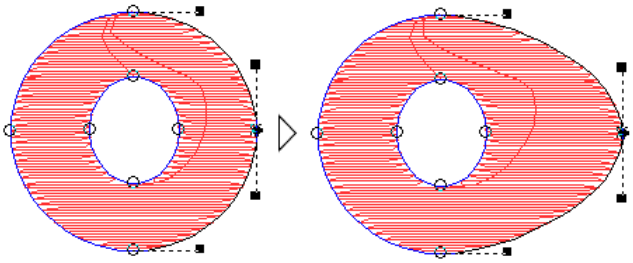
- Press ESC to deselect all selected nodes.

Moving nodes

1. Click on the *Outline Edit Tool*
2. Rest the pointer on the outline of the object and click to select it
3. Select the nodes you want to move
4. Click on the selected node and drag it to the desired location and release mouse button.



Double click on a node to select all nodes on that outline then you can move it

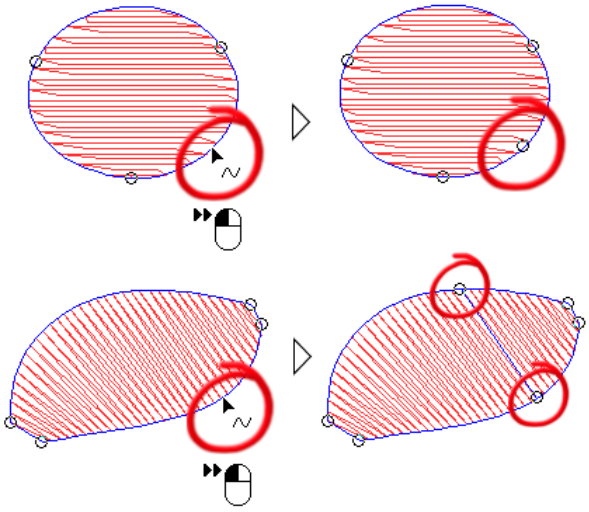


Editing nodes

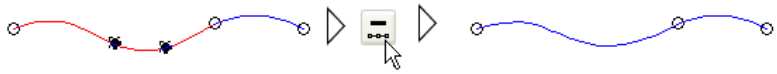
When ***Outline Edit Tool*** is selected, some icons will be available on the *Property Toolbar* to help you in editing nodes. These pertain to Bezier Mode.

- Click *Add node to curve* to add a node before the selected node.

Tip: you can add nodes by double clicking on an outline section where there is no node. Rest the pointer on the section where you want to add a node, and the pointer shape will change to ~ - then double click. A node will be created at that location on the outline. If the object is a dual path, a node will be also be added to the other side automatically.



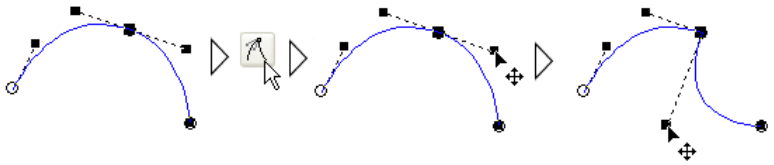
- Click *Remove selected node(s)* to remove selected nodes. You can press DEL or BACKSPACE as a shortcut.



- Click *Convert curve to line* to convert selected curves to line. You can press SHIFT 1 as a shortcut.

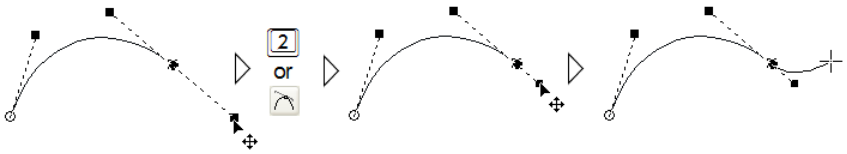
- Click *Make node a cusp* to change the node property to cusp. You can press 1 as a shortcut.

  A cusp node means the handles can have different directions, so the node can create a sharp corner. After making a node cusp, you can click on the node's handle and drag it to create your desired path and release the mouse button.



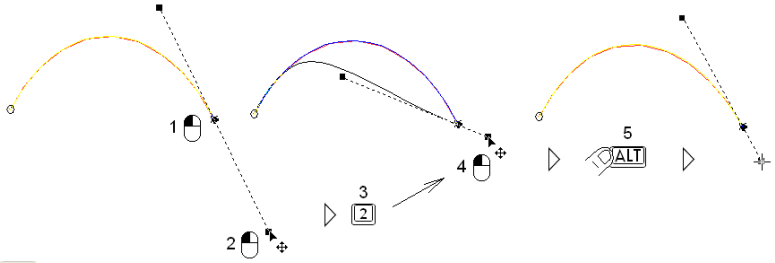
- Click *Make node smooth* to change the property of the node to smooth. You can press 2 as a shortcut.

A smooth node means the handles are in the same direction, but they can have different lengths, this is useful where a small curve is supposed to follow a large curve.



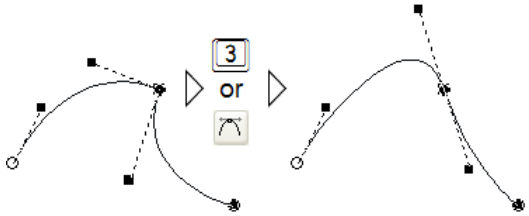
Tip: You can press 2 while you are dragging the handle, this helps you to speed up digitizing, but clicking on , requires releasing the mouse button and this means interrupting the drawing procedure. We suggest you use the shortcut method.

Tip: You can hold down ALT while dragging the handle, this helps you to keep the direction of handle constant, so the former curve will not change.



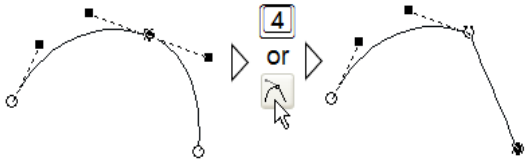
- Click *Make node symmetrical* to change the property of the node to symmetrical. You can press 3 as a shortcut.

  Symmetrical means the controls points of former and current curve will be in same direction with same lengths. This is the default node type when you are digitizing a path.

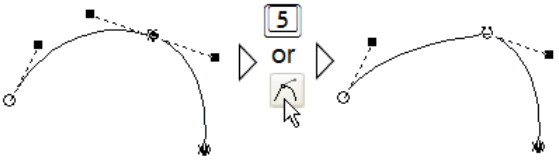


Converting a node into symmetrical

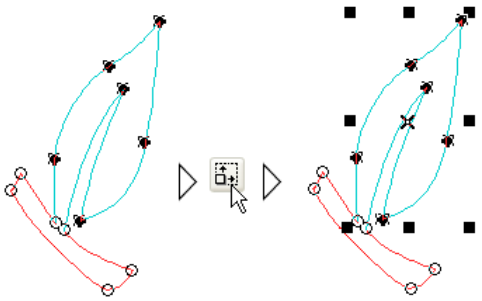
- Click *Remove Right Handle* to set the length of the right handle to zero.



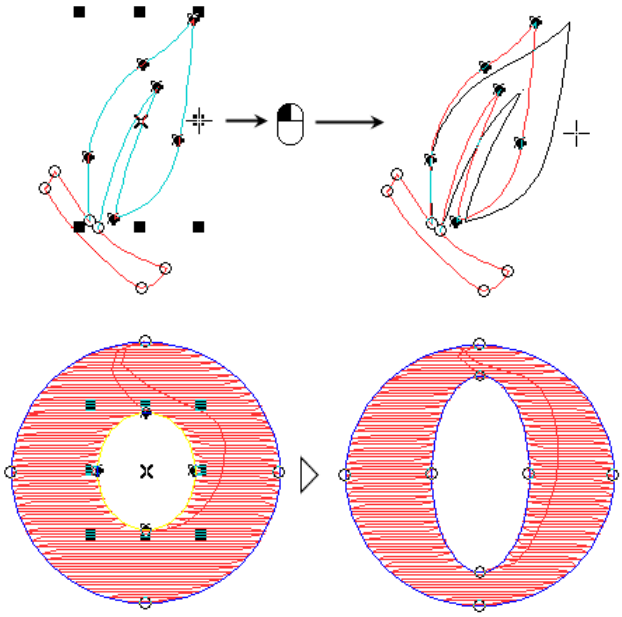
- Click *Remove Left Handle* to set the length of the left handle to zero.



- Click *Size Selected Nodes* to resize a part of the path. At least two nodes should be selected.



Sizing handles will display around the selected nodes. Click on sizing handles and drag them to resize selected nodes.

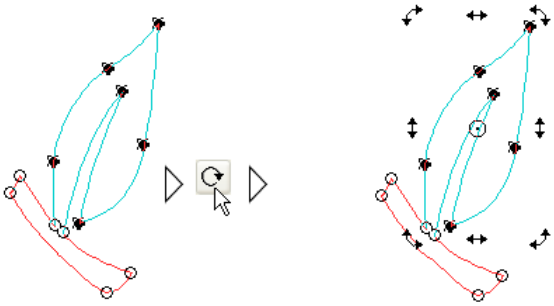


Tip: When resizing, you can hold down

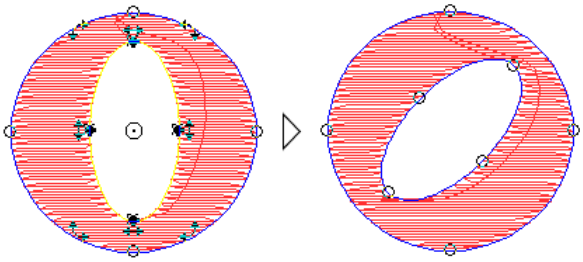
- SHIFT to resize by center
- ALT for non proportional resizing
- CTRL for resizing by …, ¼ , ½ , 2 , 4 , … times

You can use the combination of the keys, as well.

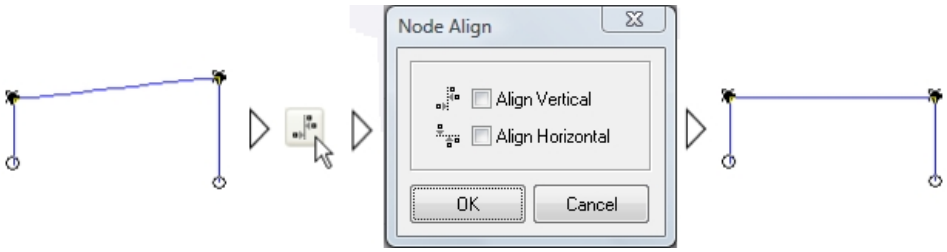
- Click *Rotate selected nodes* to rotate or skew a part of the path. At least two nodes should be selected.



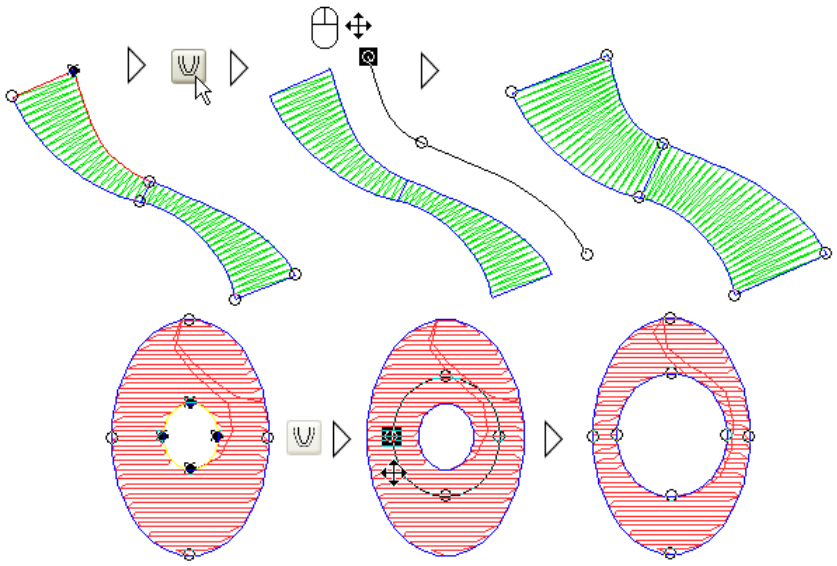
Click on rotate center handle and drag it to your desired point and release mouse button. Click on rotating handles and drag them to rotate or skew nodes.



- Click *Align selected nodes*, *Node* Align dialog will open and you can align selected nodes horizontally and vertically. At least two nodes should be selected.



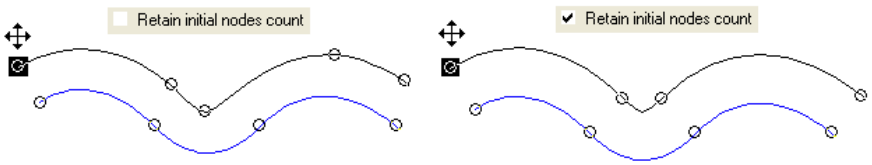
- Click *Offset Selected Path* to offset the path. Move the pointer to the desired location and click.



You can offset the path by value. Offset distance will be available on the *Property Toolbar* when you use this tool:

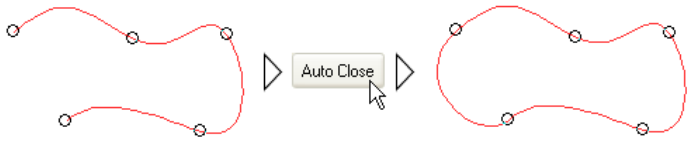
To offset the path by value, Click on *Displacement* edit box and enter you desired value and press ENTER. A negative (-) value will offset the path in the opposite direction.

If the path is a single (running, …) or a closed curve (tatami, motif, …), the program will try to offset the best result for you by changing the node count. You can force the program to calculate the offset with same node count.



Node count changes Node count does not change

- AutoClose Click *Auto close* to close an outline automatically. This option will only work on single path objects (running, …).



- Extend Click *Extend* to continue digitizing an embroidery object. If an object was left unfinished or you need to continue digitizing it, you can use *Extend.*

- Add Outline Click *Add Outline* to add a sub path to an embroidery object. This icon will be dimmed if the selected object cannot have a sub path.

- S Click *Select First Object*, the first object will be selected.

- E Click *Select Last Object*, the last object will be selected.

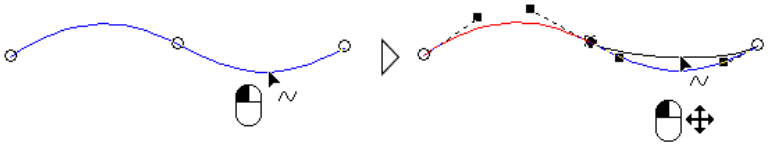
- You can make a left or right click on this icon for different purposes.
  - Left click on this icon, to select the previous object in order (press SHIFT TAB keys as shortcut). If there is any selected object, it will be deselected first and the object prior to the selection will be selected. And if there is no selected object, the last object will be selected.
  - Right click on this icon, to travel backward by color.

- You can make a left or right click on this icon for different purposes.
  - Left click on this icon, to select next object in order (press TAB key as shortcut). If there is any selected object, it will be deselected first and the object next to the selection will be selected. And if there is no selected object then the first object will be selected.
  - Right click on this icon, to travel forward by color

Editing the curvature of a path

You can edit the curvature of a path visually on screen. To change the curve

1. Rest the pointer over a curve, the pointer ( ) will change to
2. Click on the curve and drag to change the curvature.
3. Release mouse button when finished.



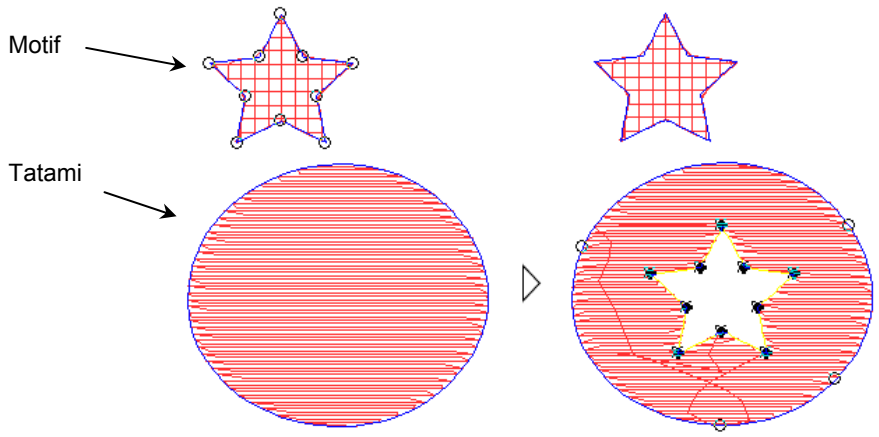
Cut, copy and paste outlines (paths)

I-Cliqq can cut, copy and paste outlines from one object to another object.

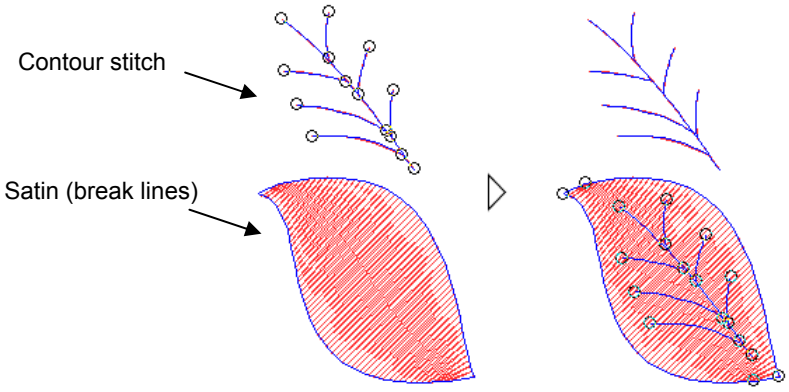
To cut, copy and paste paths from one object to other objects

1. Select the Outline Edit Tool
2. Click on object's outline to select it.
3. If the object has more than one outline, double clicking a node on that outline will select all nodes of that outline.
4. Click *Cut* or *Copy* (standard Toolbar) to cut or copy the selected outlines to the clipboard.
5. Select the target object with *Outline Edit Tool*. The selected target object must support 'sub paths' or 'internal outlines' or paste will be disallowed.
6. Click Paste: The selected outline is pasted.

N*ote:* You can paste multiple copies of the outline/path from clipboard.

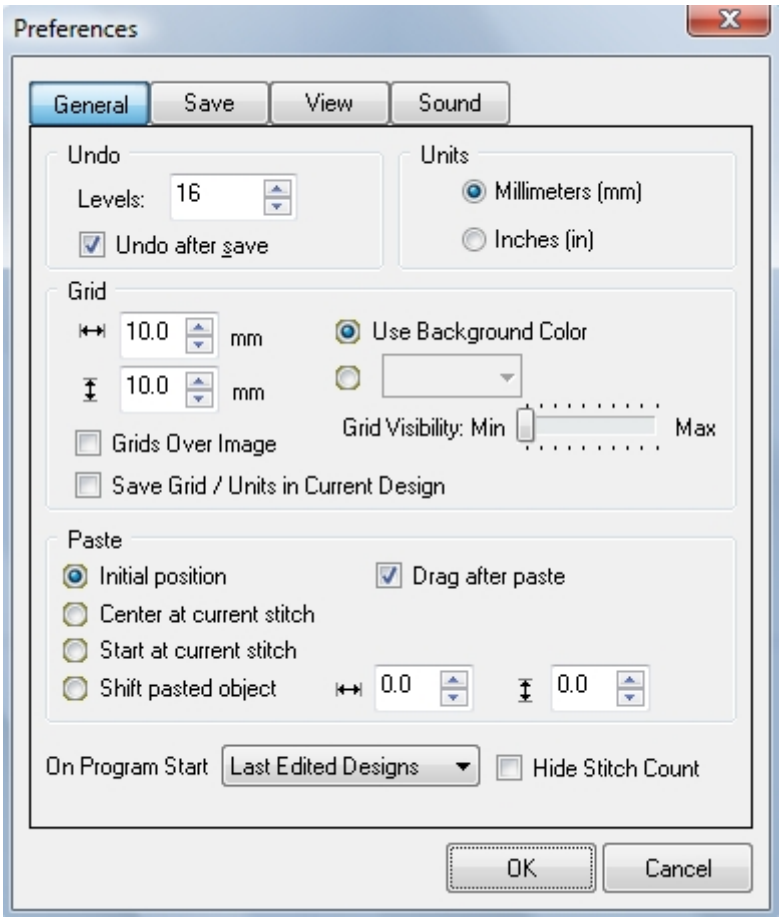


Pasting outlines from one object into another



Pasting paths of one object into another one as sub paths

Paste Options



Tools>>Preferences>>General:

Choose one of the 4 'Paste' options. You may only have one preference in general, but can change this setting at any time.

'Drag After Paste' : Checking this option snaps the 'paste' to your cursor, allowing you to first float it, and position it where you prefer. This will basically override other options, but if you have this checked, pressing ESC when the object is snapped, will revert the paste to one of the 4 selected options.

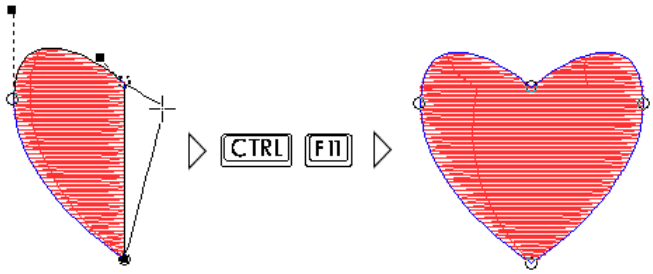
1 Initial Position : This pastes the object exactly in its original point of 'copy'.
2 Center at Current Stitch : This centers the object over the current stitch position.
3- Start at Current Stitch : Paste initiates at the current stitch point.
4- Shift Pasted Object : Changing the 2 values will offset the 'paste' respectively.

Extend Symmetrical

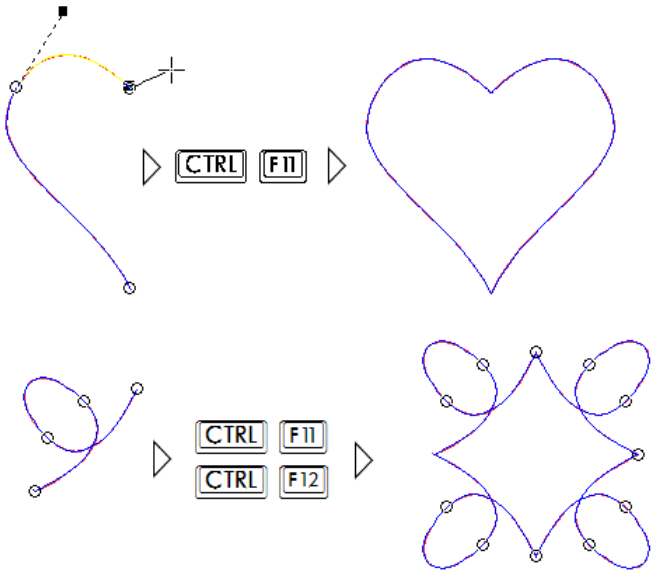
You can extend outlines symmetrically in horizontal or vertical directions. You can use this method even while you are digitizing a path.

To extend an outline symmetrically

- Select *Edit* > *Extend Symmetrical* > *Horizontal* or press CTRL F11 to extend the outline horizontally.
- Select *Edit* > *Extend Symmetrical* > *Vertical* or press CTRL F12 to extend the outline vertically



- See video Clips for examples.

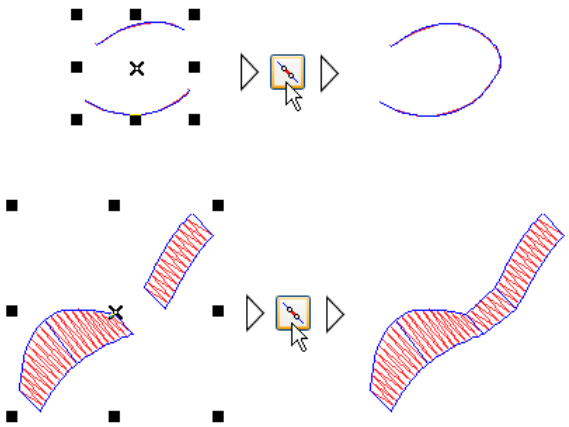


Joining Outlines or Objects

You can join the outlines of objects and make one object. You should use *Object Edit Tool* to select objects to be joined. A minimum of 2 objects needs to be selected.

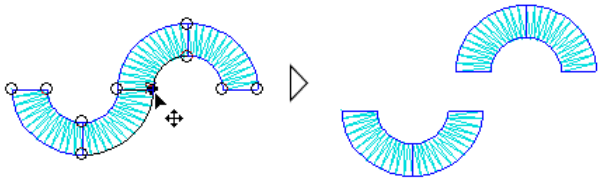
To join outlines or objects.

1. Click *Object Edit Tool* (Edit & Digitizing Toolbar)
2. Select the initial objects you want to join
3. Click *Join Selected Objects* (General Toolbar), or press J



Split Outlines/Paths

You can split an object's outline from a node position.

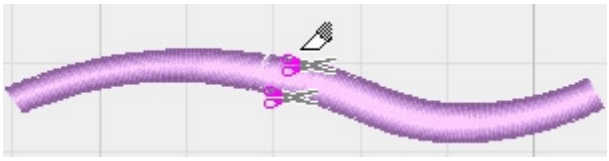


To split an outline

1. Select *Outline Edit Tool.*
2. Click on object's outline to select it.
3. Select the node from which you want to split the object.
4. Right click on the node, a popup menu will open
5. Select *Split From This Node.* The object will be split into two objects. You can perform multiple splits by repeating the process.

Note: closed outline/path objects eg. tatami cannot be split.

Tip: If you want to split the object from a point where there is no node, you can add a node on your desired point and then split the path from that node. Double click any point on the outline while in Outline Edit mode.



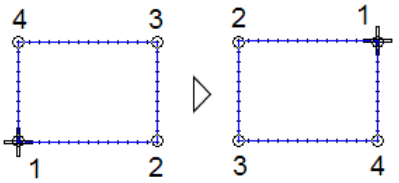
Cutting an object is a related feature.

Changing the start node on a closed outline/path.

The first stitch is always located on the first node by default. You can change the start node of a closed outline/path eg on a tatami object.

To change the starting node

1. Select *Outline Edit Tool*
2. Click on object's outline to select it.
3. Select the node you want to set as **start point.**
4. Right click, a popup menu will open
5. Select ***Start From This Node***. This option will be dimmed if the selected node is the first node.



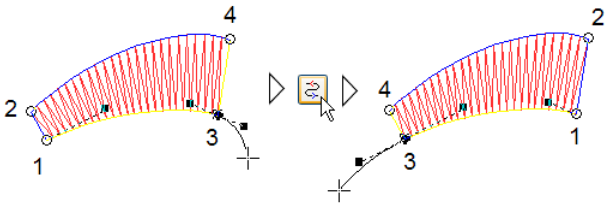
Change the start node

Reverse outline / path

You can reverse the outline direction of an object . This swaps the first/last node position. You will find this useful when handling vectors, or just generally with satin columns, or runstitch sections.

To reverse an outline/path .

1. or Select *Outline Edit Tool* or *Object Edit Tool*
2. Click to select the object.
3. Click *Reverse Object(s)* to reverse the outline.

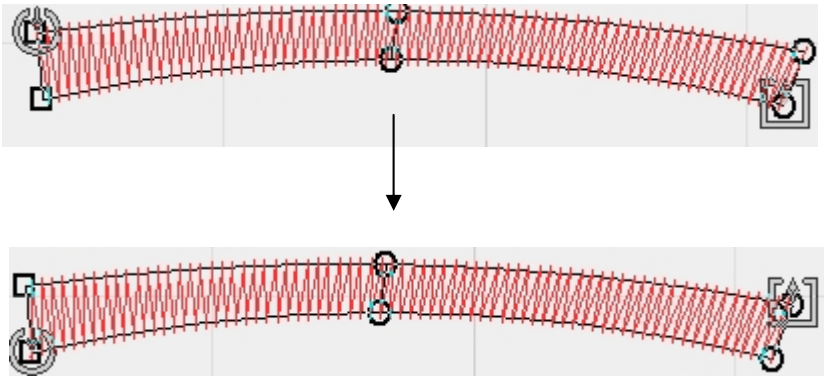


Reversing an outline while digitizing

You can also reverse Vector Outline directions.

Swap Outlines

The outlines of a dual path object eg satin can be **swapped.**



The image above shows you the exact same object, with the outlines swapped.
Select the object , and press **ALT+F12.**
Swapping outlines automatically repositions the start /end points.

Since you can drag entry/exit points at will (Press F8 to edit entry/exit points) , you may have no real reason to use this feature, but it can be effected at any time necessary.

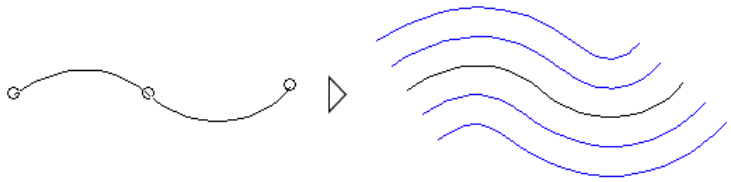
To swap outlines/paths.

1. or Select *Outline Edit Tool* or *Object Edit Tool*
2. Click to select the object.
3. Select *Path* > *Swap Paths* or press ALT F12.

The outline edit and object edit tools form the basis of outline/object selection throughout the software use. These same tools are found in popular graphics software, so have a universal similarity.

Offset copy

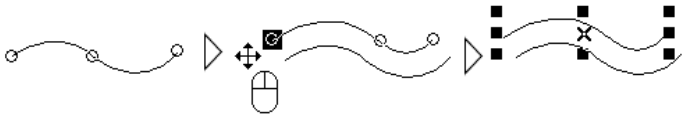
Offset copy will copy the object and lets you offset the path. The result will be creating another object outline, parallel to the first one.



Offset copy

To create an 'offset copy' object

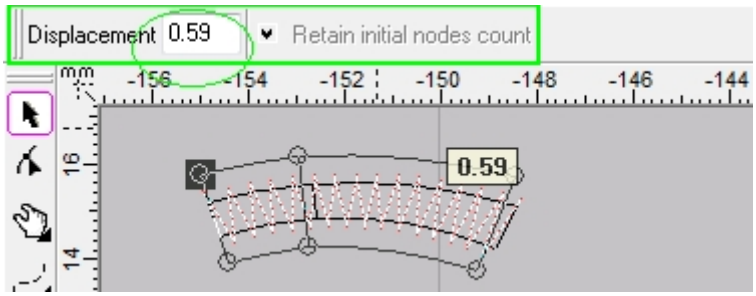
1. or Select *Outline Edit Tool* or *Object Edit Tool*
2. Click to select the source object.
3. Select *Edit* > *Offset Copy*.
4. Move the pointer to desired location and click.



Note: If the selected object is a dual path object, both outlines will be offset. If you double clicked a node on one side of the object, while in Outline Edit mode, only that outline will be offset.

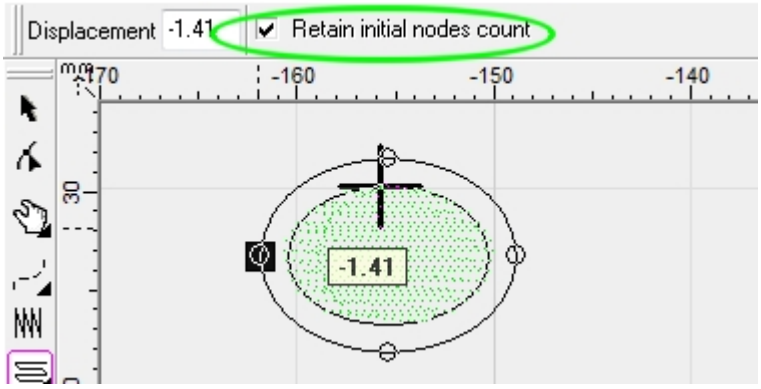
Offset the outline by ‘value’.

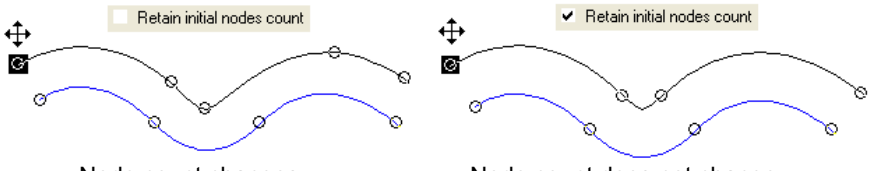
Offset distance will be available on the *Property Toolbar* when you use this tool:



To offset the path by value, Click on the *Displacement* edit box and enter your desired value and press ENTER. A negative(-) value will offset the outline in the opposite direction.

If the outline is a single (running, …) or a closed curve (tatami, motif, …), the program will try to offset the best outline for you by changing the node count. You can force the program to calculate the offset with same node count.



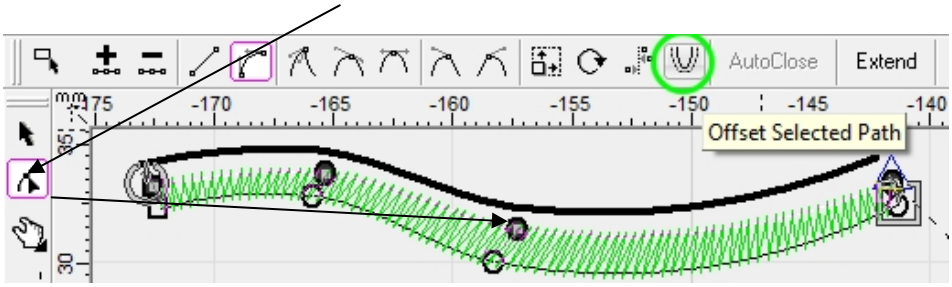


Node count changes

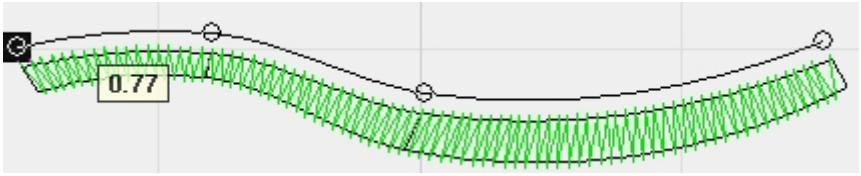
Node count does not change

‘Offset Selected Path’ Using the CTRL key.

Select an object using the *Outline Edit Tool.*

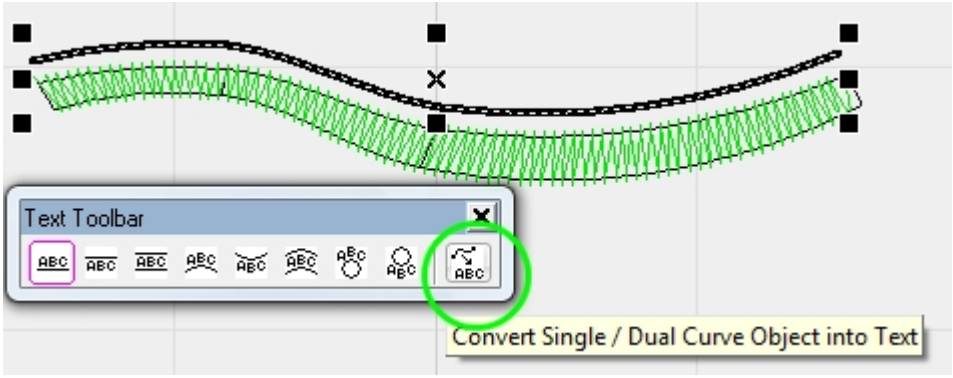


Offset Selected Path, and Offset Copy are *similar* , but slightly different features. Experiment with the effects on simple objects to notice the similarities. Once you have selected an object using outline edit, you’ll see the icon highlighted for use.



Holding down the **Ctrl** key, while performing an offset, gives you a vector outline offset, when you click. You can perform multiple offsets by holding down **Ctrl**, and clicking different offset positions. Press **ESC** to end offsetting outlines.

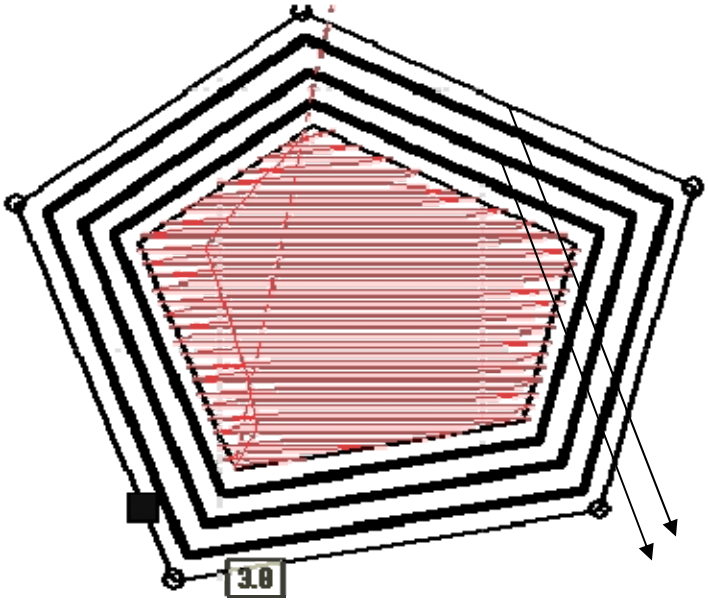
This is useful, if just creating guides, or if creating a text baseline. I-Cliqq allows you to convert any vector to a text baseline. Experimenting with results will allow you to find numerous uses.



An example: If you click the shown icon on the Text Toolbar, while you have an offset vector selected, it creates a **text baseline**.

Additional information about Offset Copy, and Vectors.

If you are using tatami shapes, you can also create multiple offsets by holding down the Ctrl key while in Offset Copy mode, or while you have click the 'Offset Selected Path' icon. **'Path'** throughout the software, and manual, merely refers to **'outlines'**.

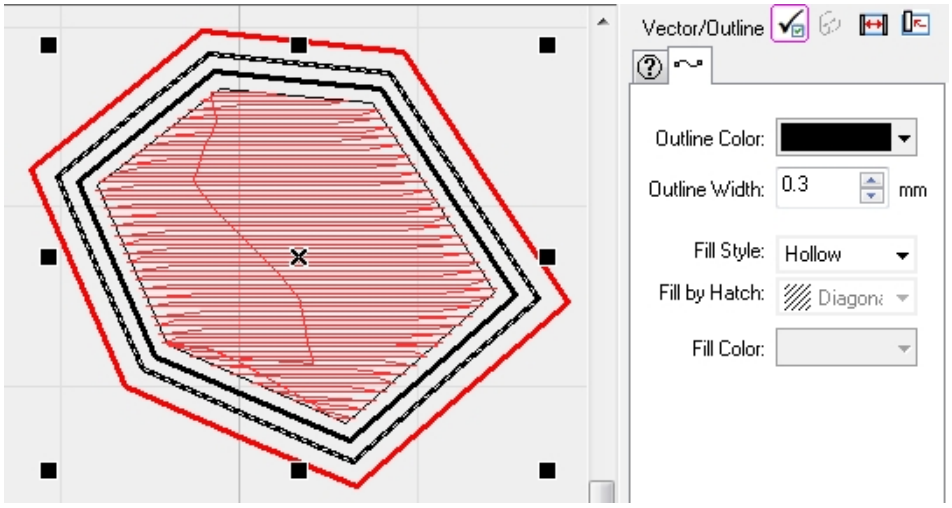


offsets

Creating Multiple Offsets *while holding down* the Ctrl key. There is a difference when the key is held down.

Holding down Ctrl while using Offset Copy:
This creates offset *VECTOR OUTLINES*. Once you have created these offset vectors, you can then convert any selected vector to a practical stitch type.

A bit about Vectors

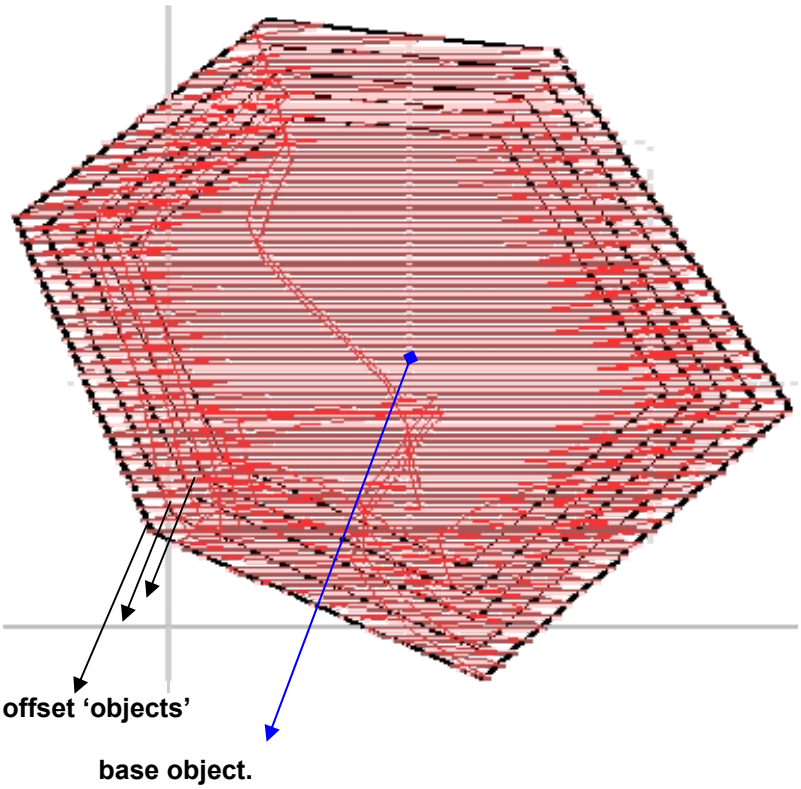


As a slight aside, while on the subject of offset vectors, and vectors in general:

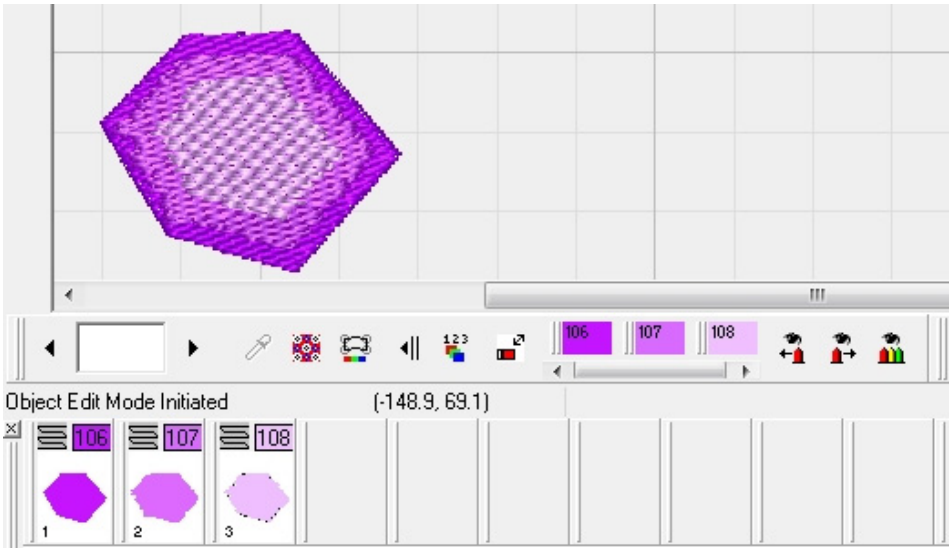
If you select any vector outline, you'll see its related parameters in the Properties sidebar. In this example, the Properties are docked on the right. The same is true, of any selected object in I-Cliqq that has properties, or parameters that can be modified. Many of the features in I-Cliqq have an interactive nature, and can also be applied in varying situations, so it is difficult to set features in simple box categories. The I-Cliqq user forum will contain additional video clips and information, so you will always find updated video clips and information. Other users will also share their tips and tricks that they discover in I-Cliqq.

Using the Offset Copy feature *without* holding down Ctrl :

This creates an offset/s of the actual ***selected*** **OBJECT**. Effectively, this creates a new object each time. The image below shows you 4 offset objects after the initial object creation.



An example of the use of Offset Copy on Objects.



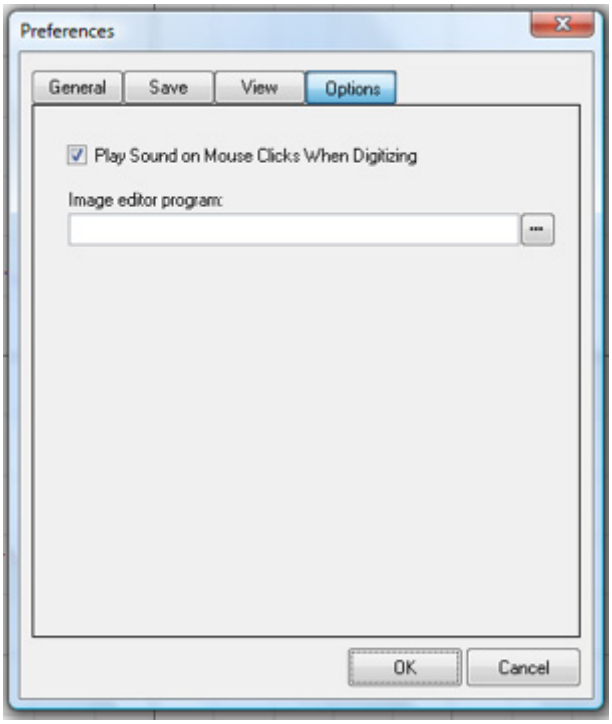
You may have created 3 objects to apply different densities and colors on to create an attractive 3 color blend. Offset Copy can create the objects with a degree of symmetry before you apply the various possible stitch effects.

You can also create offset vector objects as temporary guides for other parts of your creative processes. There is no set 'rule' as to where or how you may apply this feature, because embroidery design naturally requires fluency and flexibility of capability.

Graphics Software

You can also perform similar functions in graphics software, so if you are fluent in Coreldraw, Xara or other graphics packages, you can also create object offsets there, and simply paste directly into I-Cliqq for conversion. The nature of the embroidery industry means that businesses are invariably linked to other business operations besides just embroidery, so I-Cliqq allows a bridge between the graphics, and embroidery aspect. I-Cliqq does have simpler outline creation methods for those not fully conversant with graphics software. I-Cliqq imports the Windows standard EMF (Enhanced Metafile) . Using a standard file type actually leaves you with less frustration about the constant variation to file formats that usually leaves people irritated, and looking for level conversions. There is a great degree of hype surrounding Vector Files, which only serves to confuse many novices, when technically you just want to get on with your work. Simply copying any vector into I-Cliqq from any graphics software that is supported by the Windows Clipboard really makes unnecessary saving, and importing necessary. Its fast..its efficient..Copy/Paste!

Commonly used image editors are Photoshop, or Photopaint.



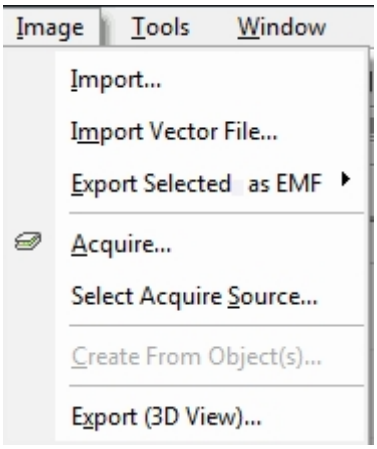
Assign an image editor

Chapter 8

Manipulating images

I-Cliqq can import or scan images into your design for use as digitizing backdrop. You can cut or copy bitmaps from other applications to the Windows Clipboard and paste them directly into your design. You can trace shapes and lines over the imported images or directly digitize embroidery objects over the images. You can use *Auto Trace* to digitize objects automatically. Images can be used to create *Photo Stitch*.

Supported bitmap image formats are bmp, wmf, pcx, jpg, tga, psd, eps, tif ,mac, png and gif.



I-Cliqq imports Raster and Vector files. You may keep the filetypes separate , so I-Cliqq allows you to import separately. Clicking 'Import' will allow you to access your Raster files like jpg,bmp.
'Import Vector File' allows you to import your saved WMF/EMF files.

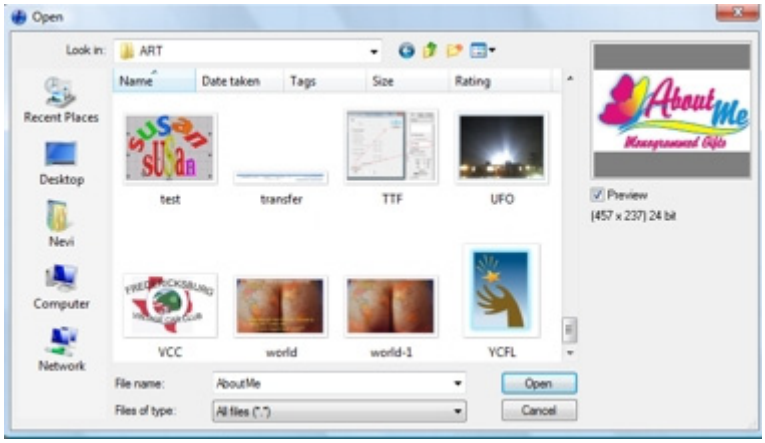
Importing images

Select *Image* > *Import…* to import an image.

Note: Imported images will be saved within your design.

To import an image

1) Select *Image* > *Import…*, *Open* dialog opens.



2) Select a folder from *Look In* list.
3) Select an image: image information will display in preview window.
4) Click **Open**

Note: Imported images will always be inserted at the beginning of a design as the first objects in the object order.

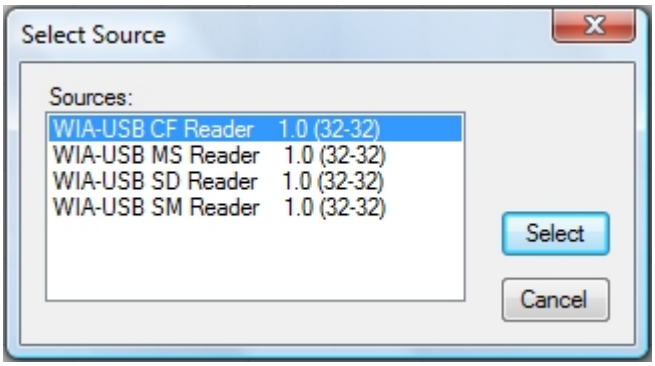
Scanning images

You can use scanner to scan images with a TWAIN compatible scanner into I-Cliqq, using scanning function. The image quality will depend on scanning resolution. Image resolution determines the number of dots per inch (dpi). Smaller resolution means less image size and details and higher resolution means large image size and more details. A 200 dpi would be suitable for most artworks.

If you are using more than one scanner or more than one scanner driver on your system, you will have to select 'acquire source' first.

To select acquire source

1. Select *Image* > *Select Acquire Source…*, select source dialog will open.



2. Select source
3. Click Select

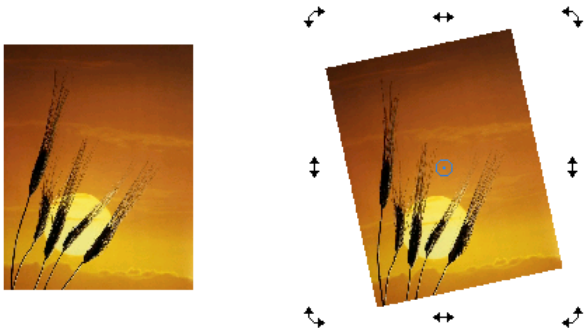
To scan an image

1. Select *Image* > *Acquire…*, your scanner program will open
2. Set the scanning parameters on your scanner program
3. Scan the artwork.

Move, resize and rotate images

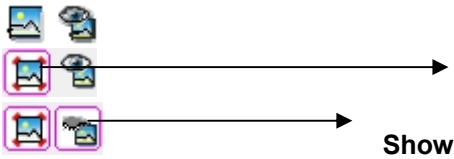
Select the image using the ***Object Edit Tool*** to move, resize or rotate it.

Note: Raster images can not be skewed. You can manipulate Vector images in any way possible in I-Cliqq , or external graphics software.



Rotating images

Lock and unlock images



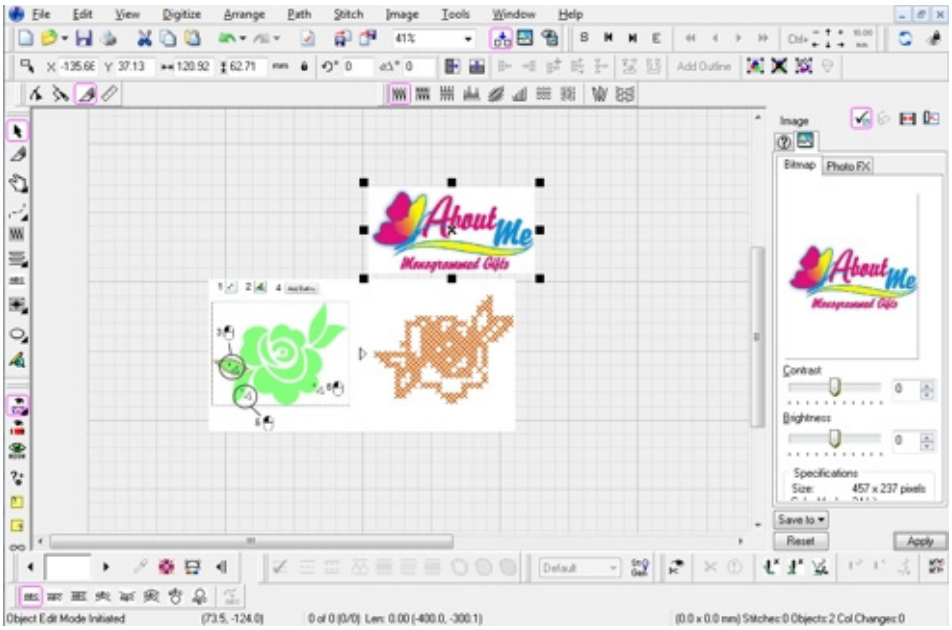
Select *Lock/Unlock Background Image* or press CTRL INS to lock or unlock all images. When images are in locked status, the icon will display and images can not be selected.

Show and hide images

Select ***Background Image on/off*** or press ALT F2 to show or hide all images. When images are in off status, the icon will display and the images will be invisible.

Editing images

You can edit images using any image editor on your system. To edit an image, simply select it using the *Object Edit Tool* and press F8 , and the image will open in your default image editor. Edit the image, save it and close the editor. You will then automatically see the modified image in I-Cliqq. Comonly used image editors are Photoshop or Photopaint.



Changing image properties

You can control the image brightness and contrast parameters.

To change image properties

1. Select the image using the *Object Edit Tool.*

2. Click *Properties* (Standard Toolbar) or press ALT ENTER to open properties dialog box. Select *Image* pages on left list box to see the image parameters. Change the parameters and click *Apply.*

3.

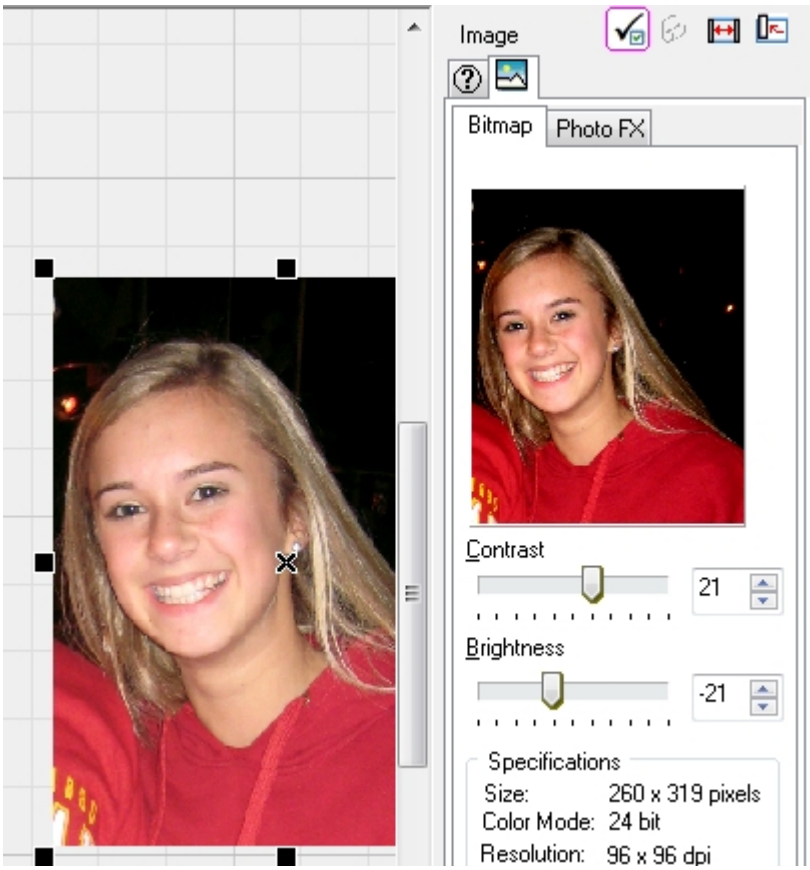


Photo stitch

I-Cliqq can create a photo stitch effect from any imported image.

To create photo stitch

1. Select the image using the *Object Edit Tool.*
2. Click *Properties* (Standard Toolbar) or press ALT ENTER to open properties dialog box. Select *Image* pages to see the image parameters.
3. Select *Photo Stitch* tab page
4. Set the parameters and select *Apply* to see the stitches.

Tip: You can change image contrast and brightness after creating photo stitch. These parameters will affect on photo stitch quality. Change contrast and brightness to obtain the best result. Hide the image to see the stitches more clearly. You can change contrast and brightness while the image is hidden. Photo Stitch effects rely on good areas of light/dark to translate to a good embroidery effect. To have optimum effects, these cannot be very small images. You can also paste the Stitch Vectors from I-Cliqq, into a graphics program like CorelDraw, and create Photo FX Prints, with a stitchlike effect.

Note: Photo stitch will initially use default parameters. You can change the parameters to obtain your desired result.

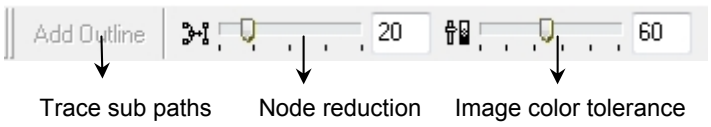
Note: If you resize or rotate the image, photo stitches will be generated automatically according to the new image size and angle.

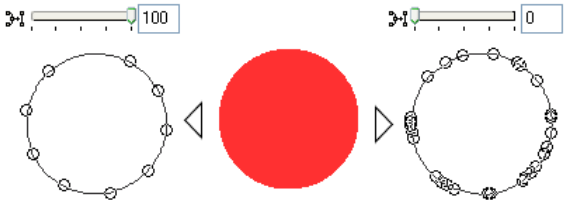
Change contrast and brightness for different photo stitch result

Auto trace

Auto trace will help you to create embroidery objects automatically by tracing bitmap images. Image quality and the number of image colors will affect trace result. If you have well defined high resolution bitmaps, you can have instant good results. Now that most embroiderers use Vector Images, you may have better results by performing a vector trace of a bitmap image, and then converting those outlines to stitches. You can incorporate your manual digitizing with trace to complete tasks faster. Vectors give you much better results but this is a good assistance in the design process. Not all detections work, but it can be useful in many instances.

When you select the auto trace tool, some icons will display on the *Property Toolbar* to help you create a better auto trace result. You can change these parameters while you are tracing objects.





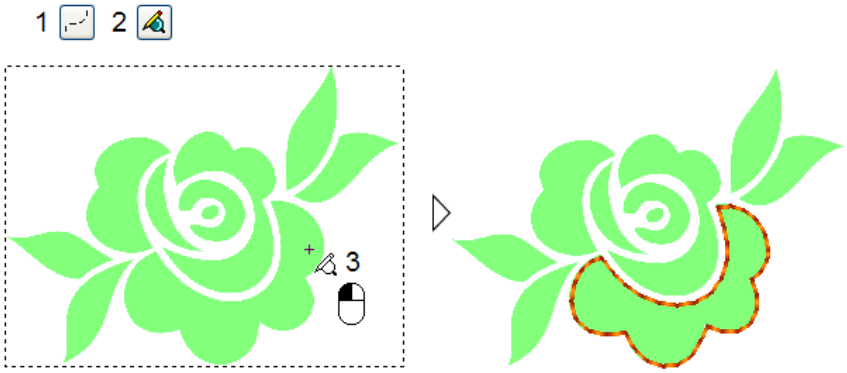
Node reduction: a lesser value will create more nodes

Color reduction

Note: Before selecting auto trace tool, you should select a digitizing tool eg runstitch or tatami tool or the last used digitizing tool will be used automatically.

To trace outlines: running, E stitch, single path satin, pattern stitch and single path contour

1. Select one of these digitizing tools. Not all may be practical.
2. Select *Auto Trace* or press CTRL T.
3. Adjust *Node Reduction* and *Color Tolerance* if necessary.
4. Move the pointer over the image. A bounding box will display around the selected image.
5. Rest the pointer over the color you want to trace.
6. Click to trace. You can continue clicking to trace more objects.
7. Press SPACEBAR or ESC to finish.

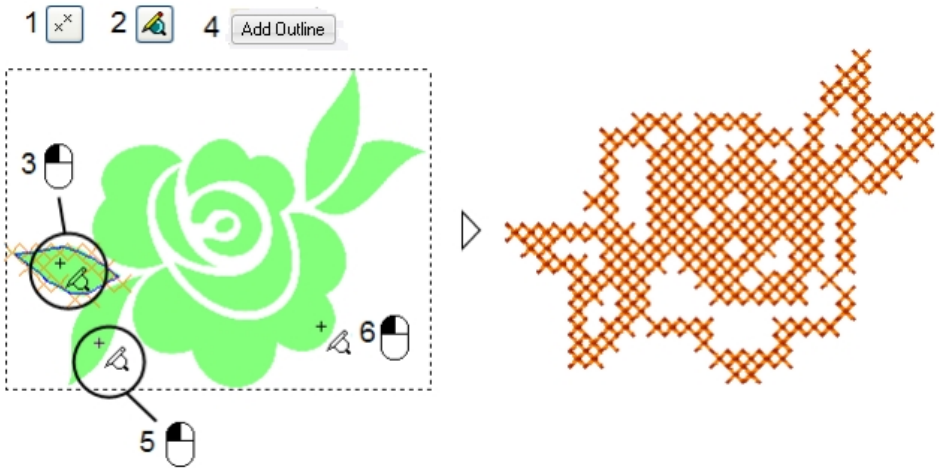


Tracing a running object

If you have a well defined, high resolution image, you can have very accurate bitmap trace results. Vectorizing and importing the vector files invariably give you much more accurate results. Graphics programs like CorelDraw or Xara feature good bitmap tracing utilities, and with minimal cleanup, you can have high quality vector artwork.

To trace contour stitch and cross stitch

1. Select one of these digitizing tools.
2. Select *Auto Trace* or press CTRL T.
3. Adjust *Node Reduction* and *Color Tolerance*.
4. Move the pointer over the image. A bounding box will display around selected image.
5. Rest the pointer over the color you want to trace.
6. Click to trace. You can continue clicking to trace more individual objects.
7. To trace a sub path
   a. Add Outline Select *Add outline*(Properties Toolbar).
   b. Rest the pointer over the color you want to trace as a sub path.
   c. Click to trace.
8. Press SPACEBAR or ESC to finish.



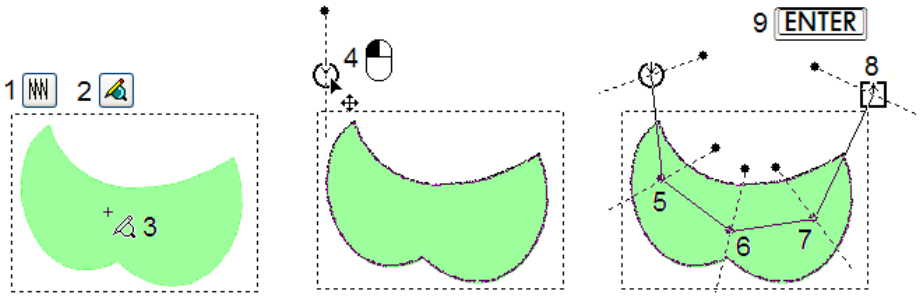
Tracing cross stitch, after clicking *Add Path*, click on other area to trace sub paths

To trace dual path objects

1. Select one of the dual path digitizing tools.
2. Select *Auto Trace* or press CTRL T.
3. Adjust *Node Reduction* and *Color Tolerance* if necessary.
4. Move the pointer over the image. A bounding box will display around selected image.

5. Rest the pointer over the color you want to trace.
6. Click to trace satin.
7. Move the pointer outside the satin boundary and click to define first stitch angle.
8. Click more stitch angles inside the satin boundary.
9. Click the last stitch angle outside the satin boundary.
   Note: You can edit stitch angles and lines at the same time. Simply click on hot points of stitch angles and lines and drag them to define a new angle.
   Note: Stitch angle directions will be corrected automatically while you click for a new stitch angle.
10. Press SPACEBAR to finish.
    Auto trace tool will remain active and you can start tracing a new dual path object.
    Or press ESC to finish the tracing process.

Note: You can cancel the process by pressing ESC at any time.



To trace tatami, parallel satin fill and motif

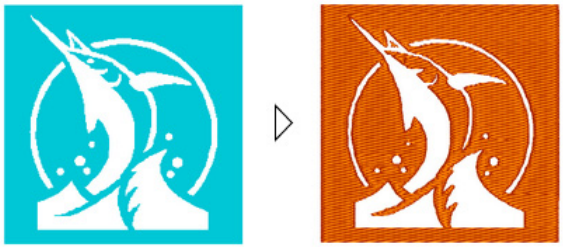
1. Select one of these digitizing tools.
2. Select *Auto Trace* or press CTRL T.
3. Adjust *Node Reduction* and *Color Tolerance* if necessary.
4. Move the pointer over the image. A bounding box will display around selected image.
5. Rest the pointer over the color you want to trace.
6. Click to trace. You can continue clicking to trace more individual objects. *Auto Trace* will not detect holes. Go to the next step to trace holes.
7. To trace a sub path
   a. Add Outline Select *Add outline* (Properties Toolbar).
   b. Rest the pointer over the color you want to trace as a sub path.

c. Click to trace.
d. Repeat clicking to trace mode holes.

8. Press SPACEBAR or ESC to finish.

Note: To define entry-exit points and fill angle press F8.

Note: Auto Trace will only trace main boundary or holes. You can also use single and dual curved tatami fill for tracing, but you will have to terminate the tracing procedure after tracing the main boundary and use *Add Outline* to digitize filling stitch curves.



Tracing Tatami

To trace spiral fill

1. Select *Spiral Fill* digitizing tool.
2. Select *Auto Trace* or press CTRL T.
3. Adjust *Node Reduction* and *Color Tolerance* if necessary.
4. Move the pointer over the image. A bounding box will display around selected image.
5. Rest the pointer over the color you want to trace.
6. Click to trace. You can continue clicking to trace more individual objects.
7. Press SPACEBAR or ESC to finish.

To trace satin fill

1. Select *Spiral Fill* digitizing tool.
2. Select *Auto Trace* or press CTRL T.
3. Adjust *Node Reduction* and *Color Tolerance* if necessary.
4. Move the pointer over the image. A bounding box will display around selected image.
5. Rest the pointer over the color you want to trace.
6. Click to trace.

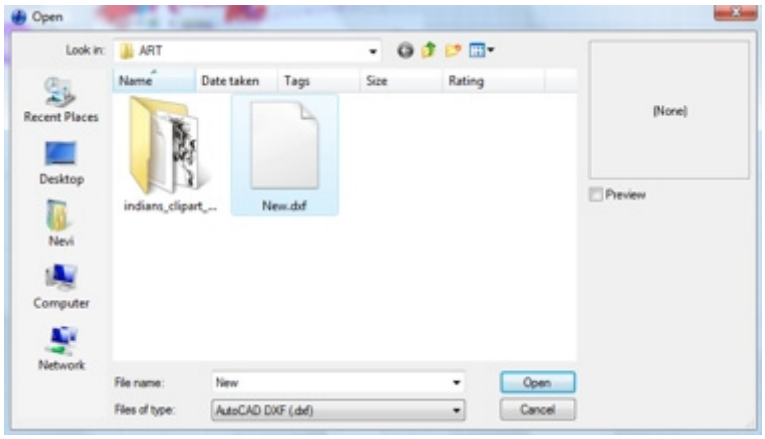
7. Press F8 to define stitch angles.
8. Press SPACEBAR or ESC to finish.

Import DXF / EMF vector format

Some popular graphic applications like CorelDraw can export designs as DXF vector file format. I-Cliqq can import DXF format as *Vector Outlines* and you can edit imported DXF/EMF format using the *Outline Edit Tool*. You can use these kinds of graphics as digitizing backdrops or convert them directly into embroidery objects.

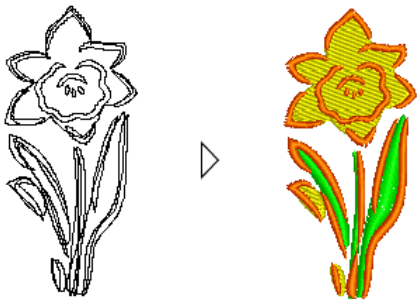
To import DXF vector format

1) Select *Image* > *ImportVector File>> (.dxf, emf)…*, open dialog opens.



2) Select a folder from *Look In* list.
3) Select a DXF or EMF file, the design will display in preview window.

Click **Open**.

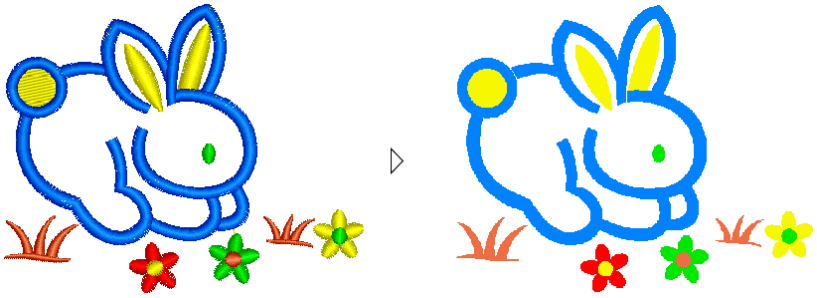


Importing DXF/EMF files and converting into embroidery objects

Creating bitmap images from objects

I-Cliqq can create images from embroidery objects. You can create high resolution bitmaps, or simply use the vector outlines. You can use this image to trace new objects. This is very useful when you want to digitize a new object around a combination of some other objects. Normally you will have to digitize a new object which can be time consuming, but you can now make an image from the objects and use *Auto Trace* to digitize a new outline automatically. You can also copy the created image and paste it into other graphical applications.

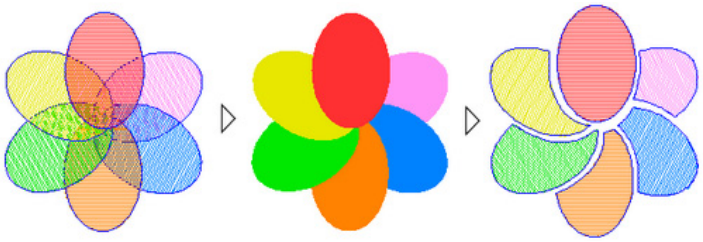
Note: The image will only be created from dual or closed path objects. Manual will be skipped. If you want to create an image from manual objects, you should convert them into embroidery objects first then try making an image.



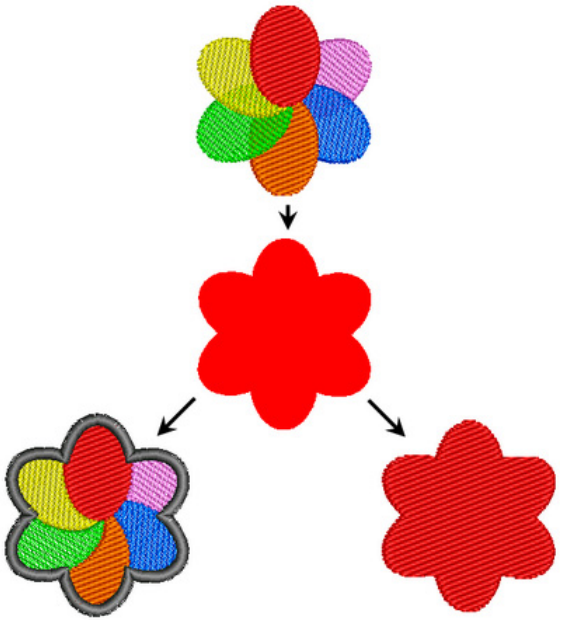
Create image from objects

Creating image and tracing single path satin around objects

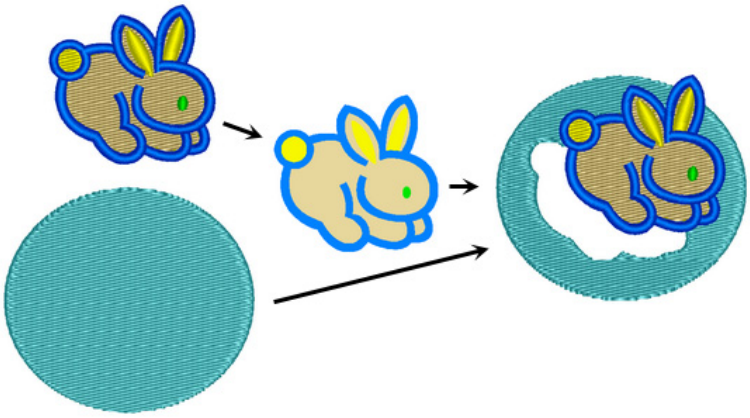
Note: The image can be created as a multi color or single color bitmap. You can use this technique to trace individual areas or a combination of source objects.



Creating multi color images from objects and digitizing individual objects



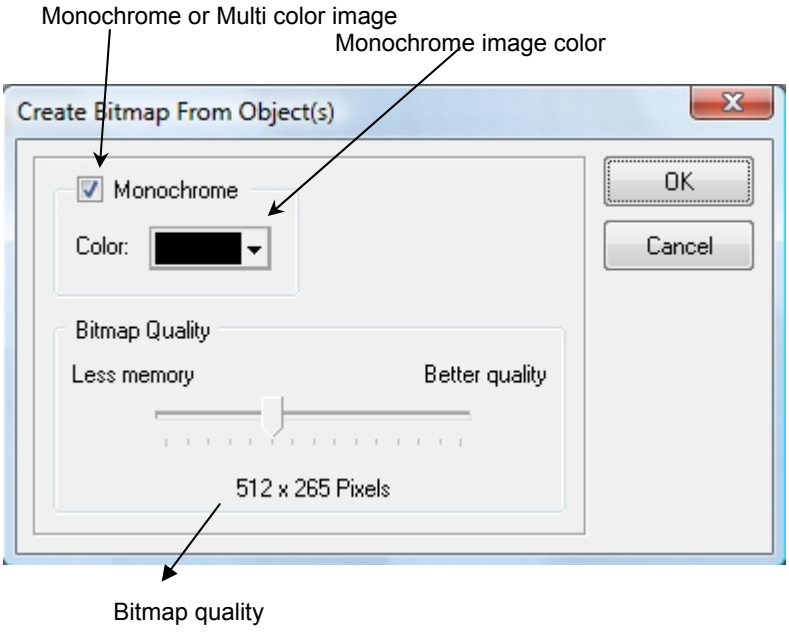
Creating single color image from objects and digitizing the boundary outline

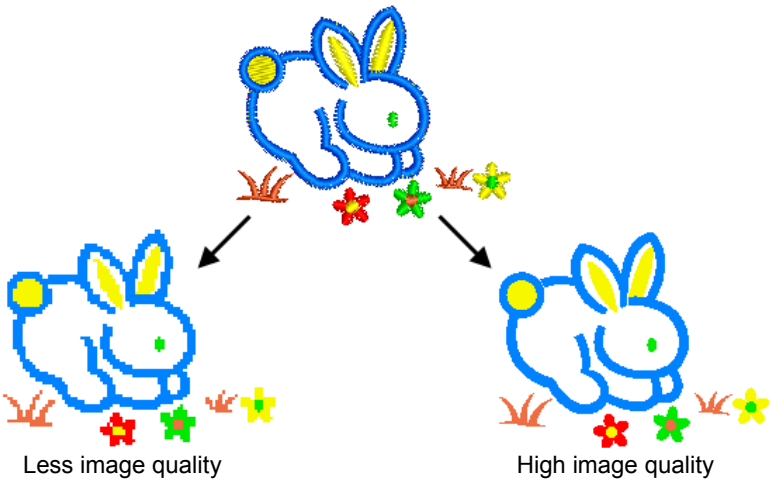


Creating image and tracing it as hole in a closed path object

To create a bitmap image from objects

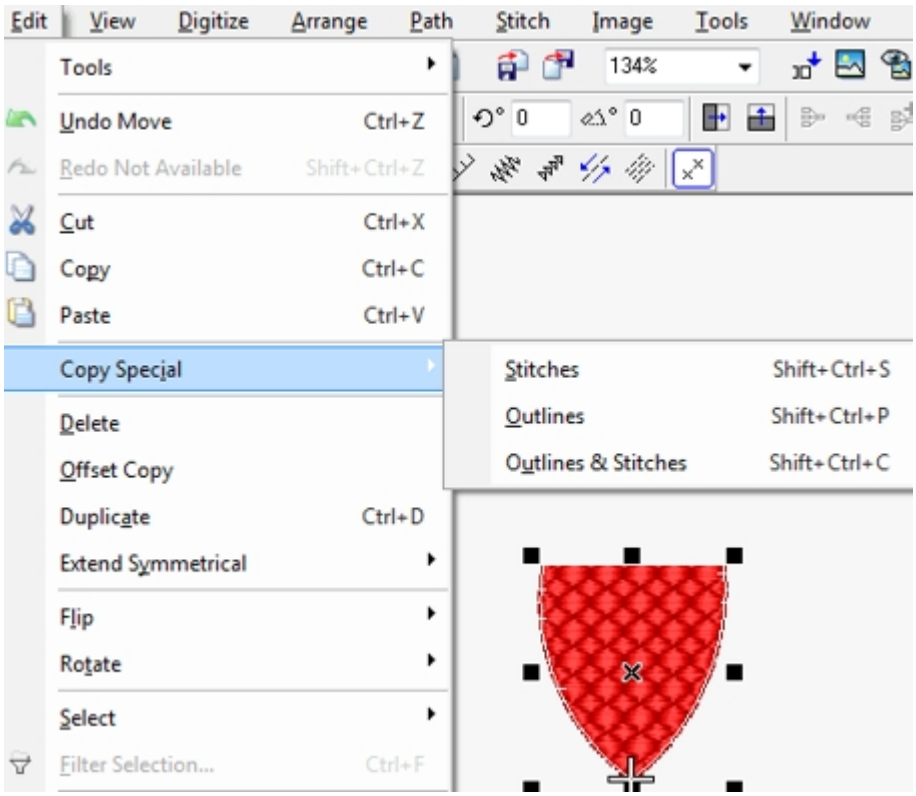
1. Select the object from which you want to create an image
2. Select *Image* > *Create From Object(s)…*, *Create Bitmap* dialog will open.
3. Select if you want a monochrome or multi color image and also set the image quality.
4. Select OK





Using the Vector Outlines of Embroidery Objects.

I-Cliqq allows you to paste Embroidery Objects directly into graphics applications like CorelDraw. Since I-Cliqq is a vector based program, the outlines are useful to create vector graphics from any embroidery object. You may provide services that require the use of vectors, apart from just your embroidery creations.



Select any embroidery object in I-Cliqq that has ‘outline properties’
Edit> Copy Special > Stitches.
This copies the ‘stitches’to the windows clipboard, and you can paste directly into a graphics program like CorelDraw.
Eg. In CorelDraw go to :
Edit> Paste Special (select Enhanced MetaFile) and click OK.

Perform the same procedure to copy Outlines, or Outlines and Stitches.

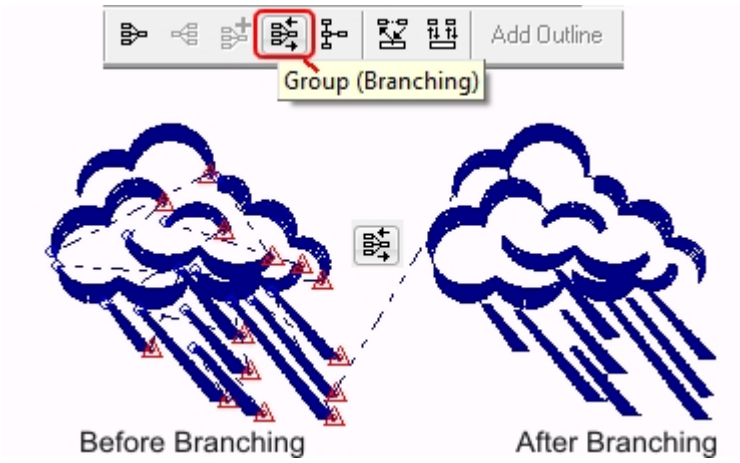
Chapter 9

Special Techniques

I-Cliqq provides special techniques which help you to digitize and edit your designs. You can use branching, connection optimization, the cutter tool, object conversion and related features to create and handle design creation productively. I-Cliqq also features Vector Outline conversion, and branching capabilities. Vector lineart can be converted to various stitchtypes in I-Cliqq. It is the domain of the digitizer or embroidery designer to be fluent in aspects of graphic creation, which in most cases may involve the use of external graphics applications such as Illustrator™, or Coreldraw™.

Branching

Branching can create a group from selected stitchtypes and arrange the object priority according to entry and exit points, and also optimize connections automatically. You can create the set of objects in any sequence, and I-Cliqq Branching will take care of optimizing that sequence. This is useful and can be applied at multiple points in a design. Since I-Cliqq capability allows you to 'Edit WITHIN Groups', there is almost no need to ungroup to perform operations such as resizing, or rotating objects.



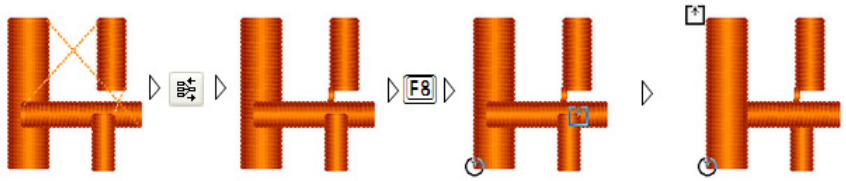
To apply branching

Select satin objects you have already digitized.

Select Group*(Branching)*, the objects will be connected automatically. Entry/exit points will be on the first and last objects.

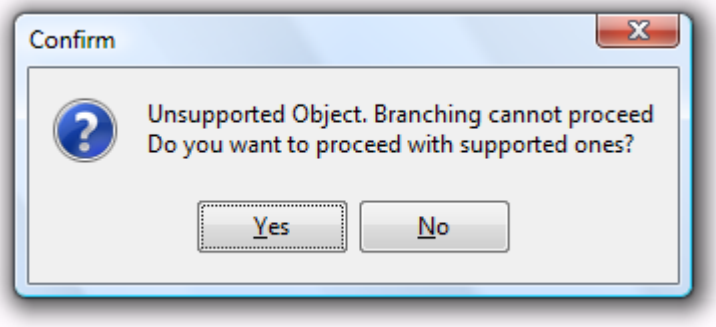
Note: The branching icon will be dimmed if the selection contains less than 2 objects.

Press F8 to define entry-exit points visually onscreen.



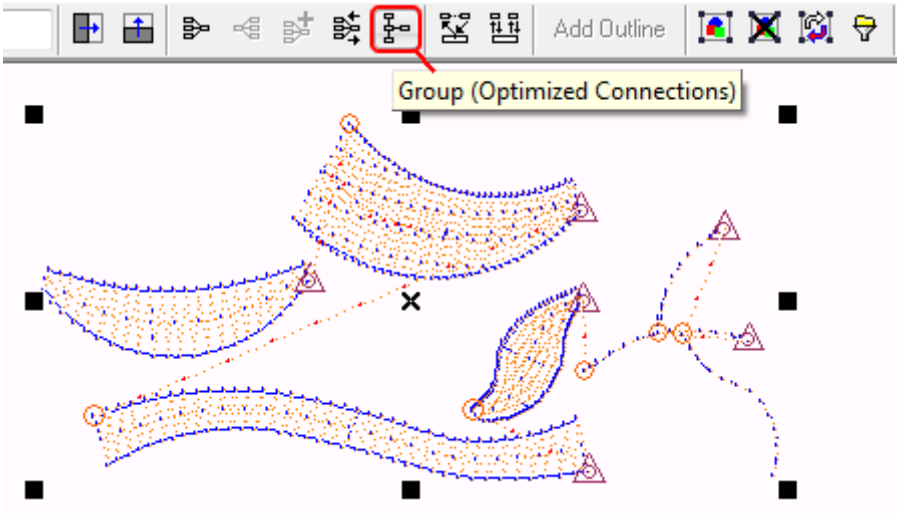
After applying branching, press F8 to change the entry-exit points

*Branching is a special technique to assist you within your design creations. You will need to take care to some extent in how you apply functions to groups. By exercising some degree of design planning, which is essential, you can employ this capability very effectively to create good embroidery, while also saving you time.



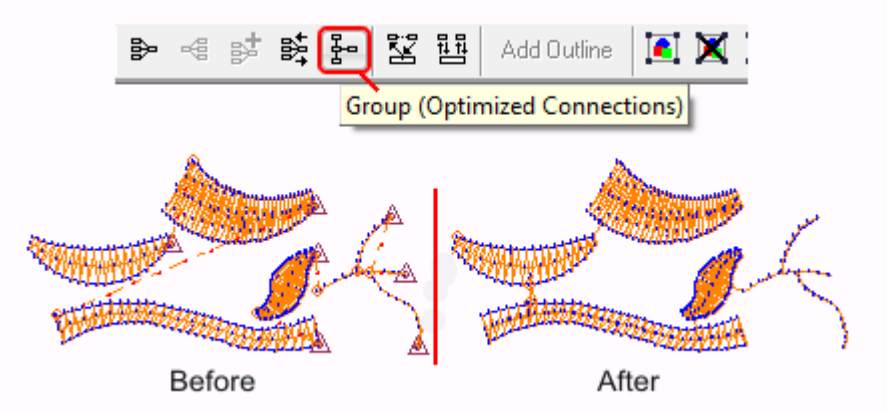
In the event that you included objects that do not support branching in your selection, the above system message will appear. If you choose YES, only the supported objects will be branched. If you choose *NO*, a 2nd dialog will open allowing you to select the unsupported objects. You can then modify these, to try to create objects that support branching, or exclude them from the branching operation.

Optimizing objects for connection



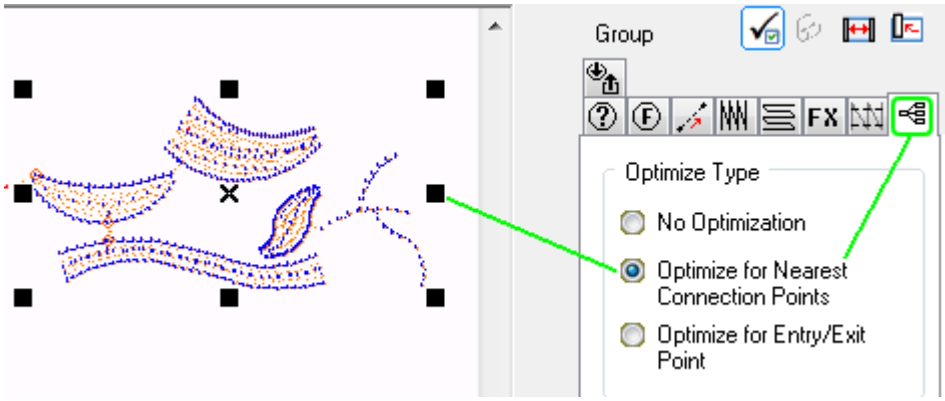
You will not need to digitize objects from the specific entry, or exit points of other objects, because I-Cliqq can create a group and optimize connections of different objects automatically for you and **keeps it optimized** when you **edit or resize** them.

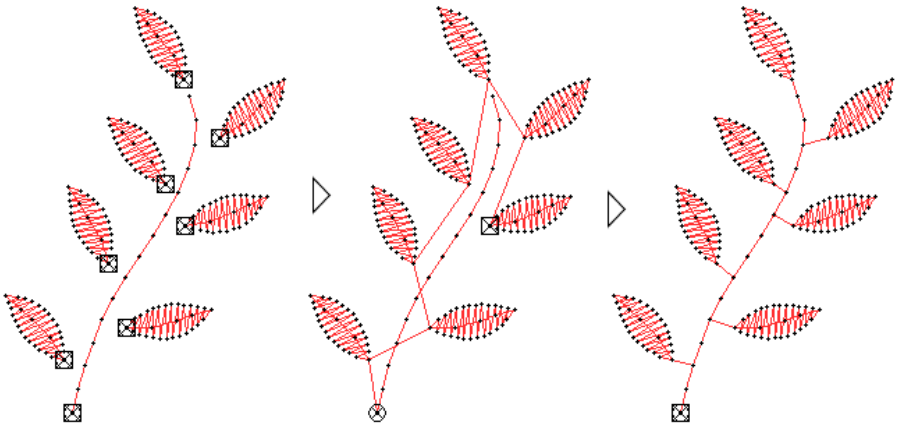
Note: Objects will be optimized using the first object as the base object in the selection.



To optimize connections

1. Select the first object to which other objects will connect and then add other objects to the selection set.
2. Select *Group* to group select objects.
3. Select *Properties* to open properties dialog box.
4. Select *Group* on the properties dialog box .
5. Select *Optimize for Nearest Connection Point.*
6. Select *Apply* to apply optimization.

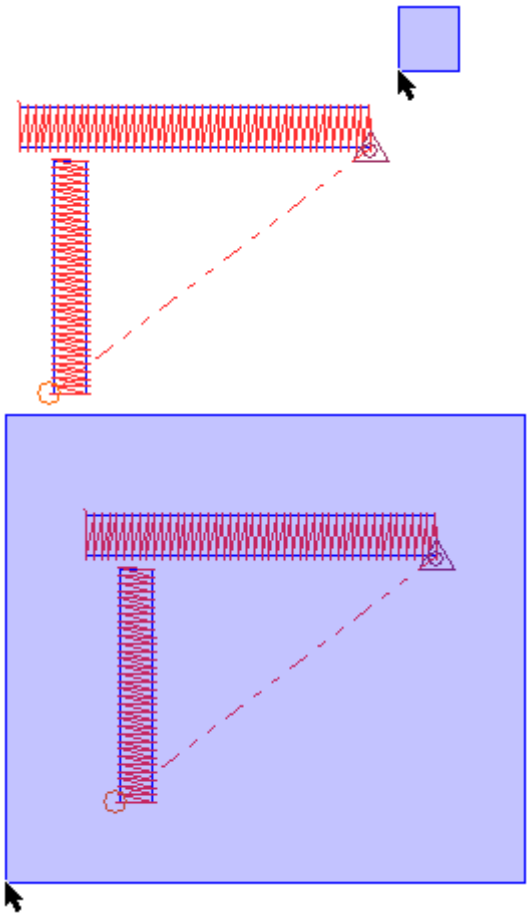




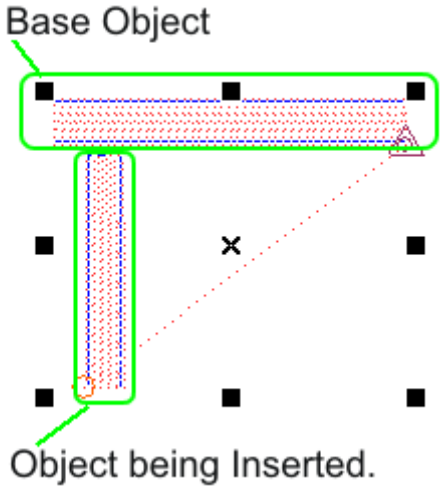
Grouping objects and optimizing connections

Insert Selected to First

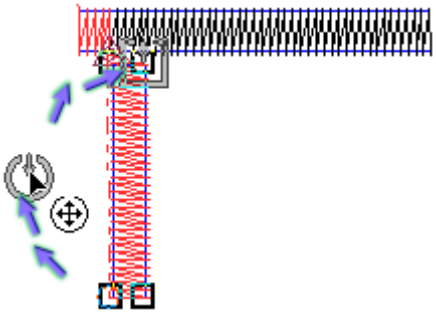
This option allows you to insert (I) , and adjust the entry/exit points to change the running sequence of objects. It performs a similar action to branching, but gives you more flexible control. This may suit a designer that prefers a semi-automatic action, while retaining the ‘manually digitized’ pathing effect of objects.



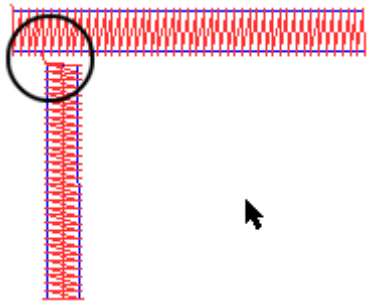
1-Select the objects. It may be another object from a totally different part of a design, that you moved to a point of insertion. These should be the same color.



2-Once you have selected the base object (first in selection) , and the object to be inserted (second in selection), press .



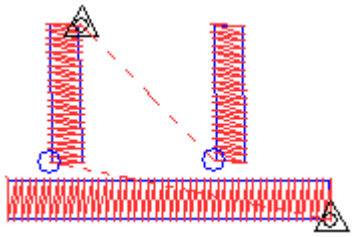
3-You can move the exit point on the 2nd object, to the entry point on the same object, to move it closest to the insert point.



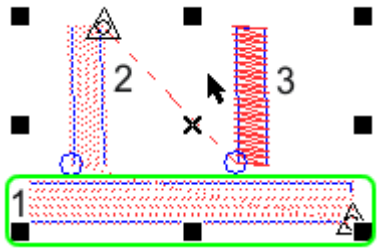
4-If you now check the run sequence of the objects, the 2nd has been inserted .

Insert Individual Selected to First Object

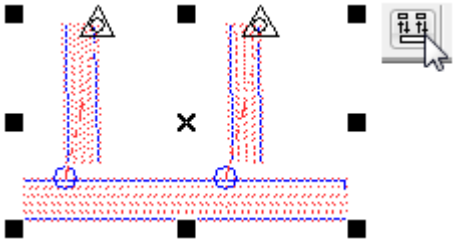
This function, is also a semi-auto assistance, and allows you to add selected objects, to an initial base object. You can modify entry/exit points before, or after applying this feature. You may find different uses, at different times, but it is an additional feature for your convenience.



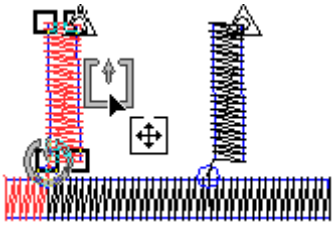
1- Create a few random objects.



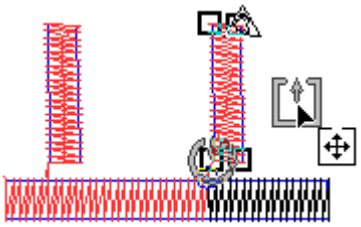
2- Select the objects in the order of 1..2..3. The first object you select, is the base object, to which objects 2, and 3 will be 'inserted. You can select by using the Object Edit Tool and holding down SHIFT to add the other objects to the selection.



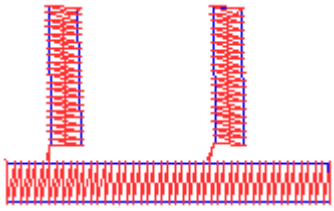
3- Once you select the objects , click the icon (It will highlight once the objects are selected.



4- Once that’s done, select Outline Edit Tool



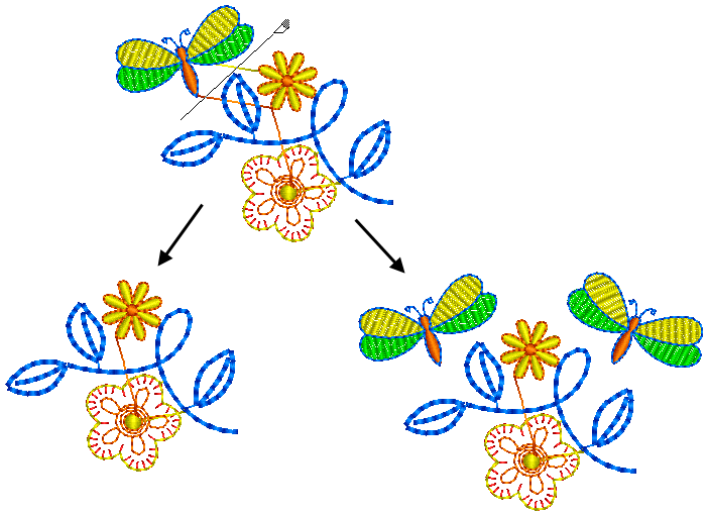
Reposition the exit points on the entry points of each insert , closest to the insert points on the base object.



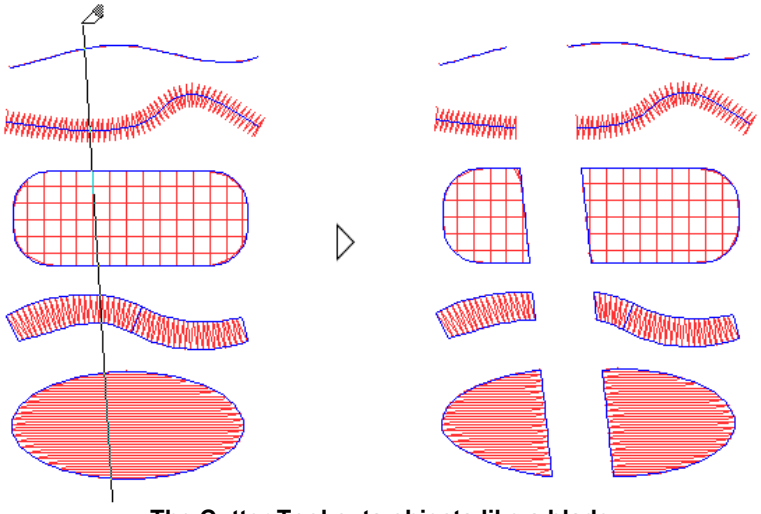
5- If you now travel by stitches , you will find that the objects run in their inserted positions in the stitching sequence. This example merely shows you a guide, but you can position your inserts seamlessly in the sequence.

Cutter tool

The Cutter Tool , simply cuts objects to simplify any related task. You may be splitting a design into sections, or simply wish to cut an object.



You can use the Cutter Tool if handling machine files in their 'Stitch Mode'.



The Cutter Tool cuts objects like a blade

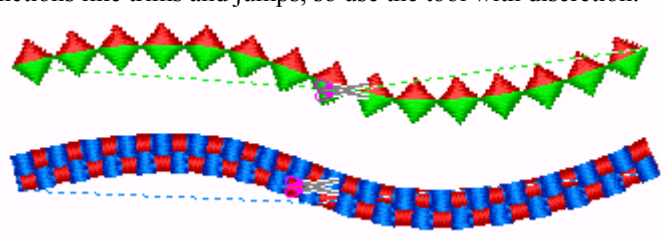
To cut objects

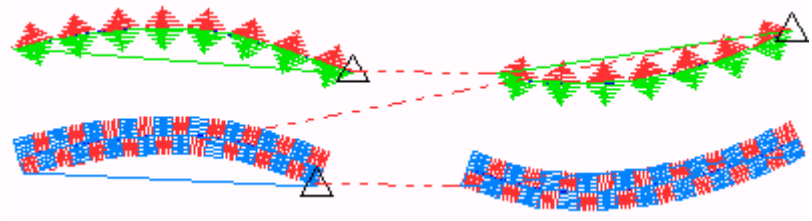
1. Select *Cutter* tool (Edit & Digitizing Toolbar)
or press CTRL 3.
2. Rest the pointer on an initial cutting point on design working area then Click and Drag to define the cutting line.
3. Release mouse button.

Cutter tool will be active and you can cut object again.

4. Press ESC or SPACEBAR to finish.
5.

Note: Cutting line should cross both paths of a dual path object or it will not cut it. Single or closed path objects can be crossed once or more. While the Cutter tool gives you advanced flexibility, you should remember that cutting affects machine functions like trims and jumps, so use the tool with discretion.





Object conversion

I-Cliqq can convert objects into other embroidery objects. The table below shows some conversion possibilities. I-Cliqq conversion capabilities are subject to change without notice, however please refer to forum or site updates as the different types are enhanced.

Note:

¤ Parallel satin, Single curved tatami , dual curved tatami, and Trapunto are **Tatami** objects with different stitch parameters. To convert objects to one of these objects, you can convert them into *tatami* and change the parameters.

¤ To convert objects to any kind of satin styles , convert them into satin and change the parameters.

¤ Different kinds of satin styles will be treated the same as normal satin.

You will recognize some of these types from the Dual Curve Toolbar.

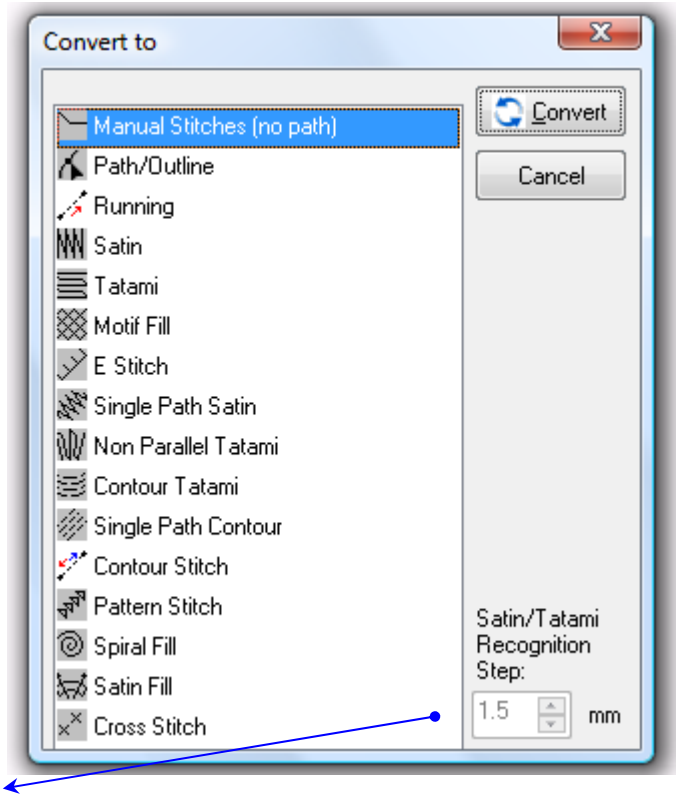
¤ When you convert objects into pattern stitch, you should select a pattern for the converted objects from propertied dialog box.

¤ When you convert objects into satin fill, press F8 to define stitch angles, or you will not see any stitches on the converted objects.

Source object type	Conversion Capability
Manual Stitch	Vector/Outline Objects and Manual stitch blocks will be converted into running, satin and tatami, based the stitchtype of objects.

To convert objects

1. Select the objects you want to convert.
2. Right click, a popup menu will open.
3. Select ***Convert Object(s)*** *to…*, object conversion dialog will open.



Satin/Tatami Recognition Step is used when converting manual objects to outline. When you have manual stitch objects selected (eg. A stitch block of satin in a machine file like DST.) you can adjust this factor if necessary.

4. Rest the pointer over a new type and click to select.
5. Select ***Convert***

Note: You can also select ***Convert Object(s)*** (General Toolbar) to convert an object. Object conversion panel will open and you can select new object type.

Note: A message dialog will inform you of the result if any of the selected objects could not be converted into a new type. The selection box can be reformatted by dragging , so you can have a few variations of that box appearance depending on what suits your view best, and whether you have docked the toolbar horizontally or vertically.

Creating patterns

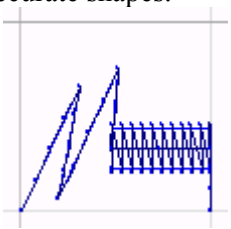
You can create your own patterns to use as custom pattern stitch, motif, tatami, satin patterns and satin edge patterns.

Creating patterns for pattern stitch

You can create single or multi color patterns and use them when digitizing pattern stitches.

To create single color pattern

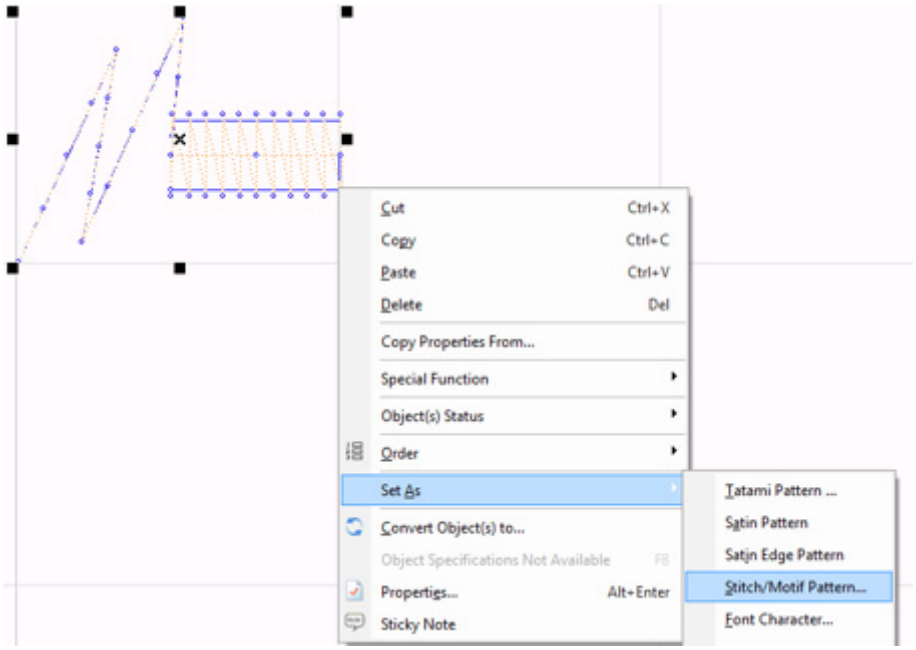
1. Digitize your desired pattern using any object type. The pattern can be digitized using more than one object type, for example you can digitize a pattern using running and satin tools. You can use the grids, or guidelines to create accurate shapes.



A simple pattern digitized with running and satin.

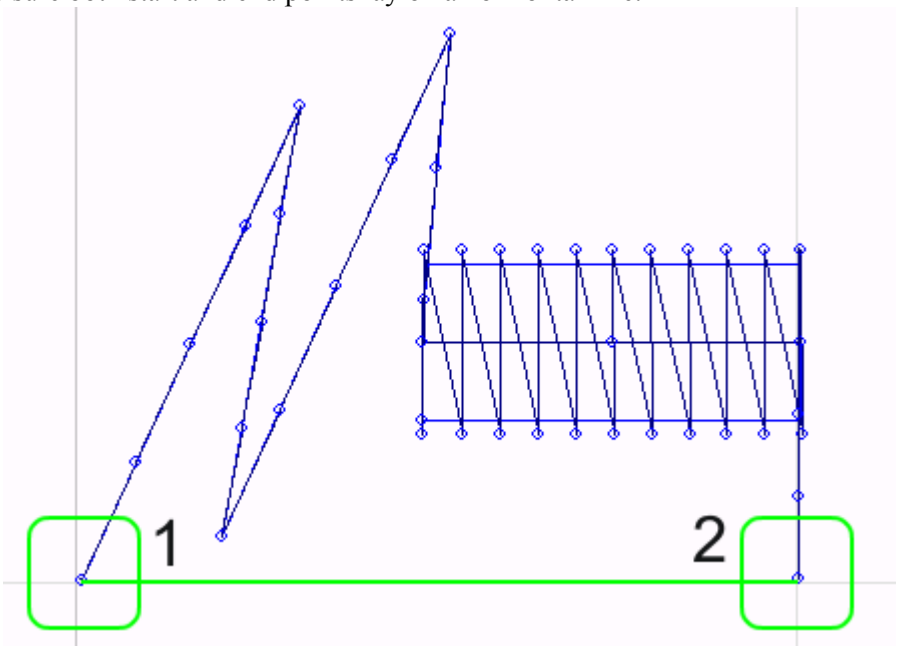
2. Select the digitized objects with ***Object Edit Tool***.

3. Right click, a popup menu will open. Select *Set As > Stitch/Motif Pattern.* Pattern save dialog will open.

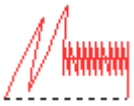


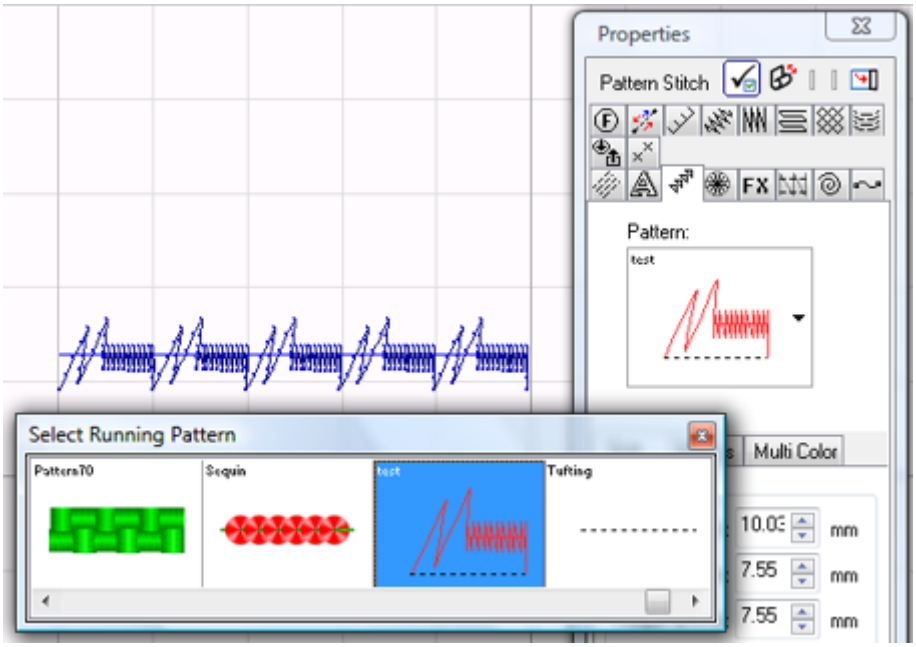
4. Enter a name for your creation in the *File name* field of the dialog box that opens, and select *Save.*

Note: The angle of a pattern's start and end points will be the pattern's base angle and the pattern will be repeated designated by this angle. To avoid getting confused, digitize the pattern from left to right side and make sure both start and end points lay on a horizontal line.

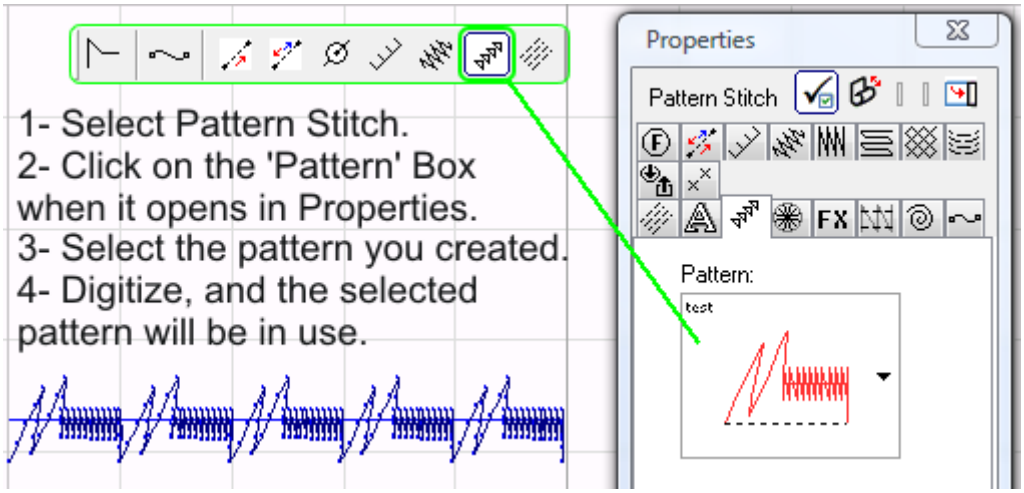


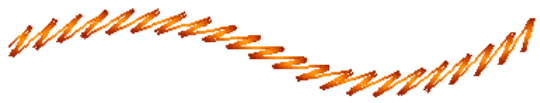
Now if you try digitizing a pattern stitch, when you want to select a pattern, you will see your pattern appears in pattern select dialog box. A dashed line will connect the start point to end to show the pattern's base angle.





Clicking on 'Pattern' once you have selected the Pattern Stitch digitizing tool, will open the Pattern Dialog.





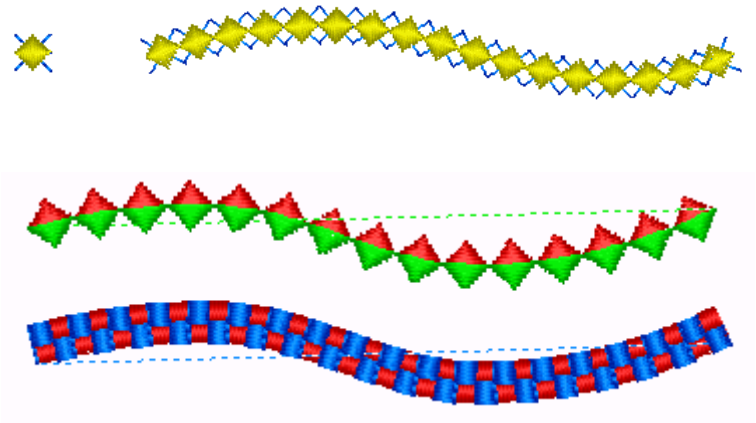
A Pattern stitch sample

A pattern digitized with running and satin

A pattern digitized with running, manual and sequin

To create multi color patterns

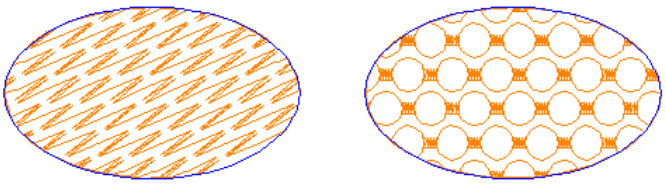
A pattern can contain up to four colors and they are digitized same as single color patterns. The angle between the first stitch of first color and last stitch of the last color will be the pattern's base angle and pattern will be repeated according to this angle.



An Example of Multicolor Motifs

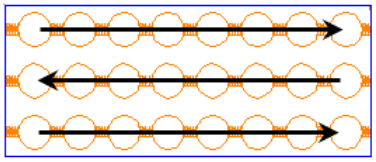
Creating patterns for motif

The single and multi color patterns you have created for pattern stitch, can be used as motif patterns as well. When you want to select a pattern for a motif, you will see the patterns you created display in the Motifs dialog.



Using patterns of pattern-stitch as motifs.

In motif fill, patterns will repeat in rows and a line of patterns may start from the left or right side to cover the motif fill area.

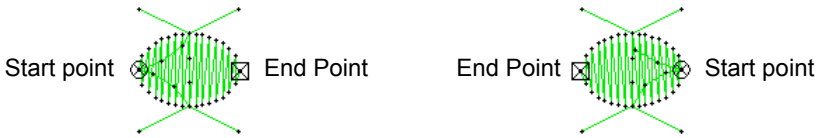


Pattern rows may start from left or right

The pattern's stitches will be reversed when the pattern repeat direction is opposite to the pattern base angle.

Patterns stitches are reversed when the repeat direction is reversed

As you see in the above picture, when the pattern is reversed, if there are some stitches that are covered by a satin, they will appear at the top because the stitch sequence has been reversed. I-Cliqq lets you correct this problem. For these kinds of patterns, you will have to make two patterns. The first one should be digitized from left to right, and the second one should be digitized from right to left with its start located on the end point of the first pattern and its end should be located at the start of the first pattern.

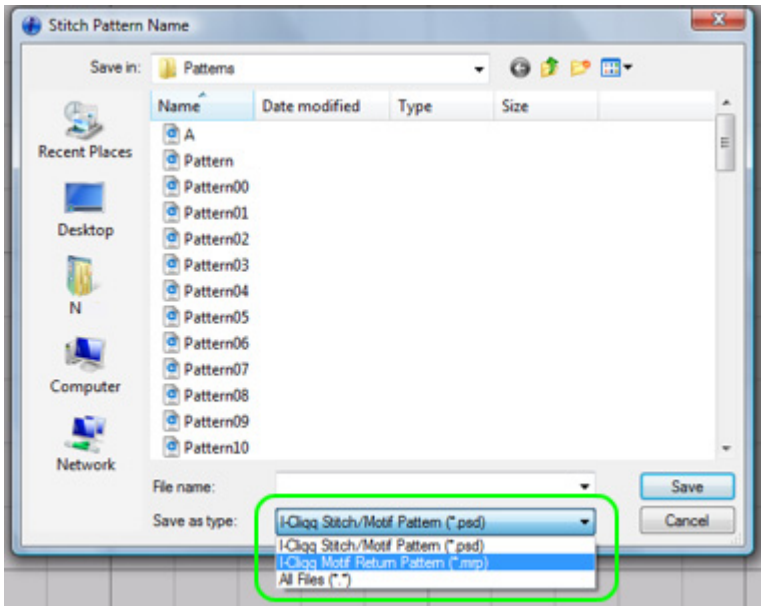


First pattern Second pattern

You should save the first pattern as a normal pattern, but the second should be saved as motif return pattern.

To create a pattern as a 'motif return pattern'

1. Select the digitized pattern with *Object Edit Tool.*
2. Right click, a popup menu will open. Select *Set As > Stitch/Motif Pattern.*
3. The Pattern Save Dialog will open.
4. Select Save as type *(*.mrp)*



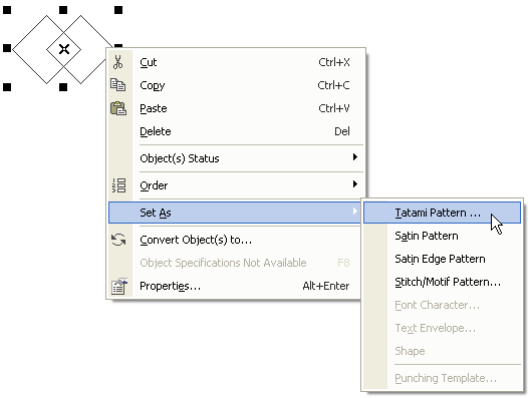
Enter the same name you have chosen for the first pattern or I-Cliqq will not be able to recognize and use it…so, if you called the first Test.psd , the return pattern name should be Test.mrp.

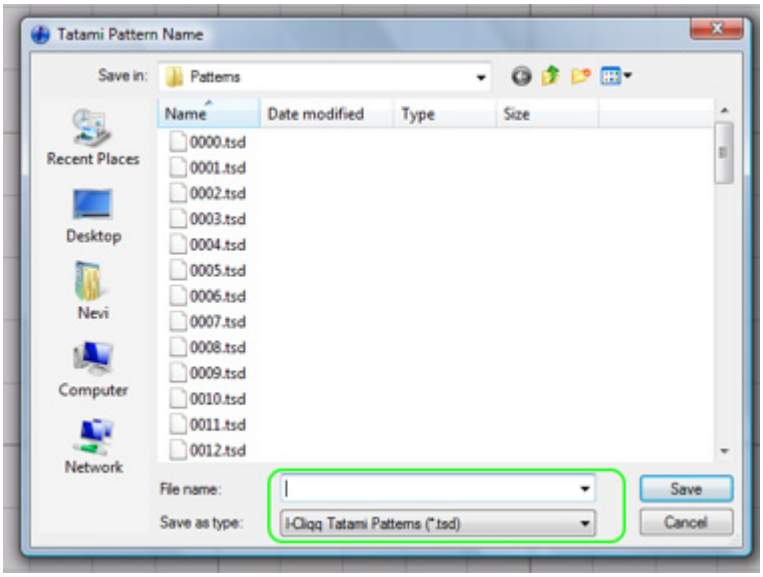
Creating a pattern for use within Tatami

1. Digitize the pattern shape using any digitizing tool. Eg. runstitch.

2. Select the object(s) by using ***Object Edit Tool.***

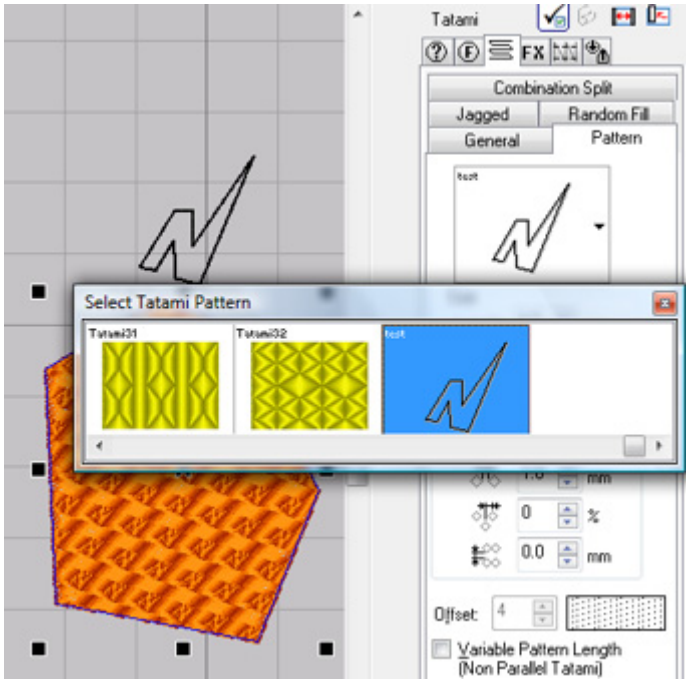
3. Right click the object, and a popup menu will open. Select *Set As* > ***Tatami Pattern.*** Tatami pattern save dialog will open.

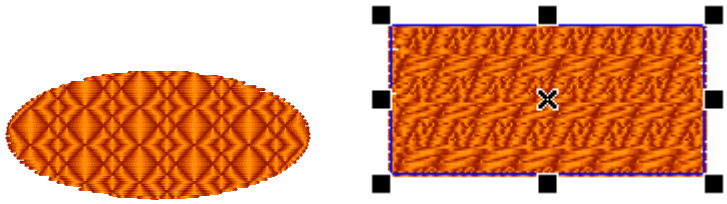




4. Enter a name in *File name* field and select *Save.*

Digitize a tatami fill , and now, if you wish to apply your pattern, you will see it in the tatami pattern dialog.

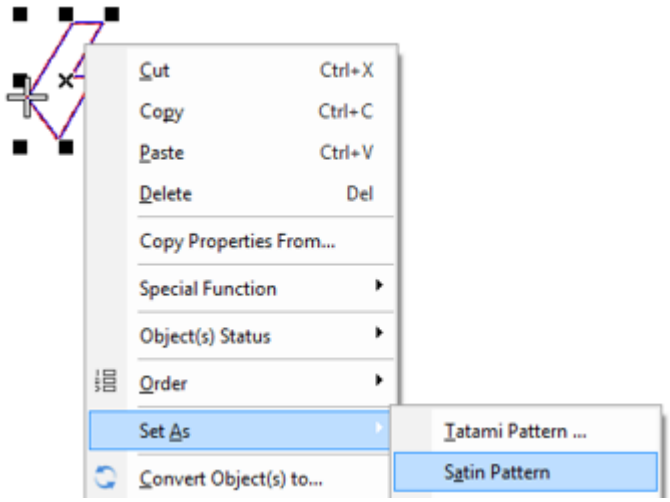


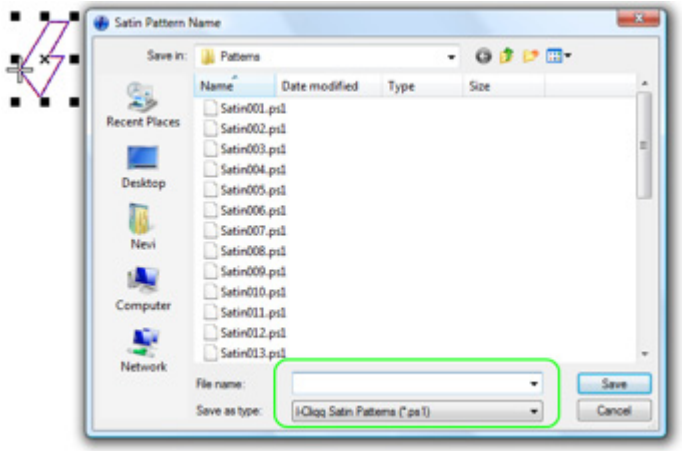


A User defined tatami pattern

Creating a satin pattern

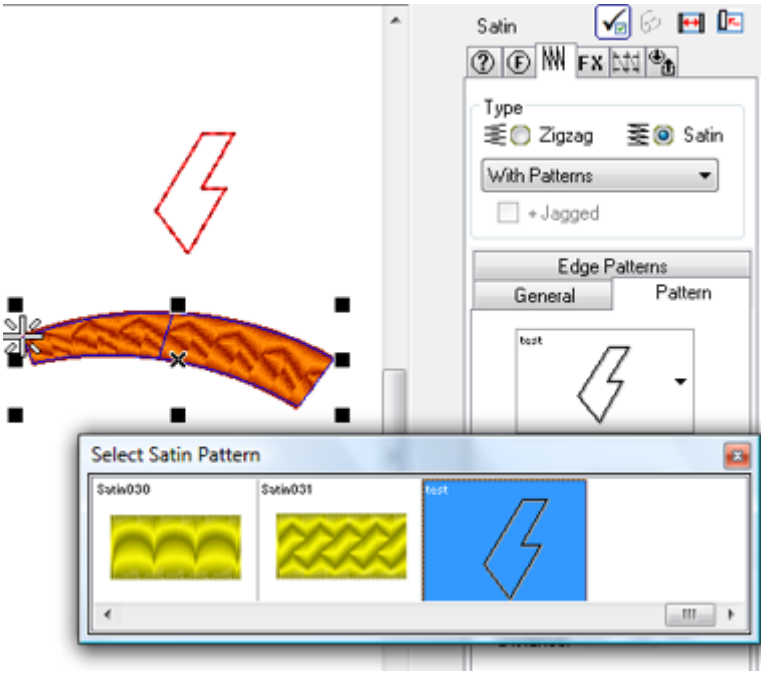
1. Digitize the pattern using any digitizing tool.
2. Select the object(s) using ***Object Edit Tool***.
3. Right click, a popup menu will open. Select *Set As* > *Satin Pattern.* Satin pattern save dialog will open.

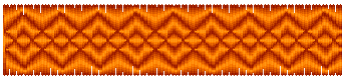




4. Enter a name in *File name* field and select *Save.*

Now if you try digitizing a satin (with a pattern), when you want to select a pattern, you will see your pattern appear in the **satin pattern** selection dialog box.

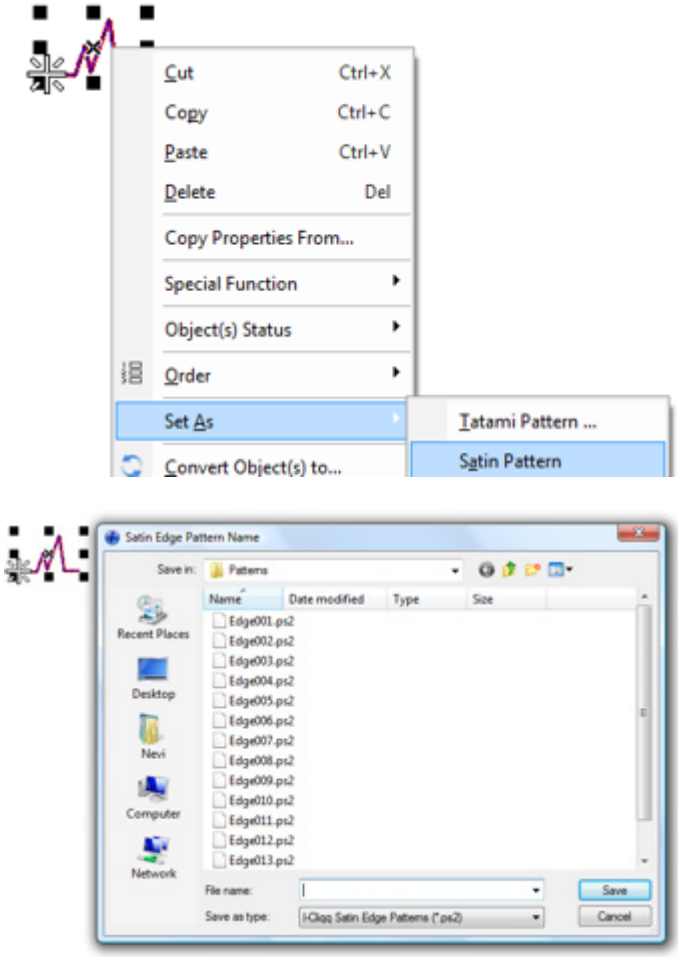




A User defined satin pattern

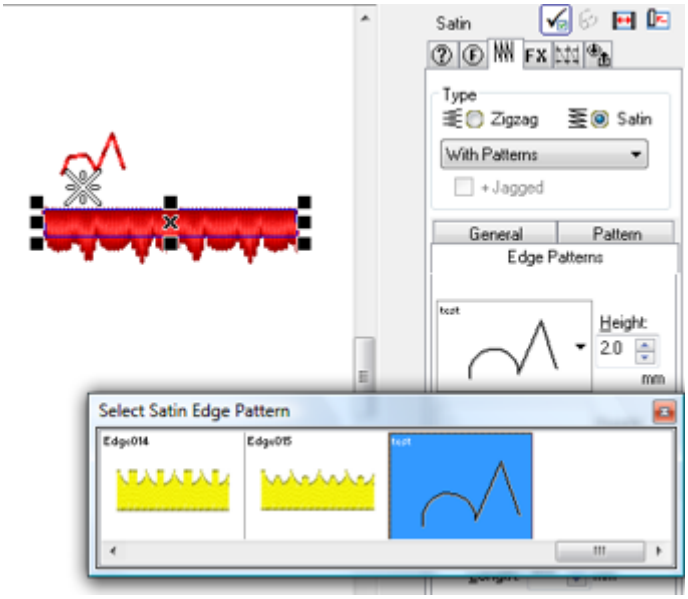
Creating satin edge patterns

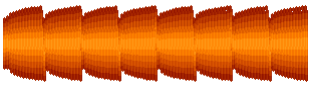
1. Digitize the pattern using any digitizing tool.
2. Select the object(s) by *Object Edit Tool.*
3. Right click, a popup menu will open. Select *Set As* > *Satin Edge Pattern.* Satin edge pattern save dialog will open.



4. Enter a name in *File name* field and select *Save.*

Now if you try digitizing a satin (with pattern), when you want to select a pattern, you will see your pattern appear in the satin pattern select dialog box.





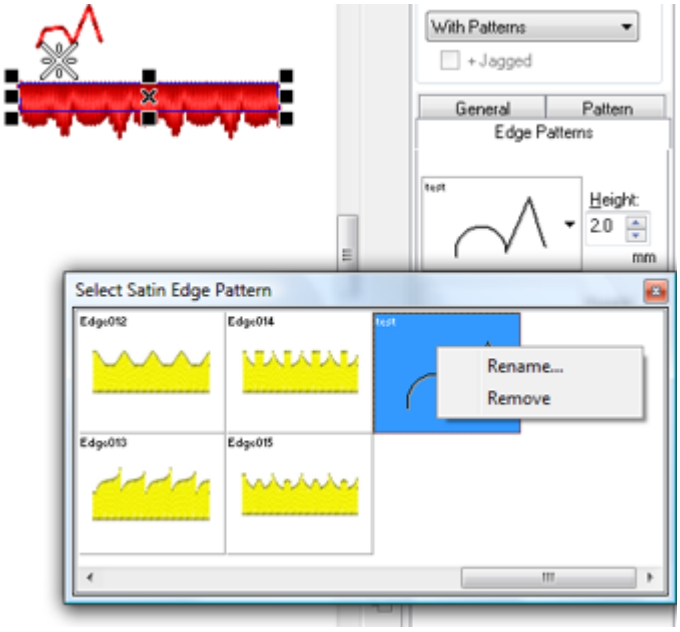
User defined satin edge pattern

Rename or remove a pattern

When a pattern has been created by mistake, it can be removed from pattern select dialog box. You can also rename patterns. But you should be careful not to remove or rename the program's original patterns.

To rename or remove a pattern

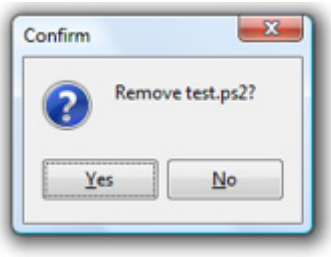
1-Open any pattern dialog select dialog box,
2-Right click on the pattern you want to rename or remove. A popup menu will open.
3-Select to **remove** or **rename** the pattern.



The selected pattern will show in a blue highlight

Select *Rename* to rename the pattern, the **Rename** dialog will open. Enter a new name and select OK.

Select *Remove* to remove the pattern. **Remove** confirmation dialog will open, confirm deleting by selecting **OK.**



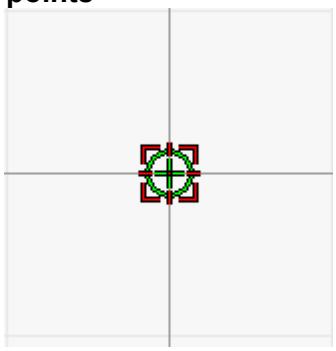
View Toolbar

Besides just showing you the different stitch views, the View Toolbar contains the icons to center your designs. There are a few different conditions that relate to positioning start /end points on designs, but the most used is Design Start/End set at Center.

Design start and end point

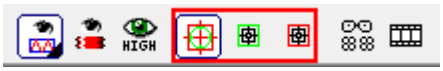
When you digitize a design, you may need to set the design start and end points. Normally design start point locates on the first stitch of first object and end point locates on the last stitch of last object. You can change the start and end point on your desired points.

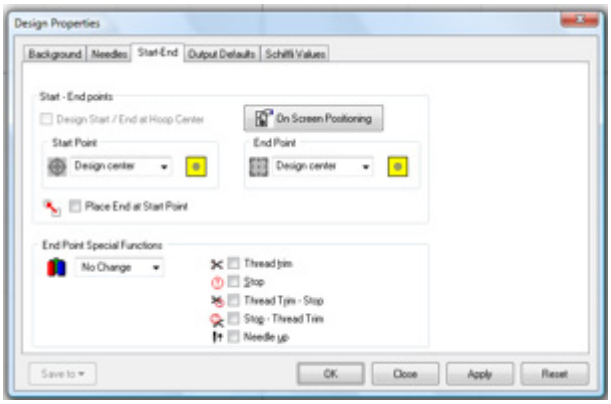
To change design start and end points



View- Start/End Center

Select *File* > *Design Properties :* design properties dialog will open then select *Start-End* tab page.





Click on Start Point & End Point dropdown list box to set the start & end.

To change design start and end point visually

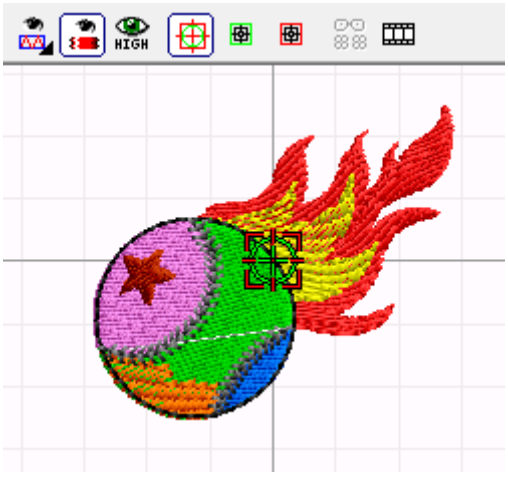
1.

Select *On Screen Positioning*. Start and end point symbols will appear on design working area.

2. Click on start or end point symbol and drag it to your desired location and release mouse button.

***Tip**:* Press F11 to snap to objects while you are dragging the start or end point symbol.

3. Press SPACEBAR to finish. Or press ESC to cancel the command without any changes.
4.

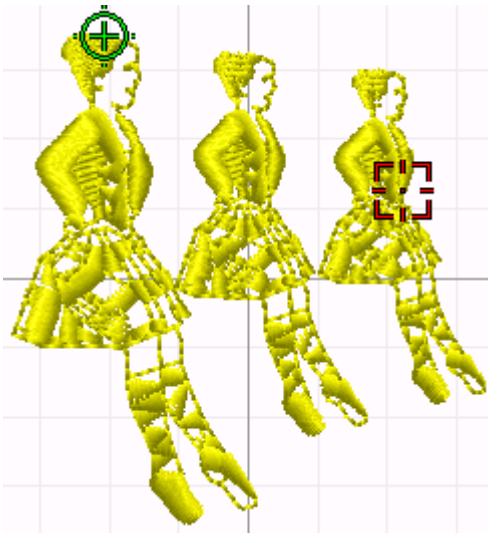


Design with Start/End Centered

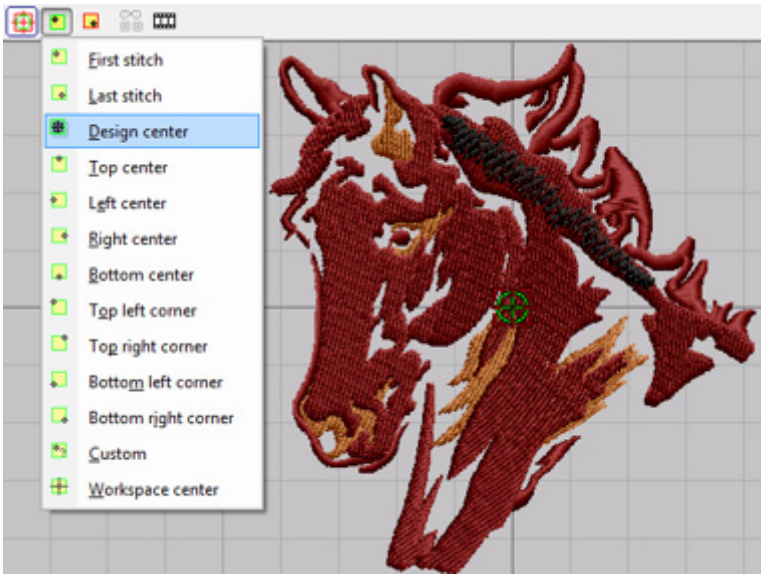
Changing design start and end points

Setting is as simple as clicking each icon as shown, and selecting the desired point. You will see it initiated onscreen after you select it.

Actual Software Display Colors



Green = Start Point
Red = End Point



Click to set a start point

Click to set an end point.

Select a practical start/end point combination and you will see that applied onscreen.

View Design Start /End.

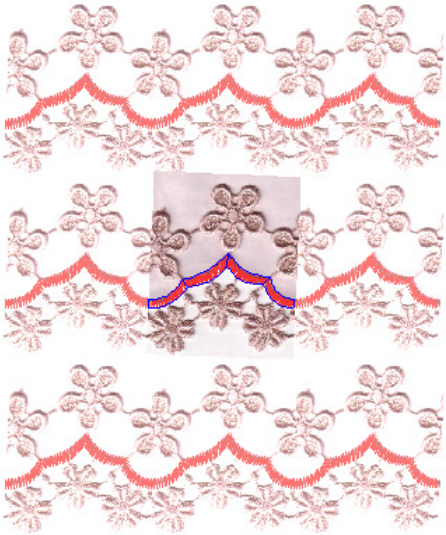
Clicking this icon displays the onscreen indicators current positions.

Creating continuous designs

Continuous designs are usually digitized according to embroidery machine needle to needle distance. I-Cliqq can display a repeat background image and stitches to help you digitize continuous designs easily.

A continuous design

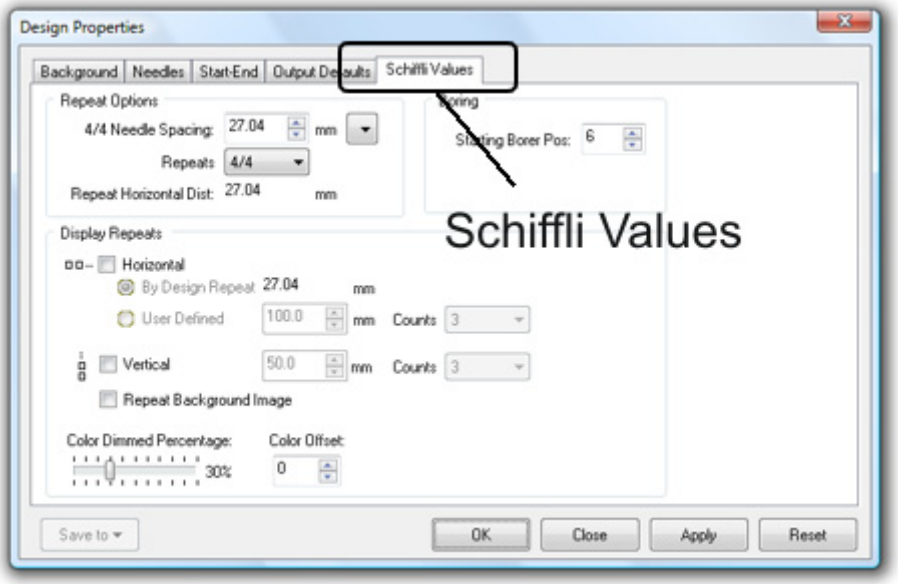
Select *Show Repeats* (View Toolbar) to see repeats of background image and stitches. Eight repeated images and stitches will display around objects with a lighter color, according to needle to needle spacing define in program. You can change repeat spacing.



View of a repeated background image and stitches

To change repeat settings

Select *Schiffli Parameters* to open repeat settings. Right Click the icon.
The Design Properties dialog will open.
Set needle space and repeat view settings and select Apply.

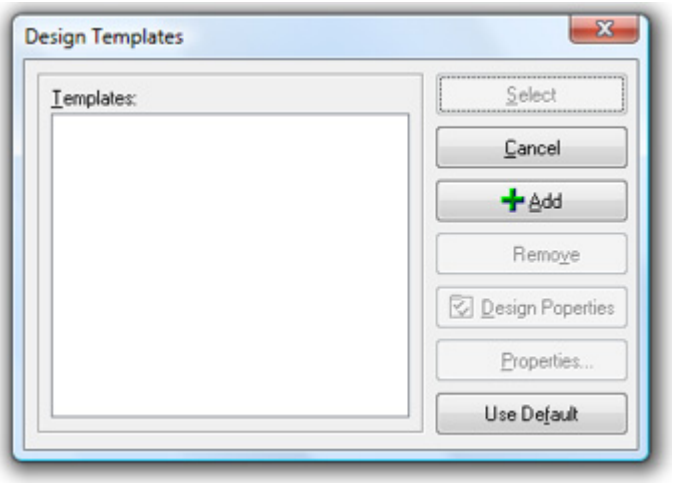


Design templates

Templates allow you to customize your parameter setup.
We all use varying settings for different fabrics. There is no set RULE in embroidery as to what the various fabric settings may be. As an embroiderer, you are aware of constantly changing conditions, even when its absolutely the same fabric. No two designs may run exactly the same. You can however create a guide set of parameters, or you may have something absolutely specific you use for a specific client .

To create a design template

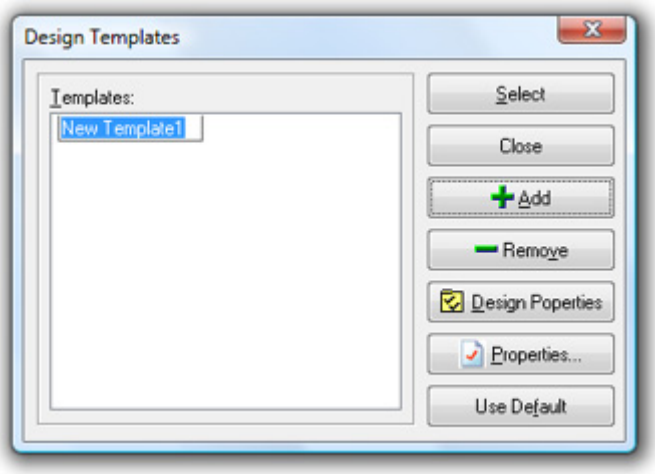
1. Select *Tools* > *Design Templates*..., design templates will open.



2.

Select *Add* to create a template.

'New Template1' will be created and will display on templates list. You can simply rename that.

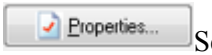


Adding a new design template

3. Type your designed template name instead of the default name. Do not press enter when you entered a new name or design template dialog will close, in this case, you will have to open it again.

4.

Select *Design Properties* to open design properties. You can change any parameters in design properties. Design working area size, background and needle colors, design default start-end positions, output defaults. Finally close design properties dialog by selecting *OK*.

5. 

Select *Properties* to open the properties dialog box. You can change any default parameters of objects. To change the parameters, click the items on left list box to see related parameters and change them. Once you are done with setting up your preferred parameters, click Apply, and Close.

Properties dialog opened by design template: Main Properties Box

6.

Click *Select* to select the template.

7.

Select *Cancel* to close design templates dialog.

To remove a design template

Select ***Remove*** to remove selected template (to select a template, click on it). You will be asked to confirm deleting.

To use the I-Cliqq Default Template

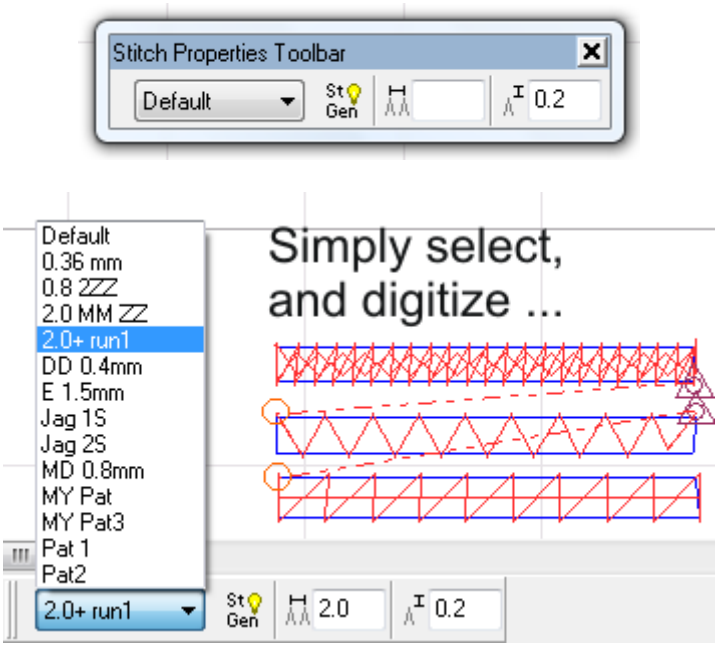
Select ***Use Default*** to use program default values .

If you have set up Templates, Each time you start a new design , I-Cliqq will show you the template dialog. You may have Parameters set up for Wool, Piques, Cottons or even designate Templates, as Client Names for special parameter setups. You may have a client with old machines that work on specific settings, with special pull compensation etc. I-Cliqq lets you keep your eye on the ball.

** Note : ALL Customized settings should ALWAYS be backed up. Select the relevant folders from C:\I-Cliqq2009 to back up to external drives, or CD/DVD. If you have created special templates, fonts, motifs make sure you back these up constantly. In the event of a system crash, you can reload these. Warning! Do not neglect this aspect of your business.

Digitizing Templates

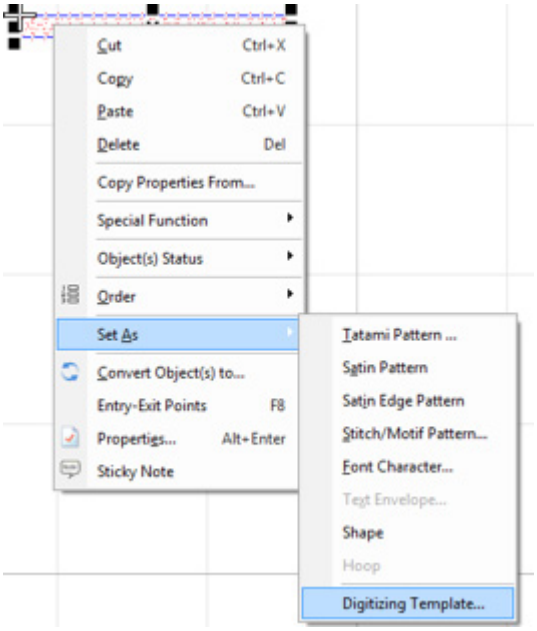
This is an essential to your design day. Instead of keying in your most used settings each time, simply set them up, and they're on hand anytime.
Set up all your most used parameters on stitchtypes, even if it includes a specific underlay. You can perform this setup once, and adjust at any time.



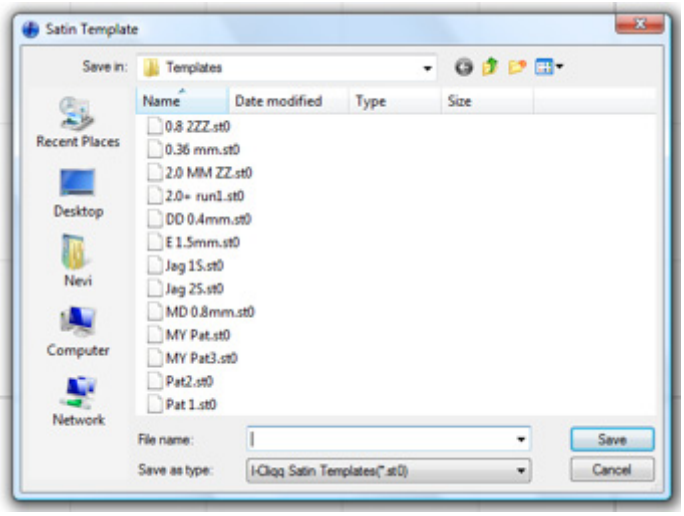
Simply select your preset values, and get on with work!

To create a Digitizing template:

1. Digitize an object in the stitchtype of choice.
2. Change the object properties as you need.
3. Right click on object, a popup menu will open.



Select *Set As >Digitizing Template* : The digitizing template 'save' dialog will open.



4. Enter a name in *File name* field.
5. Select *Save.*

To use a Digitizing Template.

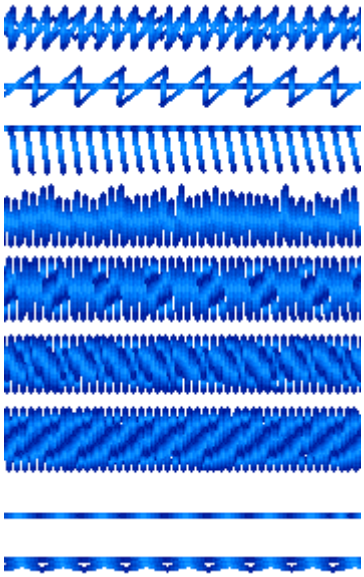
1. **Select a digitizing tool** (like satin)
2. **Select a preset parameter** from the ***Digitizing Template*** dropdown list on the Stitch Properties Toolbar.

The first item in the list is the default punching template which uses program defaults or settings defined in the Digitizing Template

3. **Start digitizing**. You will now be digitizing in your favorite preset parameter, whether it's a triple bean, a contour stitch with displacement, a satin column with zigzag underlay. You are all set to digitize without interruption, or constantly keying in values.

Tip: you can use shortcut keys to select punching templates.
Press ALT 1 to select the first Item in the list (default punching template). To select the second item press ALT 2, for the third item press ALT 3, …, for the ninth item press ALT 9 and for the tenth item press ALT 0. If the digitizing templates are more than ten, you will have to select them from the ***Digitizing Template*** dropdown list.

I-Cliqq will use the last applied parameter from Digitizing Template, as the default setting for a digitizing tool whenever you start digitizing, unless you select a new parameter. Changing a parameter is just a click away.



Digitized within a few minutes, from preset parameters.

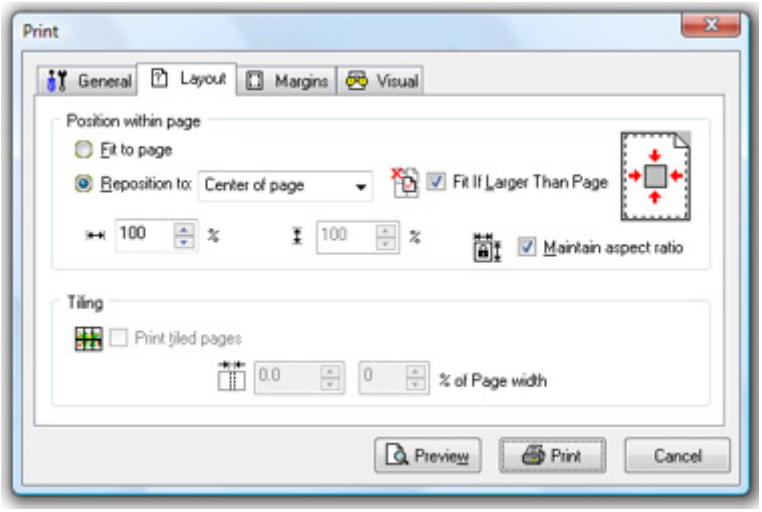
Printing designs

Use print the command to print your design. You can preview each design before printing or you can use worksheet printing which contains a design preview as well as essential production information, including design size, color sequence and any special information.

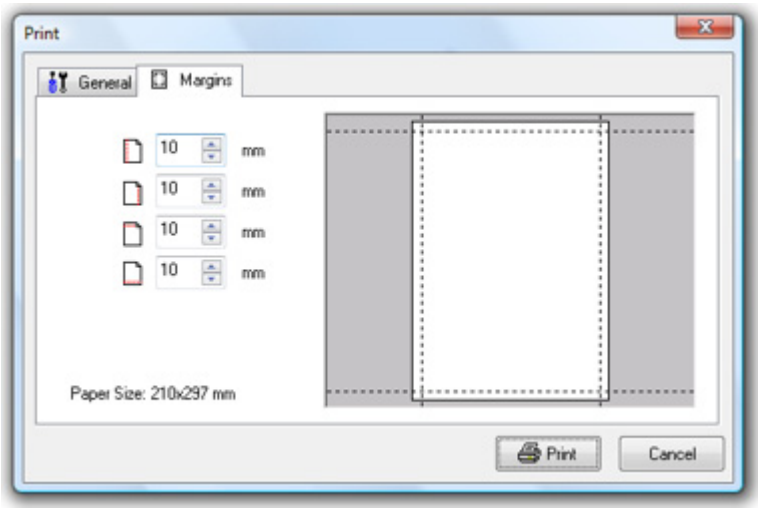
To print design

Use *Print* (Standard Toolbar) to print design. Print dialog box will open, change the print setting and select *Print.*
You can also print to PDF if you have a driver installed.

Print General page



Print Worksheet
File>>Print ..and select WORKSHEET:



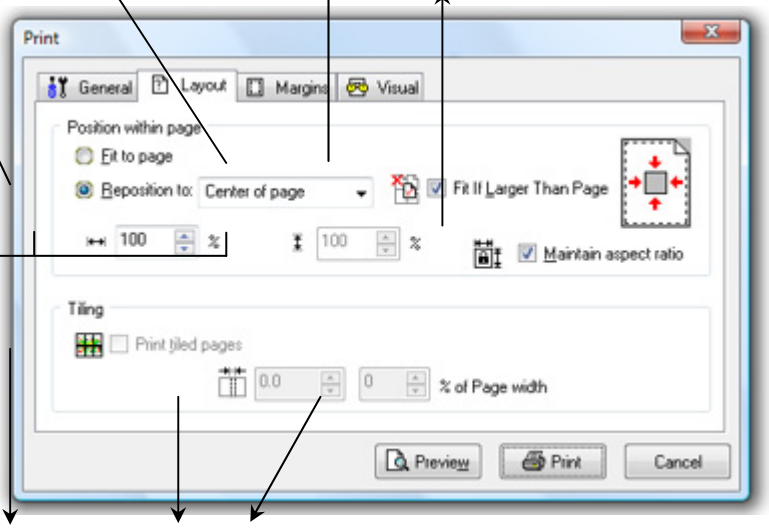
Print General page

Enlarge or decrease the design size to fit to page is larger than page, deselecting this option will provide a tile printing

Fit the design in print area if design size

Design position on paper

Maintain print aspect ratio

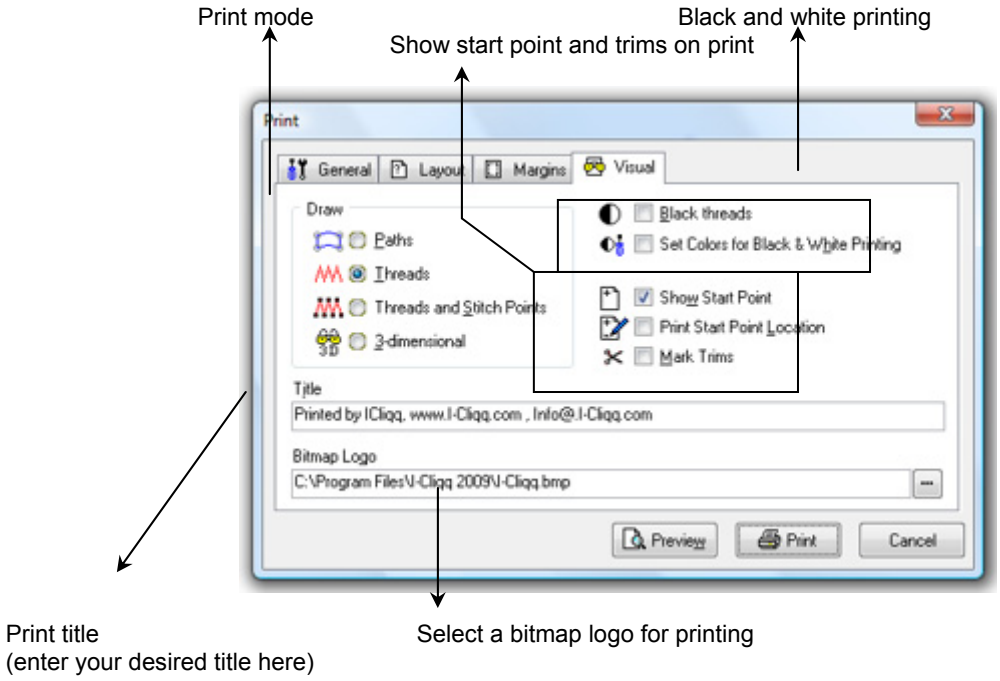


Print scale

Tile printing

print overlaps by value or percent in tile printing

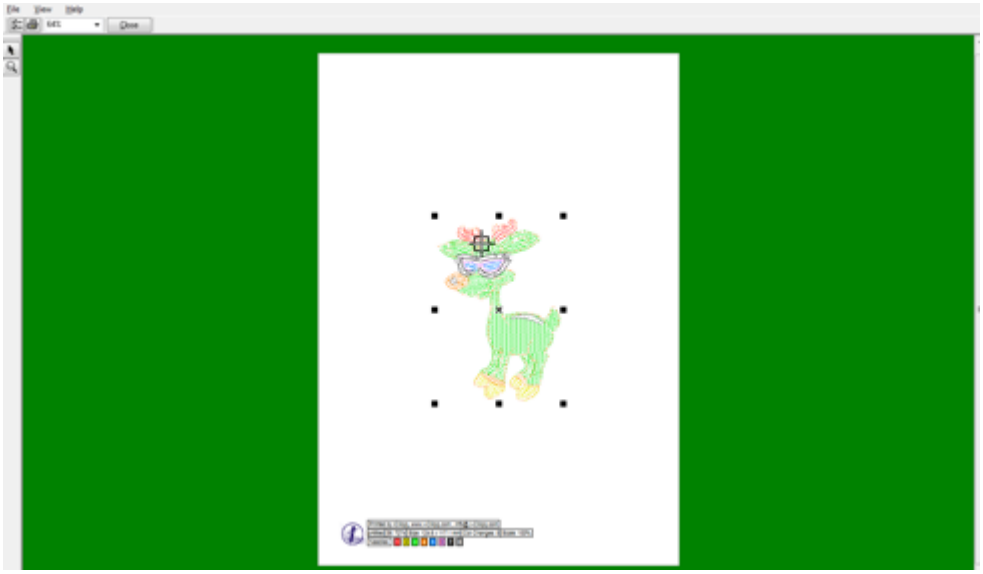
Print Visual page

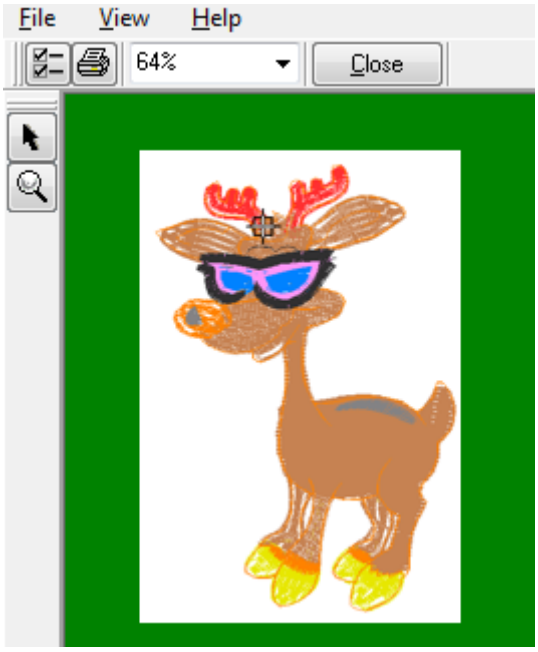


Print Preview

Print Preview...

Select File >>*Preview* to preview design before printing.





Select the design just as you would select using Object Edit, to reposition the view.

Left or Right mouse click to zoom in our out of the preview.

Open Properties Dialog

Print

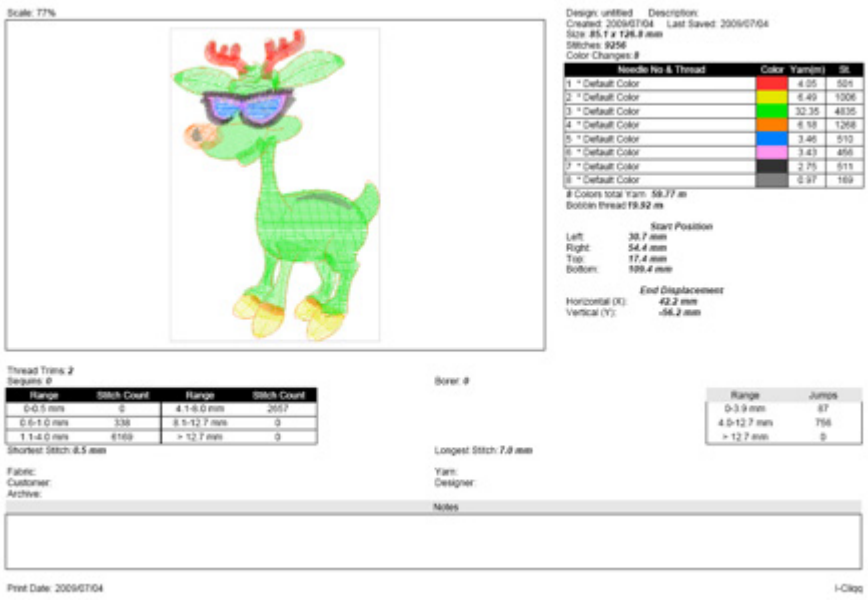
Zoom Factor Window

Close Preview Window

To print a production worksheet

Select *File* > *Print* > *Worksheet…*, worksheet print dialog will open. Set the worksheet print parameters and select *Print*.

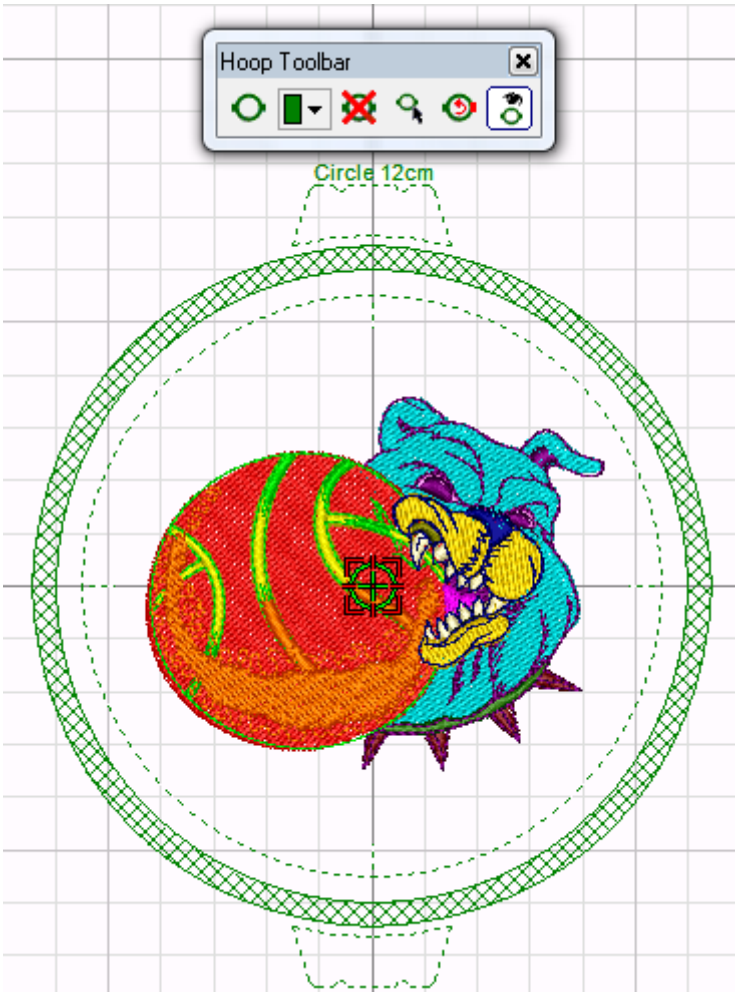
Worksheet print sample



Worksheets can be printed in Landscape or Portrait.

Hoops

You may have seen reference to this at other points in the manual. I-Cliqq provides you with the power to use or create accurate Hoops, and additional guides you may decide to create, in a few simple steps.



The Hoop Toolbar

Hooping and Embroidery go hand in hand, and since your onscreen work has a lot to do with what you do on your machinery, I-Cliqq's Integrated Hoop Feature provides you with some essentials.

Besides the standard hoop sizes in the software, you can actually create your own. You can also share your creations with other users. You may not need to have the toolbar open or docked, but its always available in View>>Toolbars, the same as other toolbars. If you inadvertently close some, and can't find them..this is where they can be found easily.

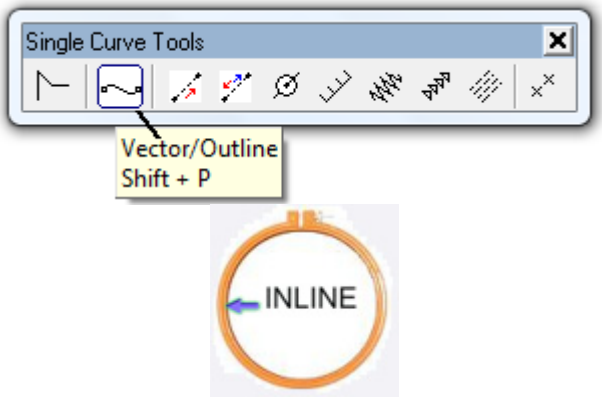
How to Create a Custom Hoop

All you need to do in I-Cliqq, is create the inner circumference of the **actual inline of your hoop.**

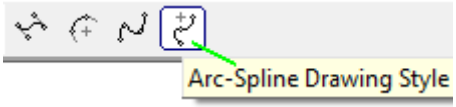
Generally, a hoop has an inner allowance of just under ½ inch or 10-12mm.

Once you create the inline of the embroidery hoop, I-Cliqq will take care of the rest. If you wish to create additional guides, just create secondary outlines.If you wish to create the 'embroidery field area' for commercial type machines that require at least 10mm internal hoop allowance, you need to create a secondary guide , 10mm inside the initial shape creation.

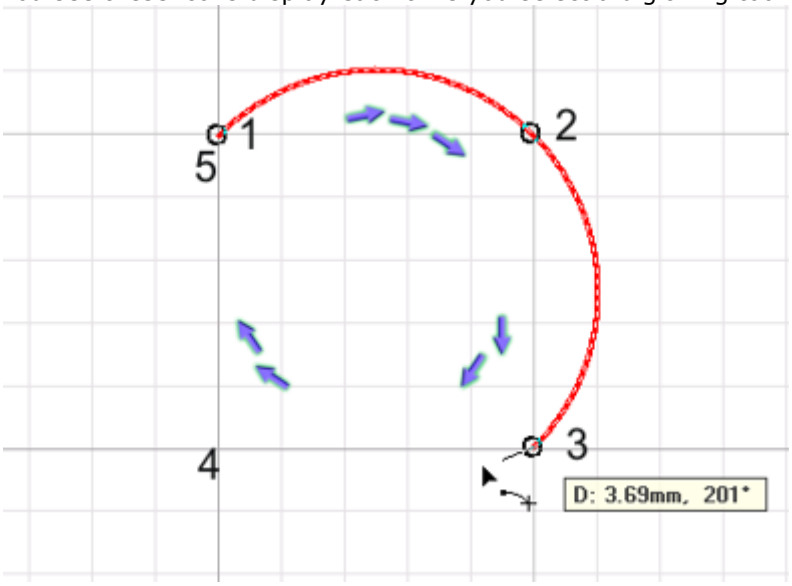
You can scan in your hoop at 100% , trace it, and recreate it accurately in I-Cliqq. You only need to do this once. Use the grid and guides to set up your initial shape accurately.

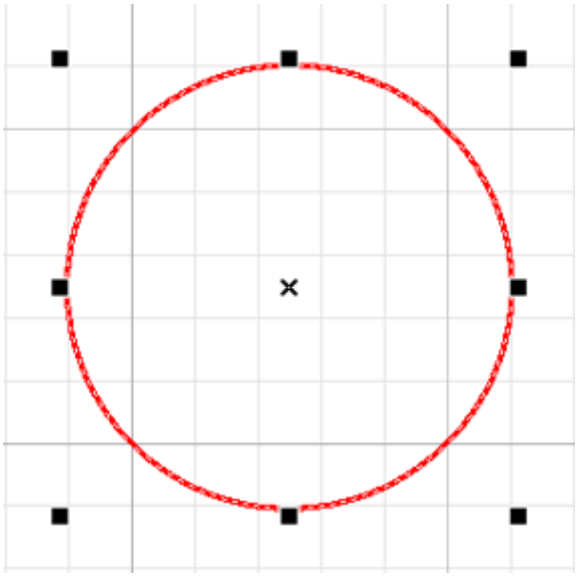


1- Select the Vector/Outline Tool. Create one closed curve tracing of the actual 'embroidery field shape'. A closed curve : End the shape with the last node on the first node, and press ESC. This example vector is created using Arc-Spline Mode.

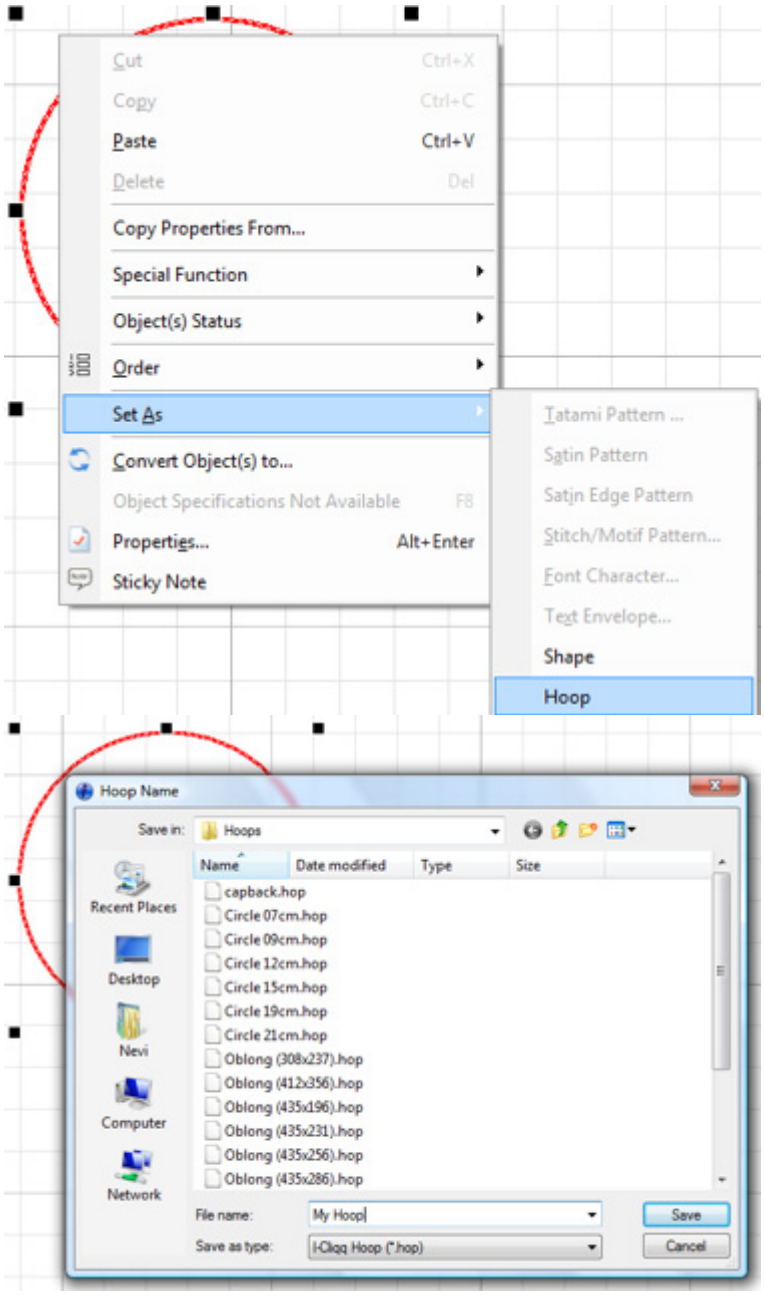


You see these icons display each time you select a digitizing tool.

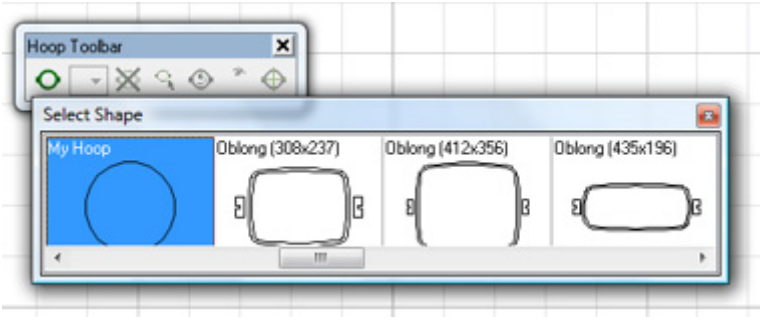




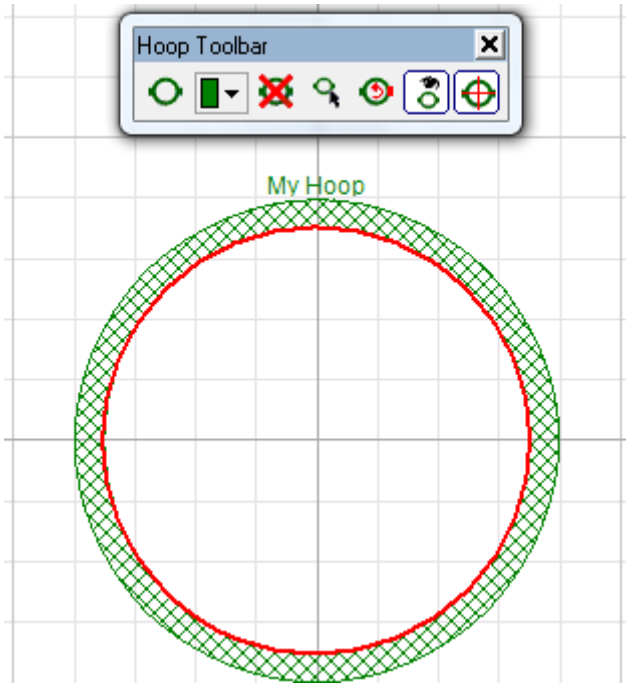
2- Select the completed shape, R/Click and select Set As> Hoop.



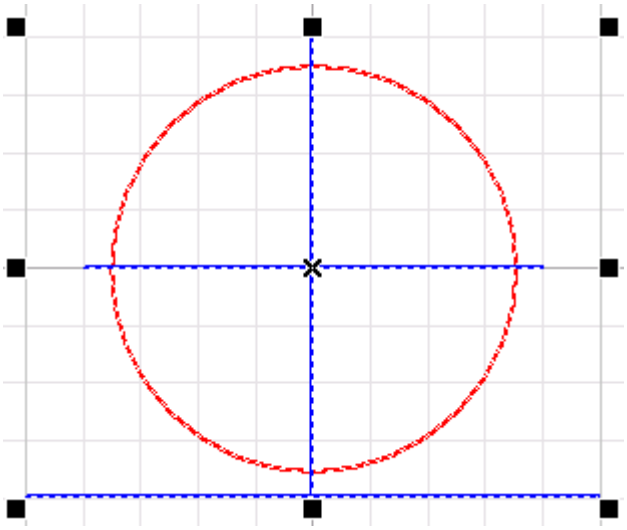
3-The 'Hoop Name' Dialog will open. Give your creation a name eg. My Hoop, and click *SAVE*. **Your work is done.**



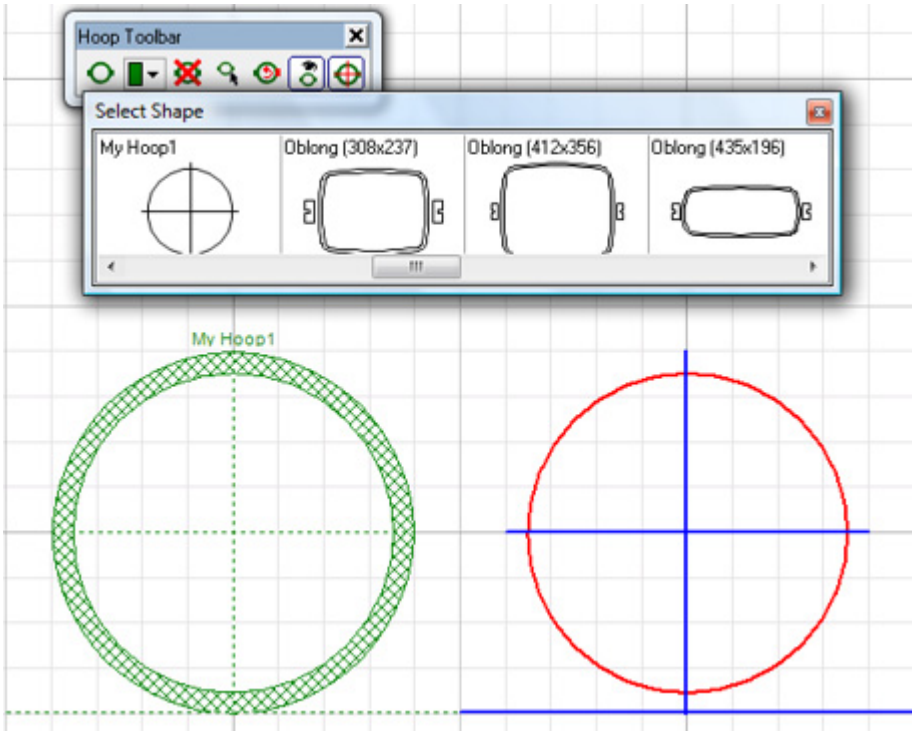
Now, if you just go to the Hoop Toolbar, and 'IMPORT HOOP' , you will find your newly created filename there.



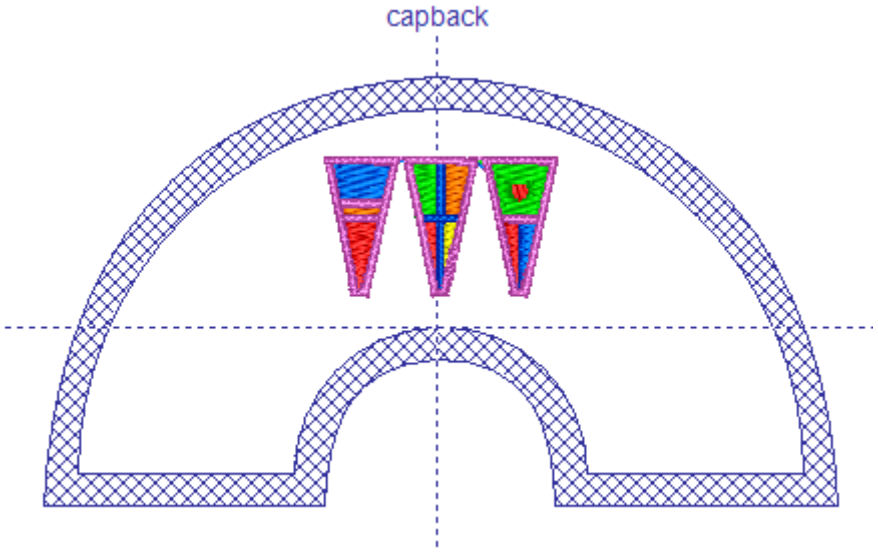
4-The red inner circle just indicates the part you created. As you can see, I-Cliqq has created the filename, and outer shape for you.
Your hoop shape is ready for use.



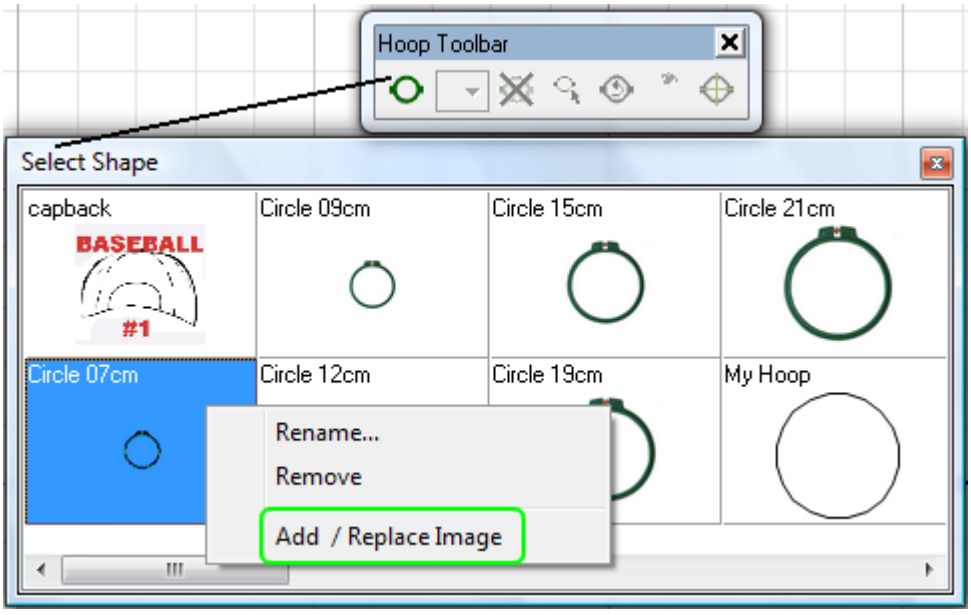
If you created additional guides on your shape, and saved it exactly the same way, your shape would look like the hoop view below.



An example of a ‘shape’ with guides. Remember that I-Cliqq creates a 5mm wide Hoop Frame (you see that crosshatched).If you want your guides to extend outside the ‘ hoop’ you have to consider that in the creation.

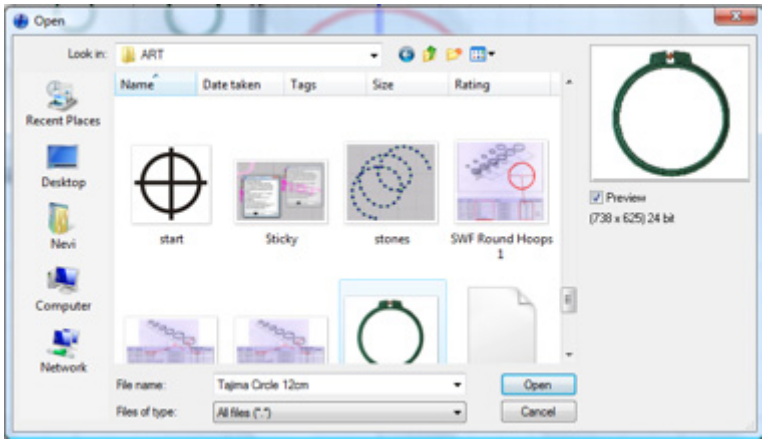


Adding an Image to identify your ‘Hoop’



Click on the **Hoop Import** icon, to open the Hoop Shapes dialog.
Right Click on an a desired image.

Click on Add/Replace Image. A dialog will open. Select any folder where you may have an image to associate with your hoop. You are not restricted to just hoops. You can actually prepare ANY practical guide for yourself. It can be cap outlines, the back arcs of specific cap brands, head to head needle spacing guides, or absolutely anything that you might require, that needs a set guide shape for constant use..



All you need to do is select an image from anywhere on your hard drive (It can be a jpeg. or bmp) , preferably small image files, click on OPEN, and your image is assigned to the 'hoop' or shape. You can assign any image that suits your fancy…as long as its good for recognizing your creations.

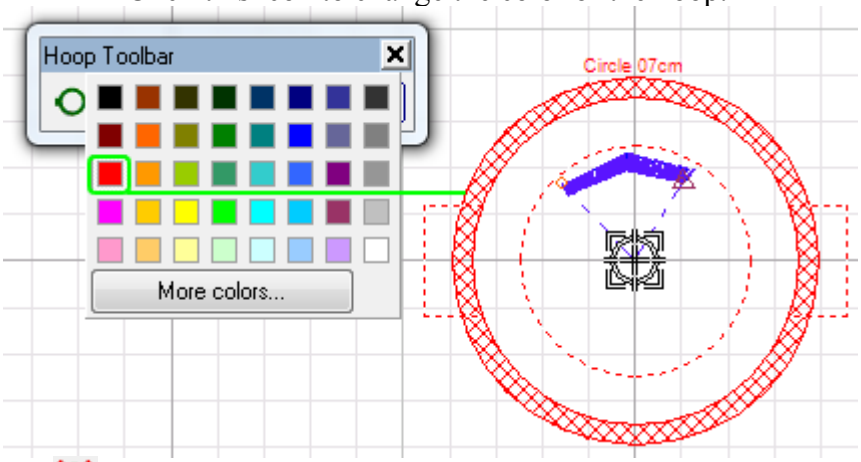
The operations to **remove**, and **rename ,** found in exactly the same flyout menu, are simple. Remember to try not to delete the system hoops. You can share your creations with other users, or even get back missing .HOP files from other I-Cliqq users.
These can be copied to the C: \ Program Files\ I-Cliqq2009\ Hoops folder. Depending on your operating system, you may need to allow folder access. An easy way, is pasting the file, into the Hoops folder, while accessing it from within I-Cliqq.

Hoop files have the (.hop) extension.

Hoop Toolbar Basics
Toolbar operations are simple.

1- Click this icon to import a hoop into your screenspace.

2- Click this icon to change the color of the hoop.



3- Click this icon to remove the hoop from the workspace. This does not 'delete' any hoop file, it merely removes the current hoop view from the workspace.

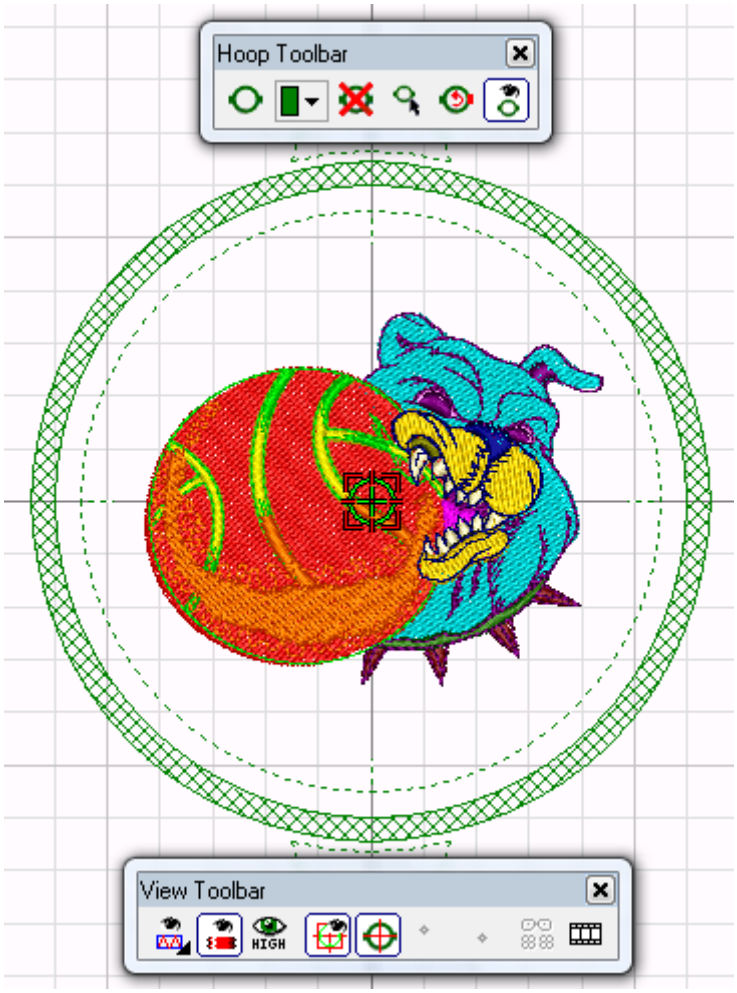
4- Click this icon to reposition the hoop onscreen.
The hoop will snap to your mouse cursor.
Click in the new position.

5- Click to rotate the hoop in 90 degree increments.

6- Click to show or hide the hoop.
*** Note: If you hide the hoop, but have set the design to the hoop Center, remember that this is still the active 'center', so when Working with HOOPS, remember this.*

7- Click to make the design *Start/End at the* ***Hoop Center.***
If you have selected this icon, you'll see the normal design Start/End Points on the View Toolbar **dimmed.**
(This icon is on the view toolbar but in effect when you are using hoops)

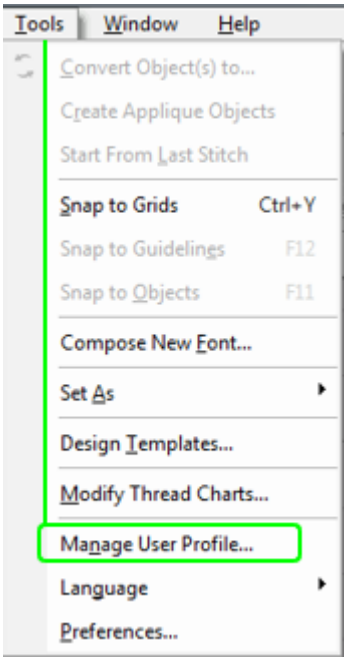
View Design Start/End will still be active.
You can still switch this view off /on.



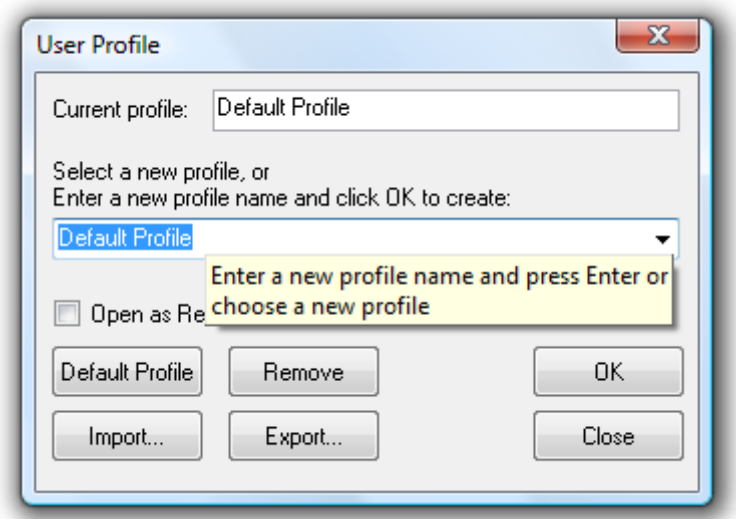
User Profiles

User Profiles are convenient, and save the program desktop layout. If you have 2-3 digitizers over 2 shifts, or even if you have more than one person using the same computer , you no doubt experience time loss with both having different preferences. Its real..people do things differently, and set up screens differently. One's way of working can be irritating to another just because of the screen layout and settings. Enter I-Cliqq **User Profiles.**

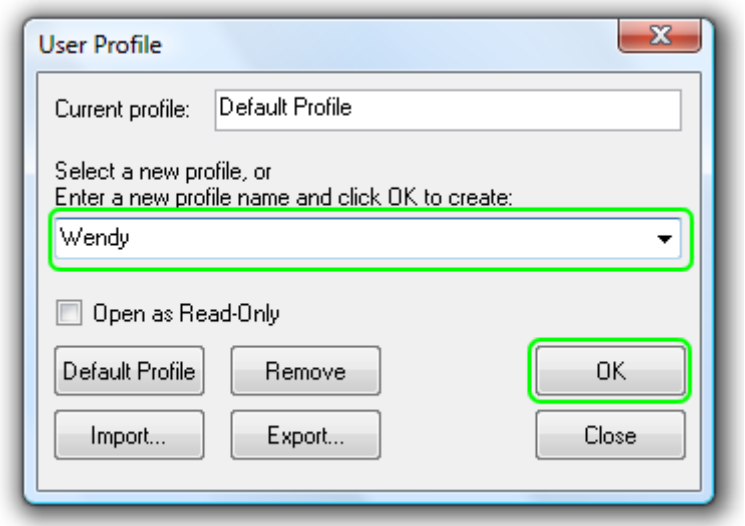
I-Cliqq provides a quick and easy way to switch between different users, in a few clicks. No program restart is required, simply switch.



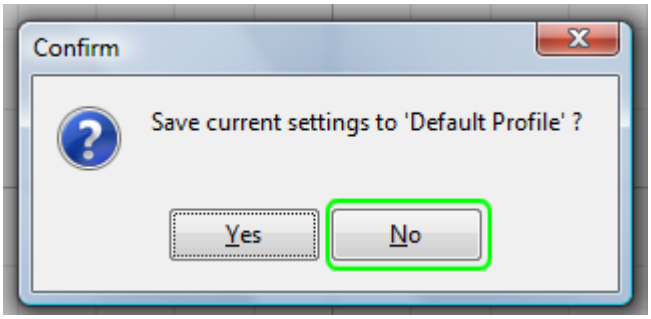
Go to the dropdown menu Tools > Manage User Profile.



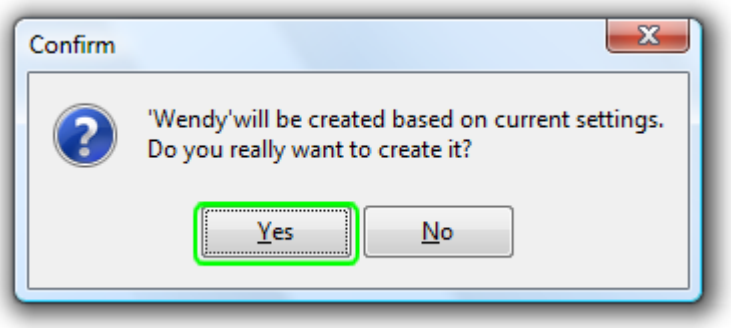
Enter your name. You can also designate user profiles as special setups for fabrics, or assign it with a customer name, if perhaps you do some specific setups for a particular client, with specialized parameters.



Click OK.

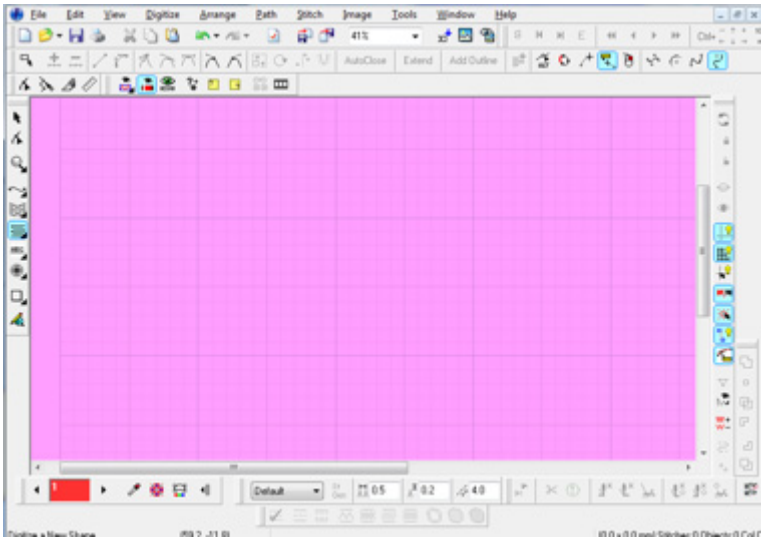


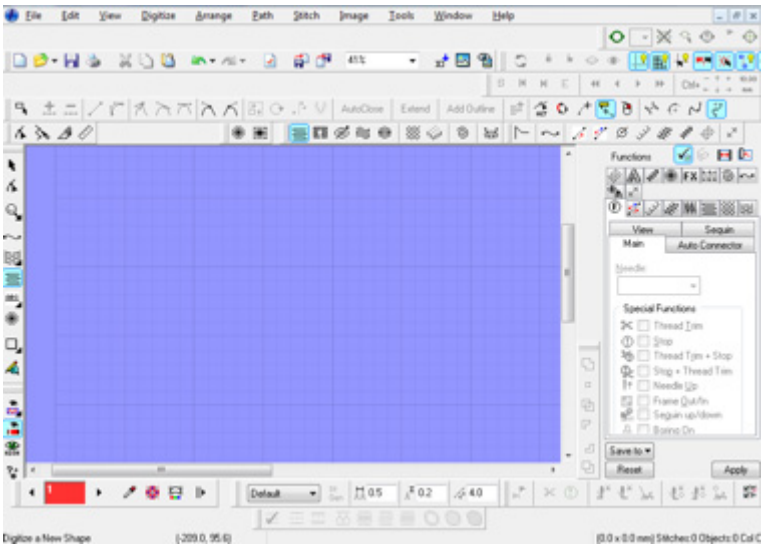
A confirm dialog will open, regarding the default Profile – Click No.
A second confirm dialog will then open regarding the new profile creation.



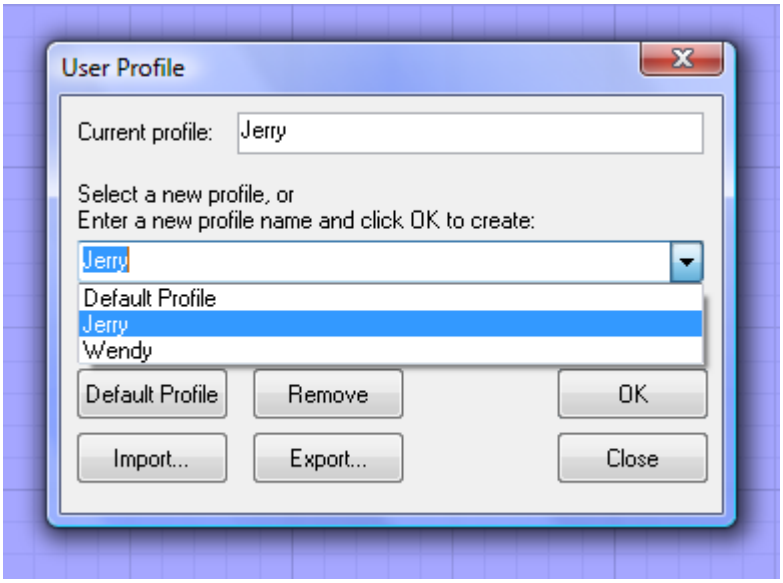
Click Yes , in the final dialog, and the profile is created.
Restart the program after the first time you create a profile,
to register the settings.

** Note: User Profile saves what you see in Tools>>Preferences, and Custom layout of toolbars.



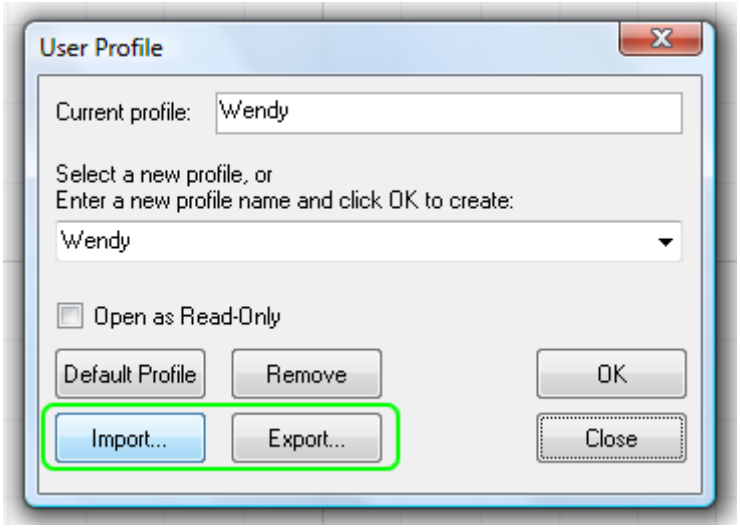


You can create different desktop layouts of the toolbars. When you wish to select yours, just go to Tools>>Manage User Profile, and select your name, or the desired profile.



Switching is instantaneous. You will just see the screen dip for a second, as the profile loads. No program restart is required, and you can switch between profiles as often as you like, and update them as you wish. You can also simply remove, import or export user profiles.
Users can share the same profiles. If you have operations in different places, and would like another office to share the same settings, or if 2 users would like to see exactly the same desktop layout, simply export the profile.

Import/Export User Profiles.



Import or export user profiles to any folder destination. The designated file is a .UPF file, so you will see eg. Wendy.UPF in the folder that you decided to export to , or import from.

This should be done, when you create a profile. The user profile created file can be stored on a flash memory stick, or external drive, in a folder where you keep backups of all your important settings eg. Templates, Fonts etc.

Export, will export the current profile as shown in the dialog.
Import, will allow you to access any folder or device you may have your data backed up on.

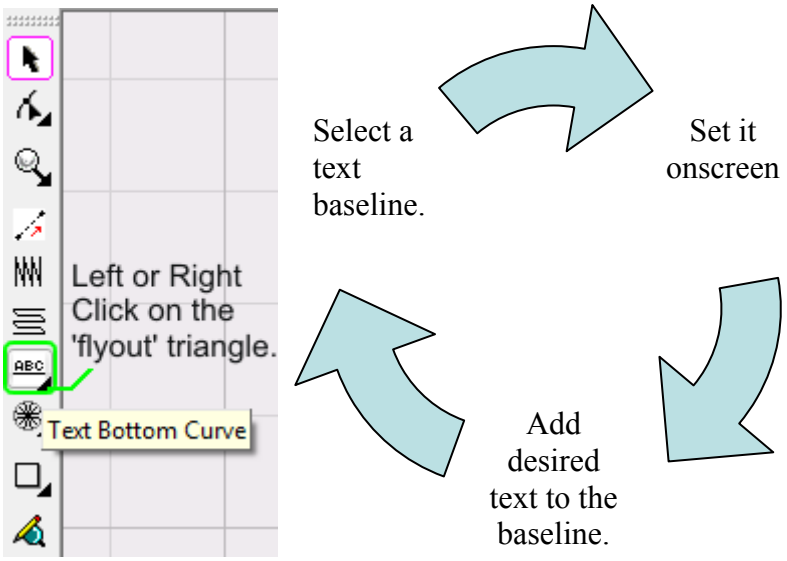
If you lose your files, you can create new ones with no problem, but storing your important files can save you frustrations, especially if you have created works like custom fonts. Profiles do not take as long to create, but fonts can take hours of work. **Backing up of folders like Fonts, Thread Charts and Templates, and especially all your DESIGNS** , should be considered a **HIGH PRIORITY. While I-Cliqq assists in creating the backup files, you should have a mirrored or cloned set of folders on another hard drive. In the event of computer damage, or hard drive failure, observing these rules will ensure you are up and running again with all your saved data intact.**

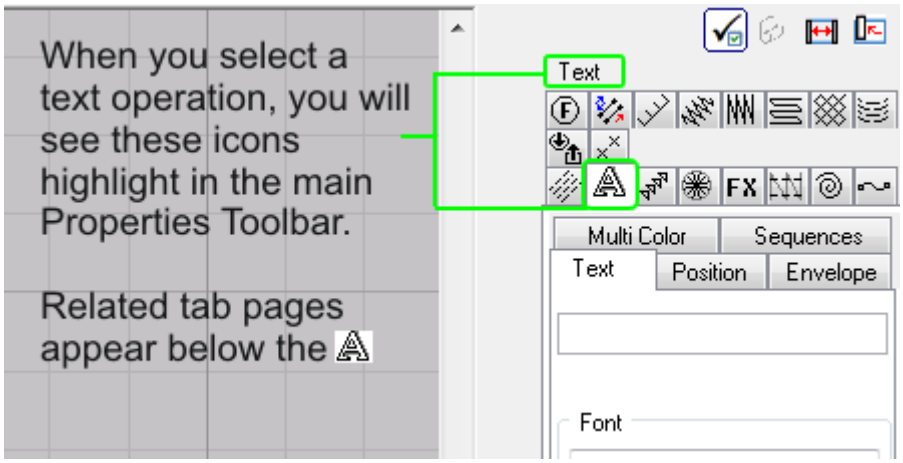
Chapter 10

Lettering

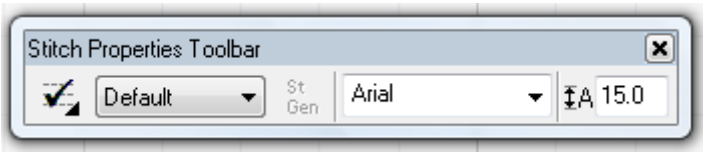
I-Cliqq provides you with many lettering essentials. This software aspect, enjoys continual enhancements due to the ongoing demand for powerful lettering effects. I-Cliqq provides you with a fascinating array of powerful lettering capabilities, to leave competitors stranded. What is possible for you in the way of applied stitch effects, enveloping power, customizing baselines, and even creating baselines from stitch objects will leave even your strongest competitors struggling to emulate you…after all, I-CLIQQ *is* about setting you apart from the competition.

Creating lettering

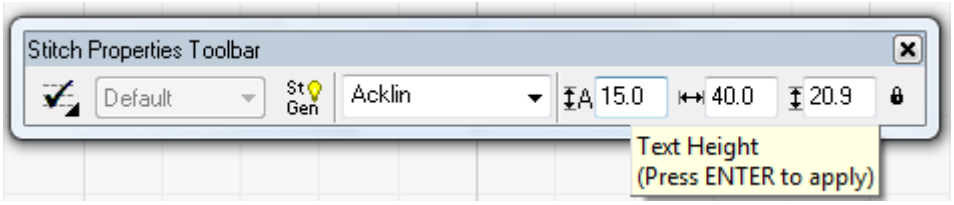




Main information pages highlight , with related pages.



You will also see the Stitch Properties change to indicate the general text status. This 'jack of all trades' toolbar gives you basic used information, in any stitchtype mode, and allows you to apply basically used parameters fast. In the case of text, you will need to enter the desired text in the Main Properties Toolbar, but you will see the Stitch Properties information change as you select created text.



A view you will see when text is selected. Float over the parameter input boxes to see hints related to operations you can perform, eg. Changing dimensions.

Use *Text* tool to add lettering to your design.

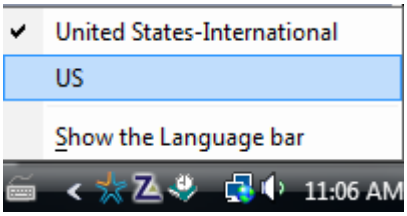
To create lettering

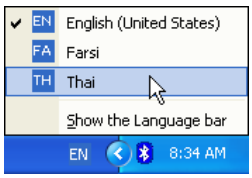
1. Select *Text* (Edit and Digitizing Toolbar), or press X.
2. Rest the pointer on design working area
   - Click once onscreen to set a default baseline. Click and drag to create dual curves.

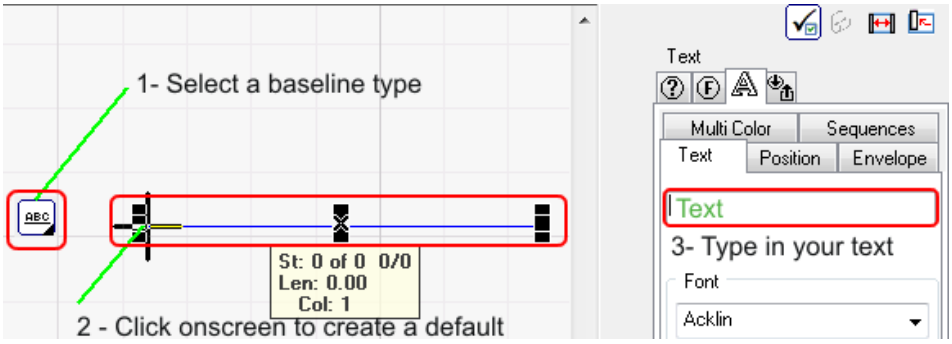
   The Properties dialog will open after clicking

3. Select a font and enter text in text edit box area on properties dialog.

   Note: Change the language if you are using a non-English font like Thai. There is no need to change the language if you are using English. The view you see may vary with OS (XP,Vista)





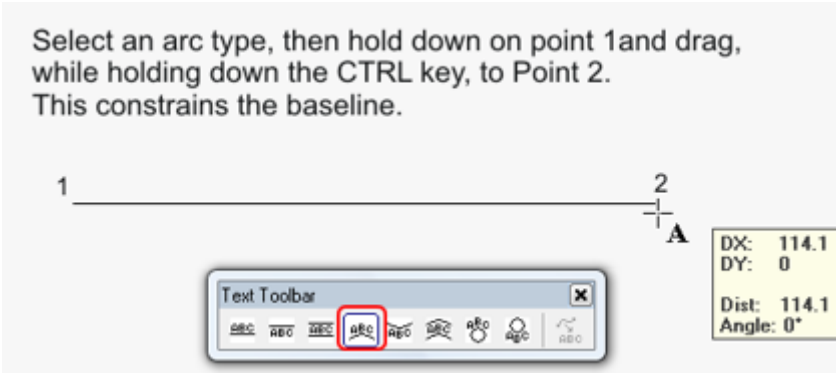


4. Press ENTER, or click ‘APPLY’ . The text you typed in will appear onscreen.

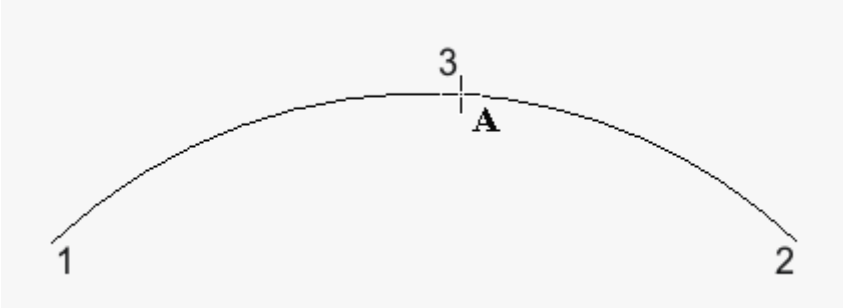
   Note: Text tool remains active and you can create more lettering by clicking on the work area. Press ESC or ENTER to finish. You can create multiple baselines, and then just select each to add the desired text.

Creating a custom arc.

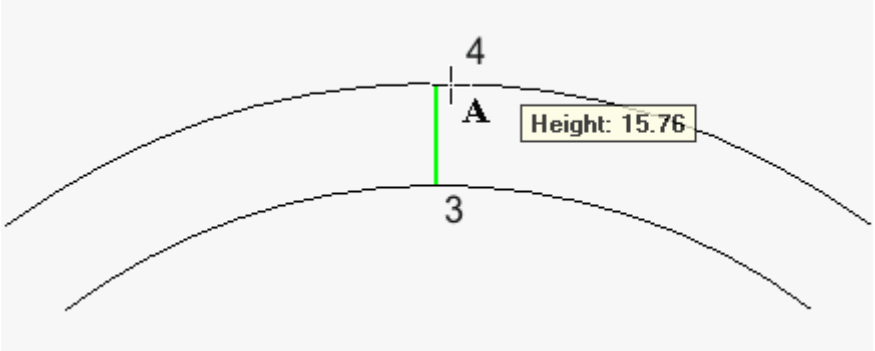
If you select any of the baselines and just click onscreen once, a default arc will be applied.

To 

To create a custom arc..select a curve type baseline.



Once you have clicked onscreen for point 2, the cursor will then show the arc in elastic mode, until you click a point to define the arc. (Point 3)

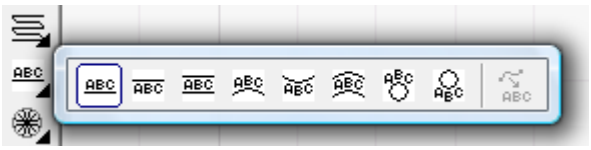


Clicking point 4, will define an onscreen height. If you Right Click at **point 3**, the baseline creation will end, and you will not be required to click point 4 for onscreen height.

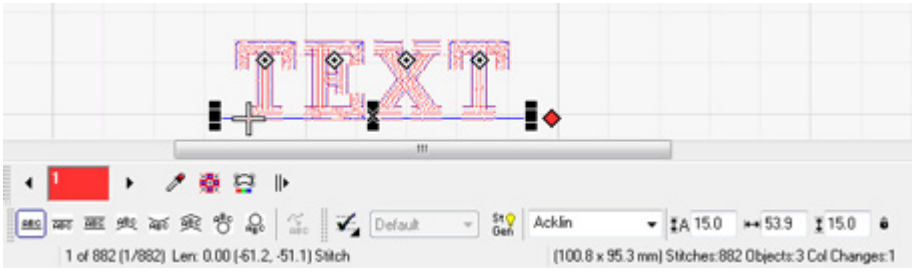
Note: Press F8 to see/change only entry/exit points on a lettering string, or if you have selected a single letter. Press ESC to exit this mode.

The above 4 steps are the basis of any basic text creation, on any created baseline. Beyond these 4 basic steps, lies a world of manipulation, and effects that may perhaps be too vast to fully describe, since the effects you may find yourself able to create are almost endless, and many of these will springboard off prior parameters features discussed. You can change lettering 'on the fly' , adjust the baselines, change fonts 'on the fly', create new fonts, apply connectors, change entry/exit, modify the sequence of stitching, change colors, envelope, change stitchtypes on individual letters, apply density, change properties, create baselines from vector outlines, and more. I-Cliqq V1.0 provides you with the basic lettering platform that will be constantly enhanced to provide you with stunning lettering capability.

The Text Toolbar



Once you undock the text toolbar, you can float and dock it vertically or horizontally. You can also just select a baseline type by clicking on a type, and the toolbar will slide back into its 'cabinet' position. The icons where you see the small triangles can be considered as the 'cabinets' , because these contain toolbars you can expand.



These images show you examples of possible docked positions.
You however, may dock the toolbar anywhere you find it convenient. If you close any of the toolbars you have expanded from their 'cabinet' positions, they merely revert to these if closed. So you can open them by simply expanding, dragging and docking at absolutely anytime.

Editing text baselines.

I-Cliqq provides you with fascinating power over baselines. Because I-Cliqq operates in Bezier , and Arc-Spline modes in general, you have a freestyle method of modifying baselines and nodes, in a manner that you can *force* on any specific baseline, changing the nature of its shaping capability. I-Cliqq baselines are not static, so you can add or delete nodes, and modify the nodes to perform as Bezier Curves, or Arc-Spline lines/curves. You can do absolutely the same thing to any outlines created in I-Cliqq, so you can experiment with these exact techniques, even on satin column outlines, runstitching, or tatami outlines.

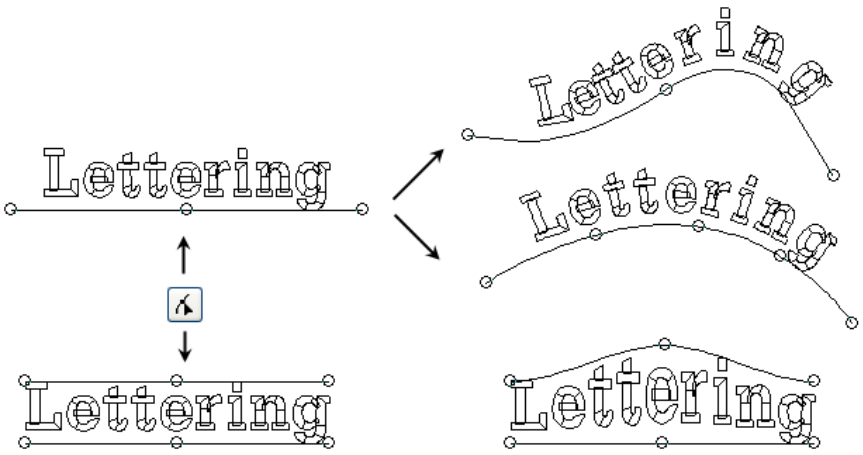
It is essential to learn at least the basics of Bezier node editing, even if you prefer the simplicity of Arc-Spline mode , because most vectors, and clipart vectors from graphic programs do utilize this nodetype. Initially, many find Bezier mode a bit daunting, but you will find that even if you do not use it as an everyday creation method, you can force it on arc-spline (or other) digitizing modes, and really modify these curves quickly.

Your general method of creation, may find you using many nodes in yur designs. I-Cliqq is designed to encourage you to create less nodes, so that even when you handle graphics, you'll find the values of creating the least nodes. If you have used other software, you may also inadvertently have learned to try to create high degrees of 'accuracy' by using many nodes. This is in essence a myth, because all it really does, is strain your system resources, and can in fact give you shapes and curves that are not really conducive to 'good embroidery shapes'.

As you experiment with I-Cliqq outline manipulation, and baseline editing, you'll find that you can create great curves by practicing a few moves at a time, each day, and within a short period, you can actually become quite the wizard at manipulating outlines. While the manual introduces you to the basics, as you work, you will find that I-Cliqq contains a variety of different ways to achieve a similar end, with special ways suiting different operations. Sharing Tips and Cliqq's (Tips 'n Trix) is highly recommended, and your presence in the online forum will develop over time to yield informative and beneficial information.

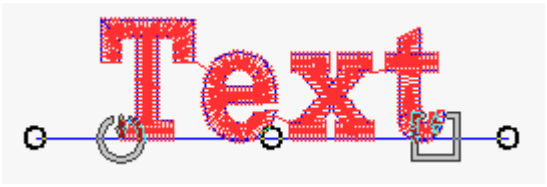
To Edit a Baseline

Use the *Outline Edit Tool* (Edit & Digitizing Toolbar) to edit text curves/lines.

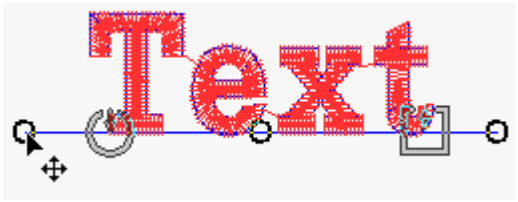


Use the Outline Edit Tool to modify baseline shapes.

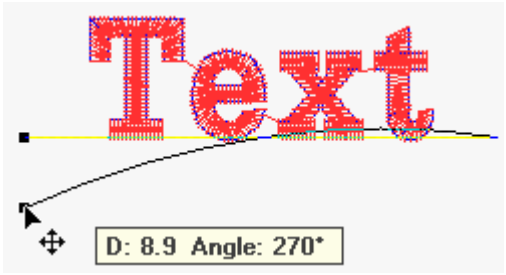
Note: You can create absolutely any practical baseline shape. Take care in the shapes you create, so that it conforms to general practical embroidery shapes. Doing this will ensure you have the least corrections to perform if you have created awkward shapes. We all know that some graphics contain lettering that is not conducive to good embroidery, so you have the power to modify as necessary.



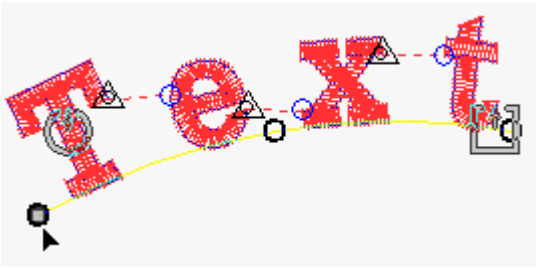
A Default Text Creation



Rest the cursor over a node, while in Outline Edit Mode, hold down and drag it .



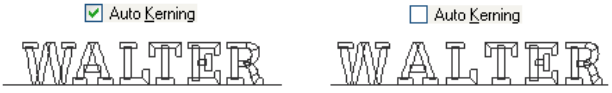
Release at the desired new node point.



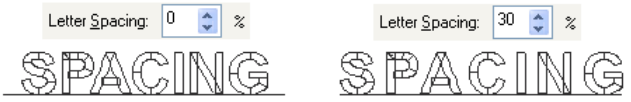
The text will align to the new curve instantly. You can perform this on any node, as many times as you like, to modify the baseline shape. Double click on the baseline to add control nodes.

Text parameters

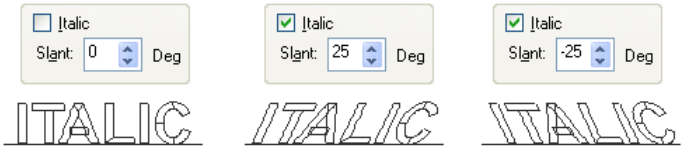
Click *Properties* or press ALT ENTER to open the properties dialog box. Select *Text* to see text parameters. Change the parameters and click *Apply* or *OK* to apply the changes. You can also press *Enter* once you input values. The following are a few basics you can adjust in the main properties . Once you select any created text, you will see these, and related options in the tabbed pages.



Auto kerning
This can correct some kerning issues, but since embroidery lettering rarely has the exact space characteristics as graphics text, you may consider manually kerning the text.

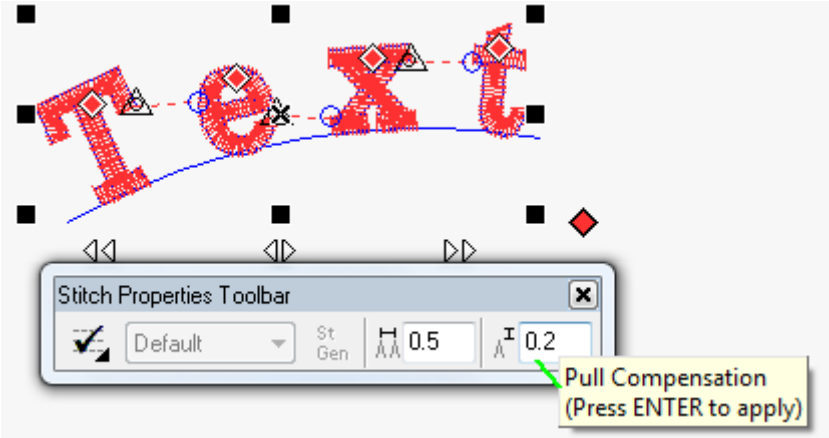


Letter spacing
I-Cliqq provides the capability to change letter spacing by percentages.



Italic
I-Cliqq provides an easy way to italicize text.

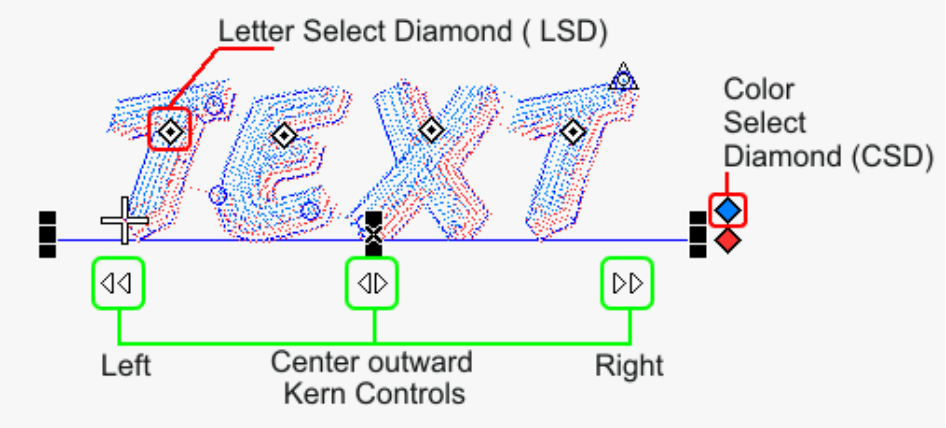
Bold and Thin effects



*Note : You may prefer changing the Pull Compensation value as opposed to using BOLD, as this gives you more control over the look. This is merely a suggestion, if you find you are doing designs that need constant variations.

Text Controls.

Text Controls are simple, and effective. I-Cliqq handles up to 4 color layers independently, without you having to Separate Text Elements, or break your text group apart unless you really need to. The controls act to provide you with smooth control. Once you Separate Text Elements, then you can handle individual letters, but you will not be able to kern it as was before separation. Overall, you will find text easy to manipulate, and control .



As you float your cursor over, you will see the icon change.

Hold Down on the control. Drag left.

Hold Down. Drag left or right.

Hold Down. Drag right

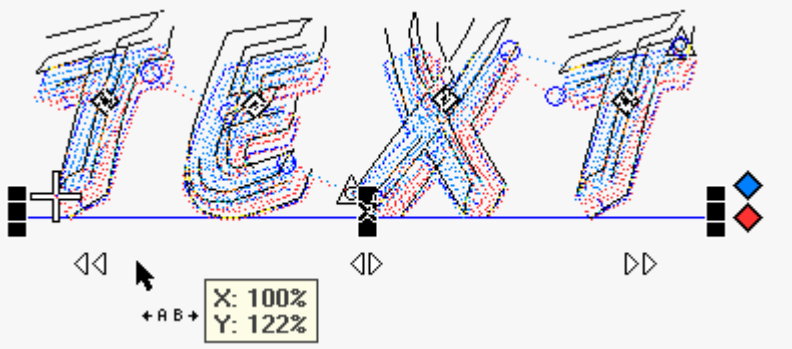
These 3 controls also operate differently, when used with keys.

Hold Down CTRL Drag left.

Hold Down CTRL Drag left or right.

Hold Down CTRL Drag right

This changes overall LETTER HEIGHT

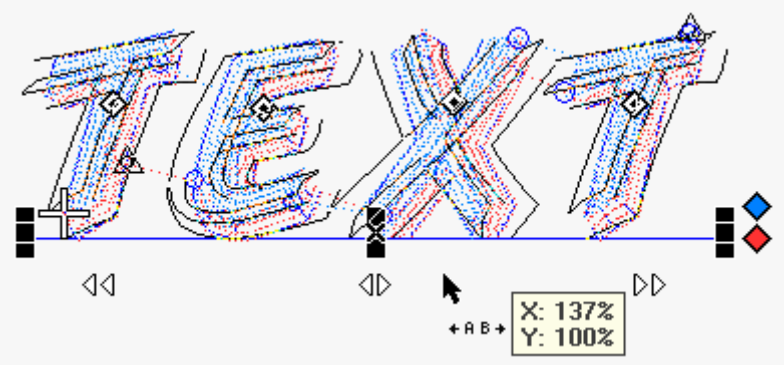


Hold Down SHIFT Drag left.

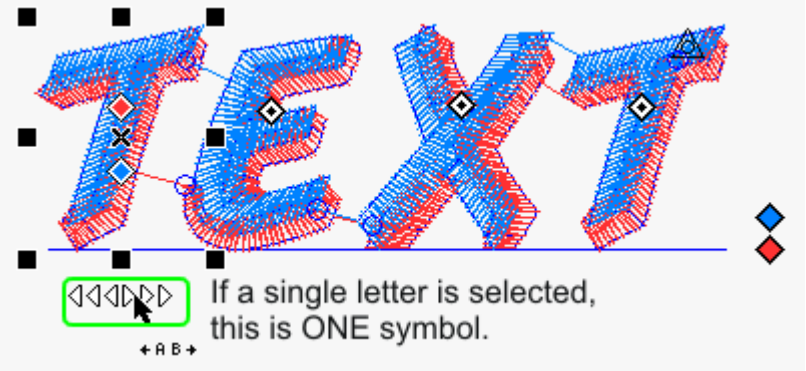
Hold Down SHIFT Drag left or right.

Hold Down SHIFT Drag right

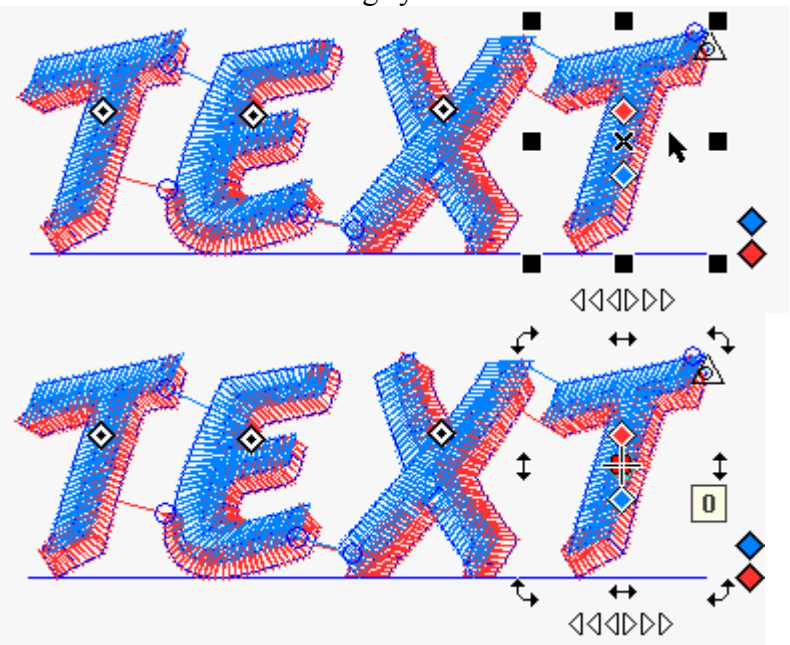
This changes overall LETTER WIDTH



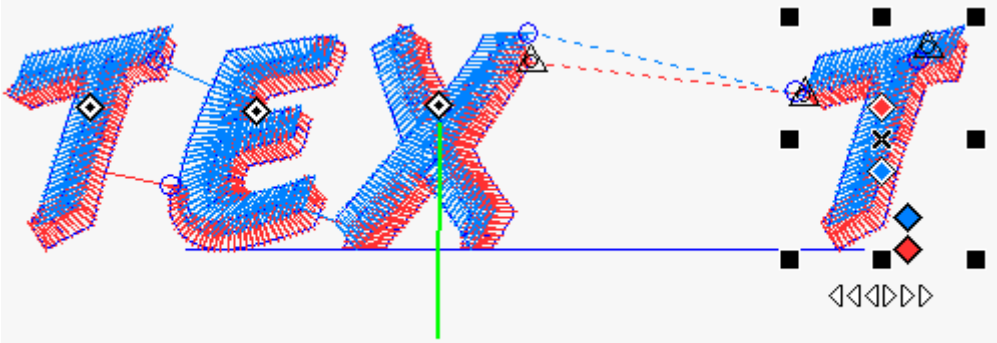
Holding down CTRL SHIFT together while dragging transforms height/width simultaneously.

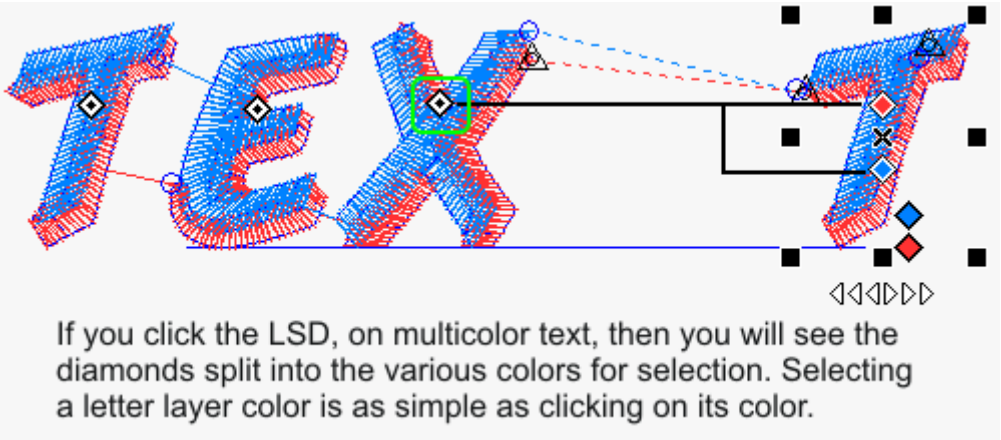


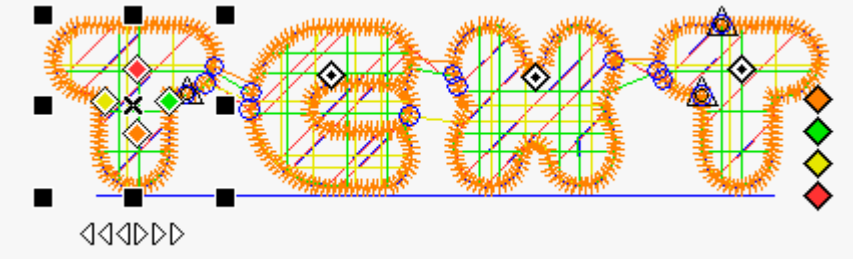
If one letter is selected, you can hold down keys to perform sizing operations . The symbol now view is now a single symbol, although it looks similar to the kerning symbols.



Selecting a letter or text string using Object Edit
Allows you to perform the same actions as you would with any other created object.

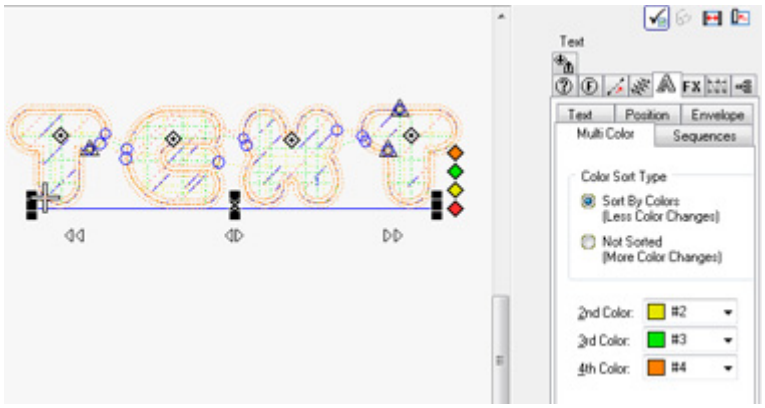






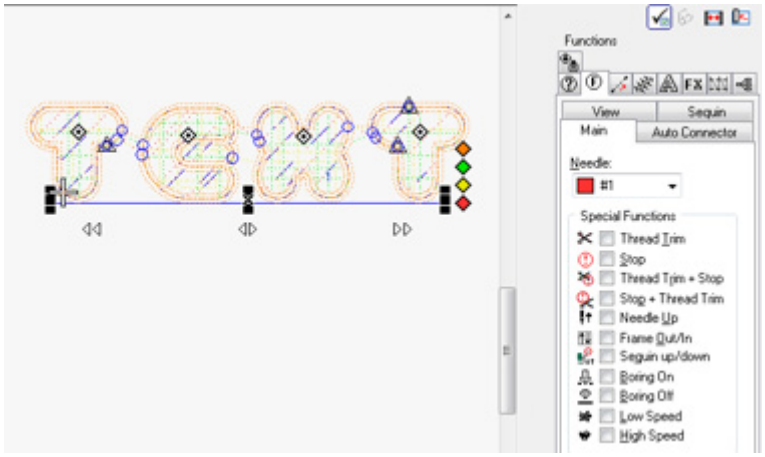
An example of the diamond color split on 4 color text.

Multi color page



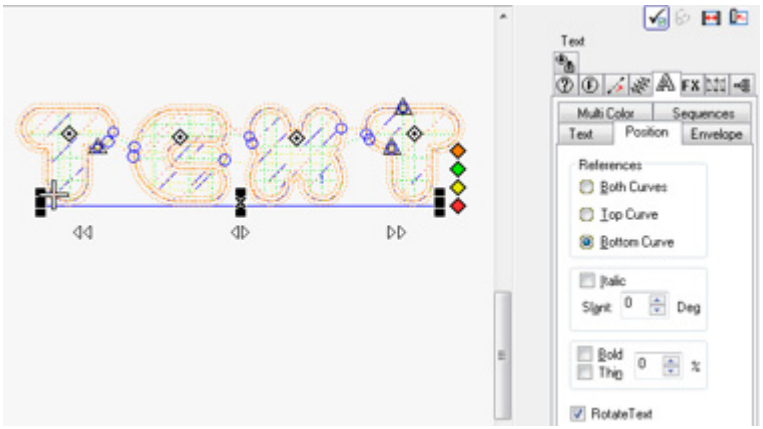
The parameters in this page will effect on multi color fonts. If you select *Sort By Color (Less Color Change)*, letters will be sorted by colors and you will have less color changes. You can also select a needle color for second, third and fourth color.

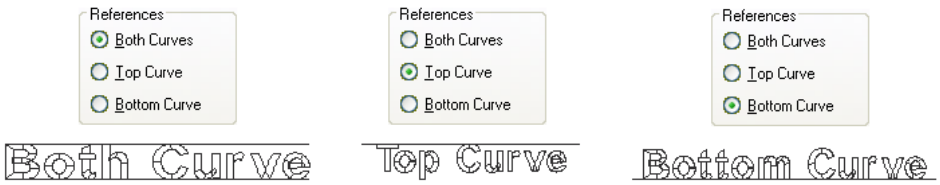
Using the *Functions* parameters page on properties dialog you can apply different functions and add a color change to each letter of a text object.



You can apply color, and functions to single letters or text strings.

Position parameters
The POSITION tab page will show you options.

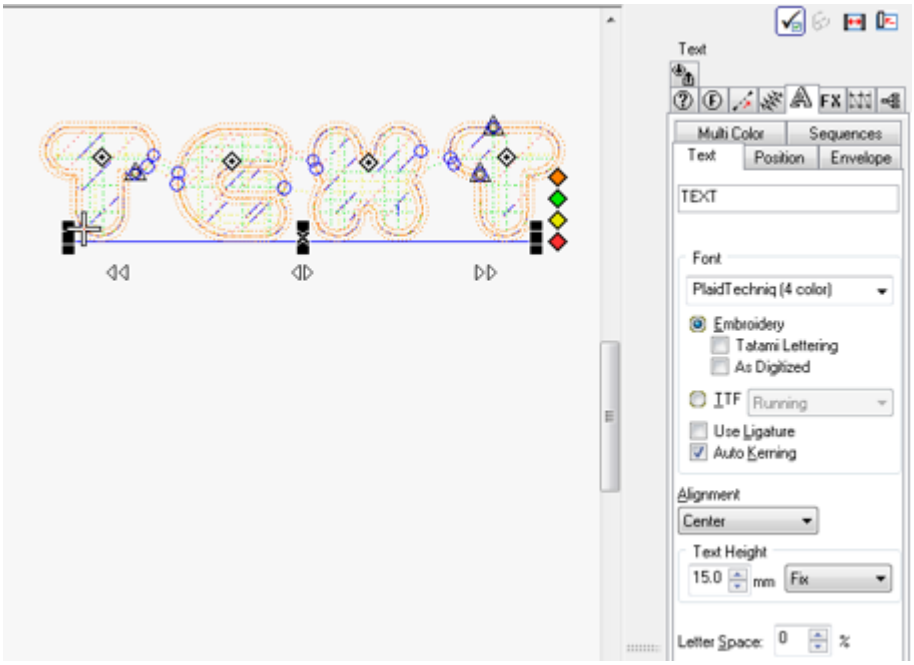


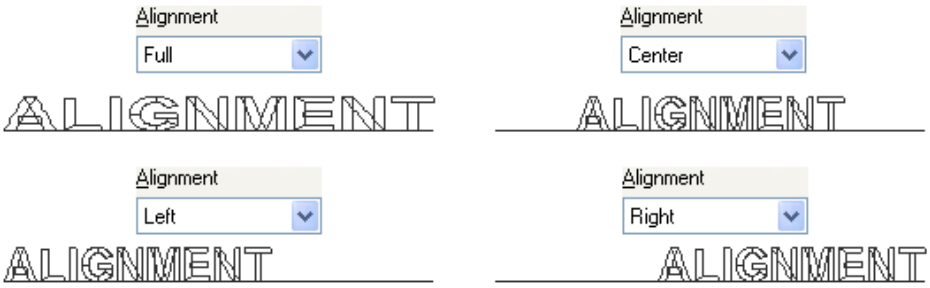


Both, Top and Bottom curve effect

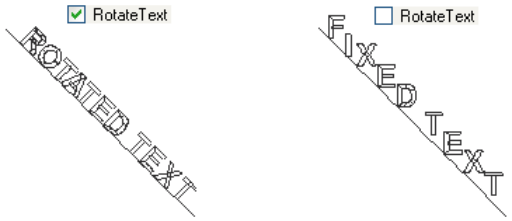
Fixed and Auto text height

Note: Auto Height will adjust text height according to curve length. *Alignment* will be dimmed in auto height mode.

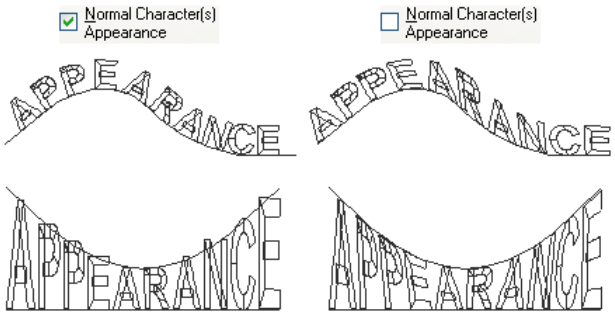




Text alignment

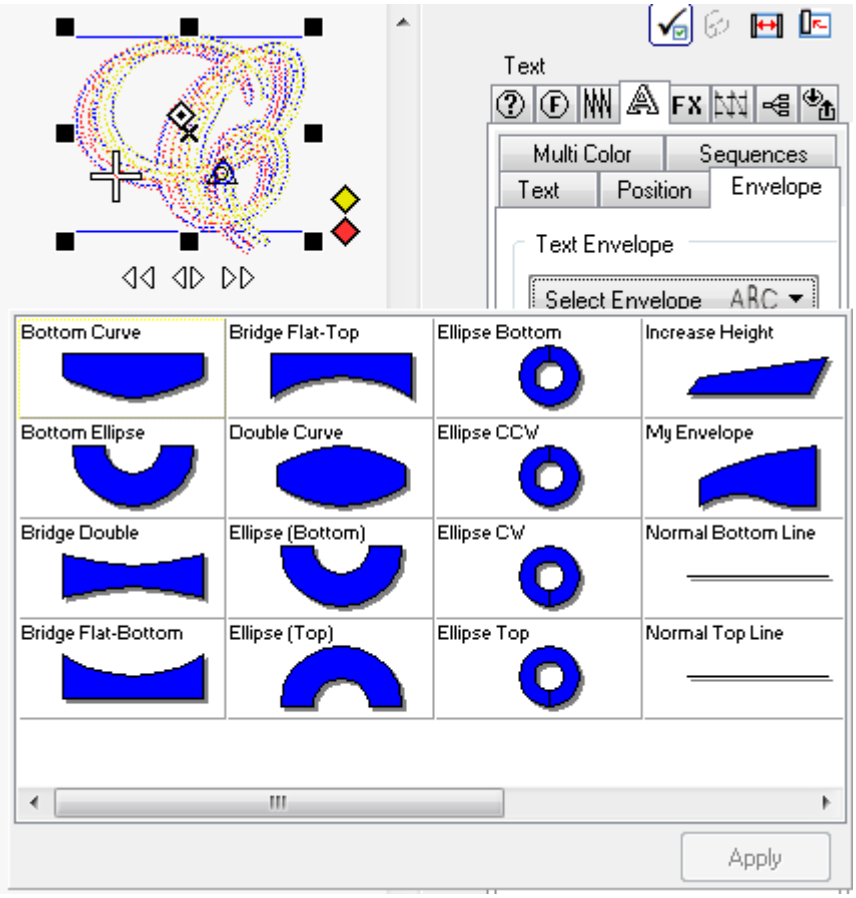


Rotate text effect

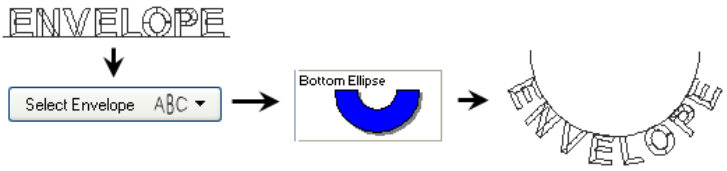


Normal character appearance on envelopes

Click *Select Envelope* to choose an envelope for text. The Envelope selection dialog will open.



Rest the pointer on an envelope and click to select it and click *Apply* to finish.

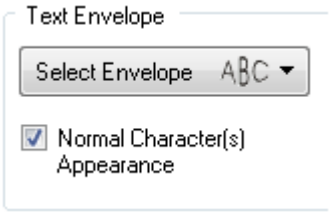


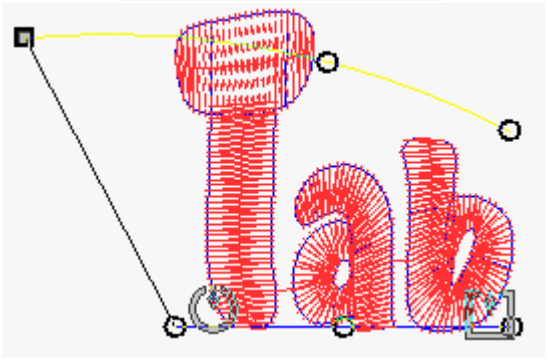
Selecting an envelope for text

Envelopes

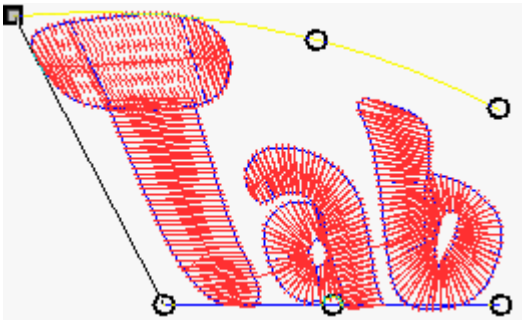
You can use pre-defined text envelopes or create your own envelopes by editing text curves.

Use *Outline Edit Tool* to edit text curves and create your own envelopes. Disable ***Normal Character Appearance*** effect of text properties to fit characters inside envelopes.

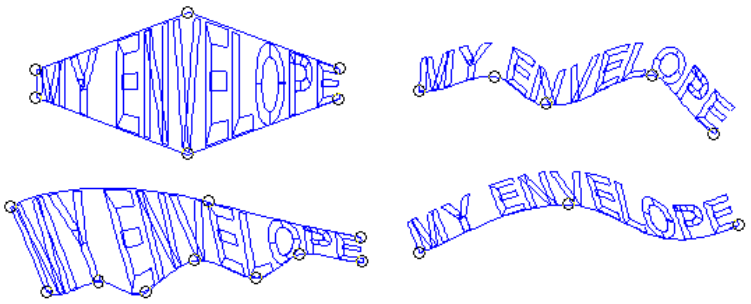




Normal Character Appearance checked.

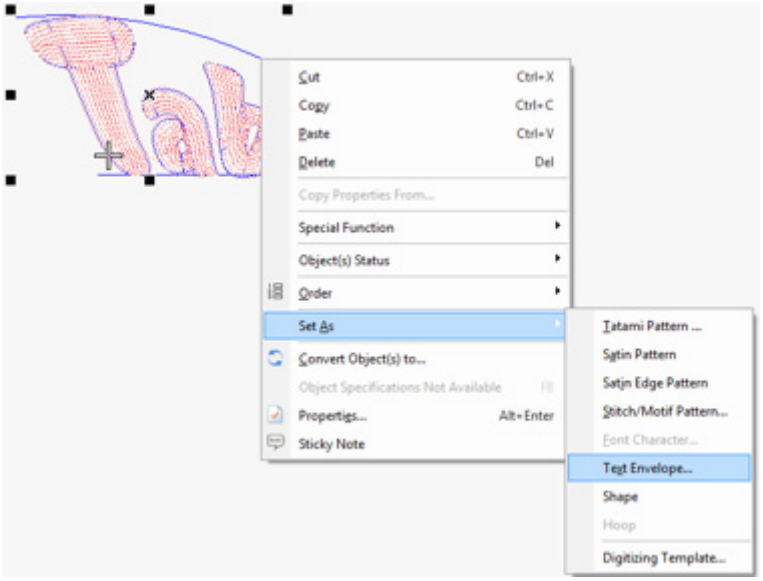


Normal Character Appearance Unchecked.



To save an envelope

1. Select the current shaped text by using *Object edit Tool.*
2. Right click, a popup menu will open.
3. Select *Set As >Text Envelope…,* the text envelope save dialog will open.



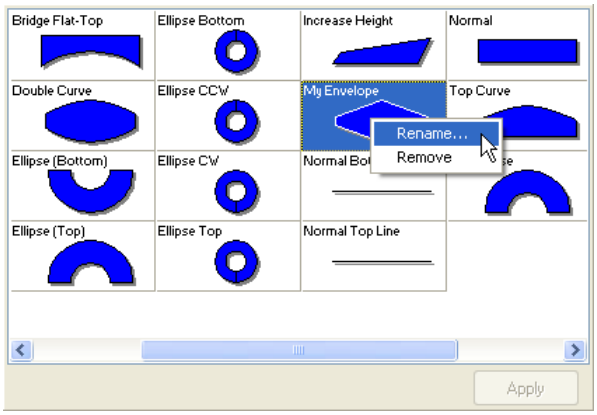
Right click to save text envelope

4. Enter a name in *File name* field.
5. Select Save.

Now you will see the new custom envelope on the **text envelope dialog.**

To rename or remove an envelope

Right click on the envelope on text envelope dialog box, to rename or remove an envelope. A popup menu will open, select to remove or rename the envelope.

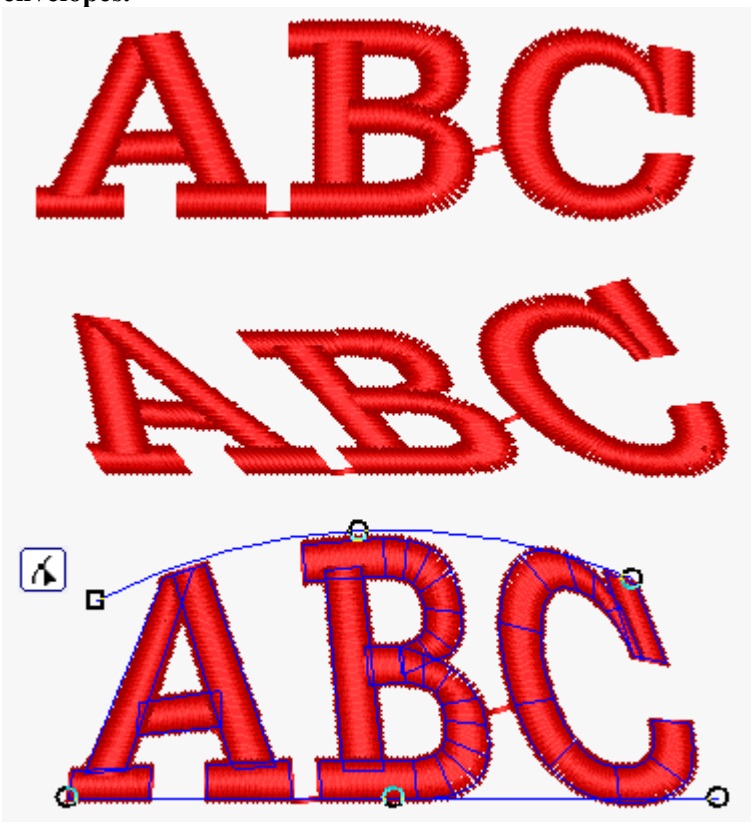


Right click to rename or remove an envelope

- Select *Rename* to rename the envelope, rename dialog will open. Enter a new name and select OK.

- Select *Remove* to remove an envelope. Remove confirmation dialog will open, confirm deleting by selecting OK.

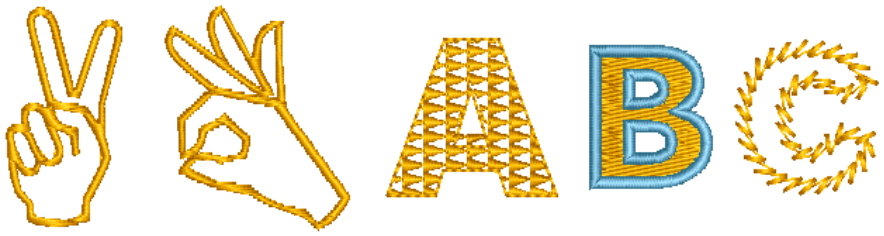
Note: **Preferably, do not rename /remove program's predefined envelopes.**



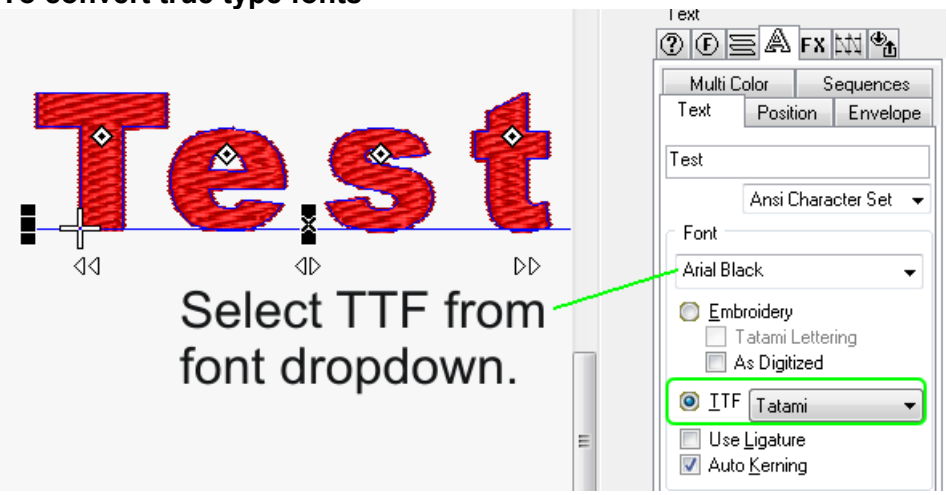
You can perform multiple edits . Remember to create practical shapes and be considerate of stitching when you envelope text.

True type fonts

The Text tool lets you convert any installed true type font installed on your system to an embroidery object.



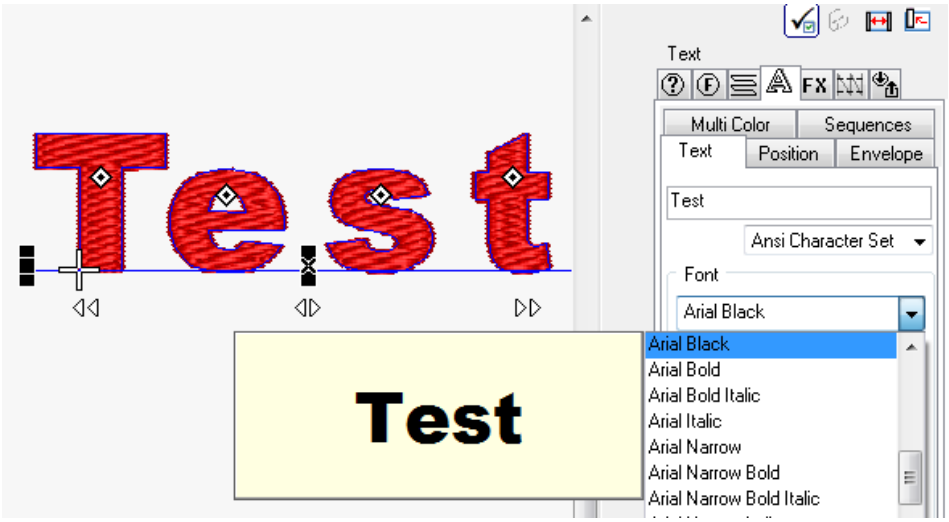
To convert true type fonts



Using true type fonts are similar to creating lettering using the *Text Tool*. Click *Properties* or press ALT ENTER to open properties dialog box. Select *Text* tab page.

1. Select *TTF* (true type font)
2. Select stitch type
3. Select a true type font from font dropdown list
4. Enter a desired text in text edit box.

If you want to write in languages other than English, change the language from the taskbar and select language character set from properties dialog box.



The TTF's installed on your system will preview.

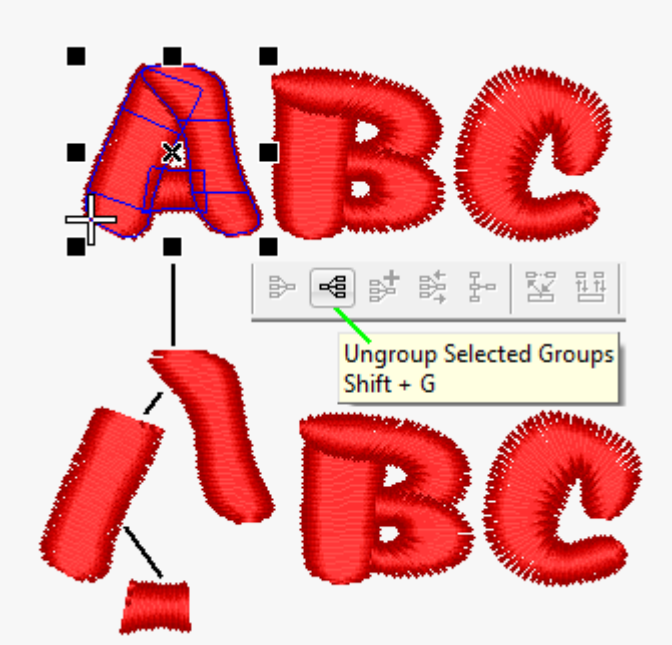
Select a true type font

Editing letters individually

Select *Arrange* > *Separate Text Elements* to convert a text object into individual letter groups. Each letter would be relegated to a branching grouped object. You can edit, resize, move and remove letters individually. You can also change the enter-exit points of each letters. Your primary aim, should really be NOT to Separate Text Elements, as preserving your text allows you to change styles, baselines, and kerning . This feature is here, for when you absolutely need to break the text group.

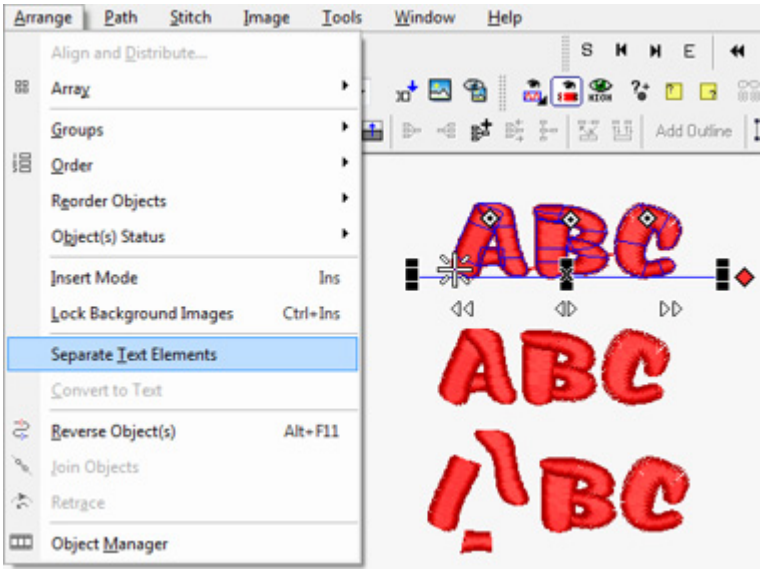
An example of such a condition is if trying to create a continuous run effect when separating Runstitch text elements, and you wish to convert eg. To Contour Stitch.

When you initially separate the text elements, and there are more than 2 objects in a letter, eg ‘A’, which is made of of 3 basic objects, then you will still see this letter as a group. To further break it to its individual objects, you can Ungroup the letter.



To separate text elements

1. Select the text object by *Object Edit Tool*.
2. Select *Arrange* > *Separate Text Elements*.
   The text letters would be relegated to separate branched groups.
3.



Note: The Text elements **cannot** be separated if ***Normal Character Appearance*** effect of text properties is not active.

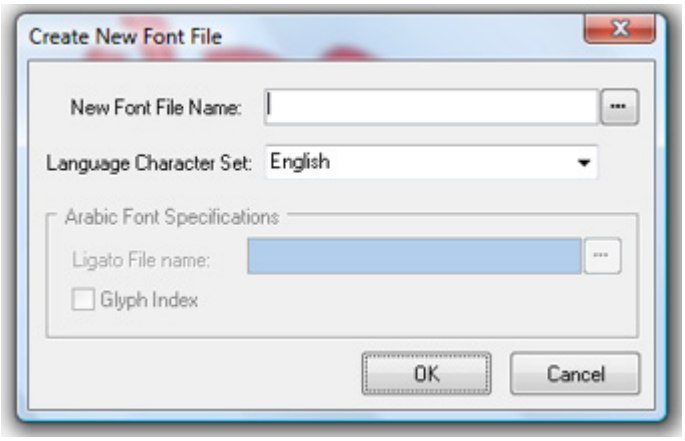
Press F8 to change only the entry-exit points of a selected letter:

Creating a new font

You can create and use your own custom fonts. You may opt to import a complete range of characters of the font you want to create. We do this by creating a TTF text object and use it as a backdrop. This is very useful because you can import all characters at once without any extra process and you can snap to the text object which will help you digitize letters very fast and accurately. Then you will have to digitize letters using satin object because the program will make a branching of each letter to optimize entry and exit points. You can also digitize letters from specific image backdrops if you do not wish to use TTF outlines. It can be any hand drawn text or characters. Finally you can save characters into a font file you have already created.

To create a new empty font file

1. Select *Tools* > *Compose New Font…, Create New Font File* dialog will open.



2. Enter a name in *New Font File Name* field.
3. Select a character set from *Language Character Set* dropdown list if you want to create a non-English font. For example set it to Thai if you want to make a Thai font.
4. Select OK to finish.

Note: I-Cliqq only reads font sources on startup, so after creating a new font file, you will practically need to restart I-Cliqq. If you have installed TTF fonts while I-Cliqq is open, you need to restart I-Cliqq to see those fonts 'registered'.

Preparing backdrop letters

You can use graphic programs to create basic letters for using as backdrop for digitizing, but we suggest you use text tool to create TTF text object. In this case you have the advantage of saving this text object and use it to change the font style for making more new fonts.

To create TTF text object as backdrop

1. Select *Text* tool and click on design working area to create a bottom curve text. Change the text properties to *TTF* font and select a running stitch type then type all the possible characters in text edit box. And create all characters in one line.

   Change design working area size from *Design Properties* if the text is wider than design working area.

2. Select *Arrange* > *Separate Text Elements* (in order to be able to use snap to each object when digitizing).
3. Press G to group all objects.
4. Select *Lock Object*(s) to lock the grouped object in order to prevent it shifting by mistake.

Now you can use this text object as a backdrop and start digitizing.

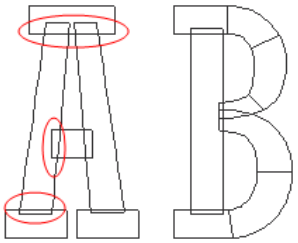
Digitizing letters

Digitize letters using the satin tool. You don't need to worry about the digitizing sequence, because I-Cliqq will use branching techniques to sequence satin objects.

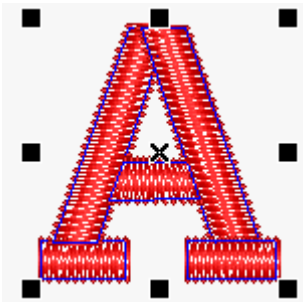
To digitize letters

1. Select satin tool
2. Digitize each section of the letter

Note: Consider overlaps and underlaps when stitches cover a section when digitizing.



Consider overlaps and underlaps when digitizing. Avoid making large overlapped sections. You can edit as needed, in using keyboard lettering.

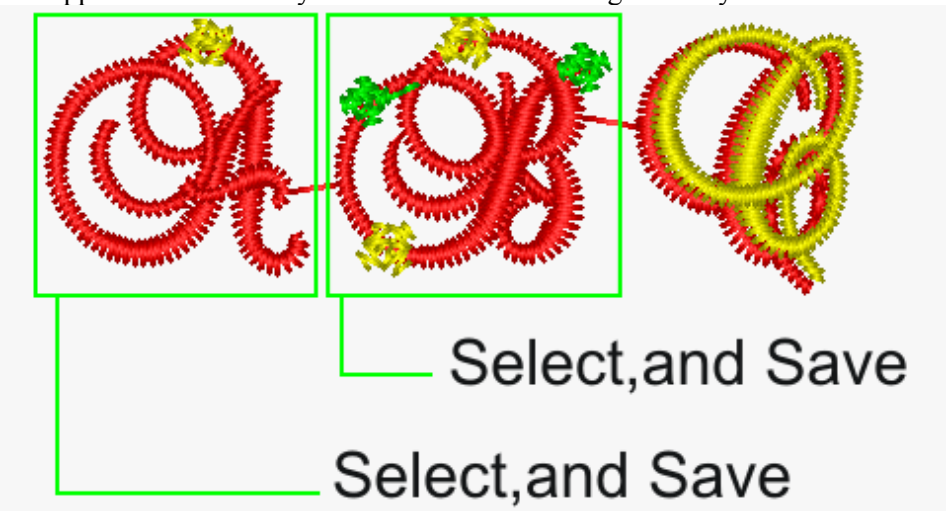


If you create letters like above, with aligned nodes, you will have better results when sequencing.

Saving letters in font file

When you finish digitizing letters, you should save them individually in the created font file. Whether you saved single, or multicolor text, you just need to save each letter with its colors to the font file.

I-Cliqq also has the ability to save letters of differing color layers.



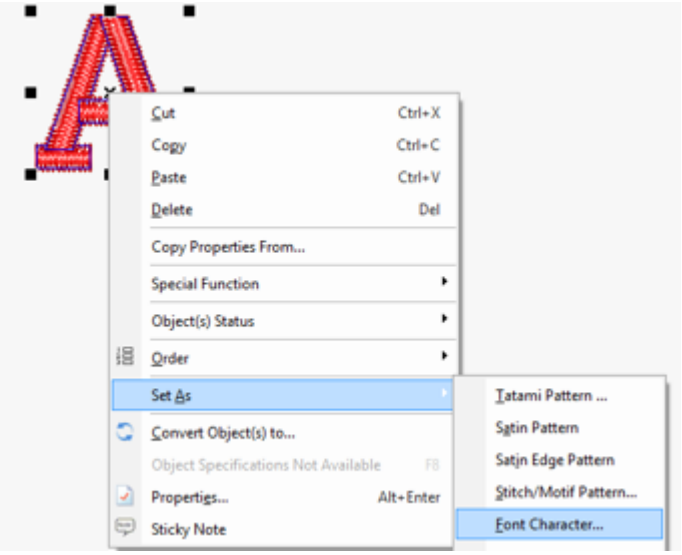
If you created a font like above, simply select each letter,and save it.

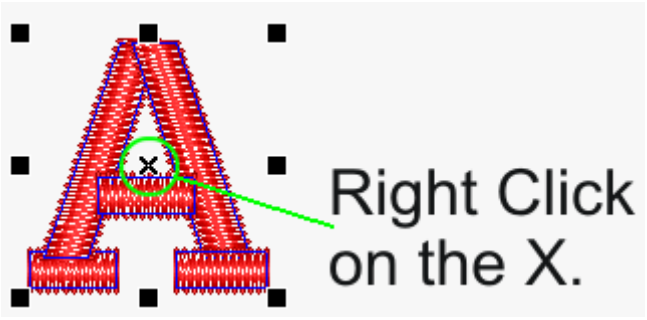
Before you start saving the letters in font file, set the design *Zero Base Point* to letters base line. See page 38 for how to change design zero point. If you set the design zero point on letters base line, you will not have to set the base line every time you export a letter to font file.

Locate zero point (Y axis) on letters main base line to prevent setting base line each time save a character

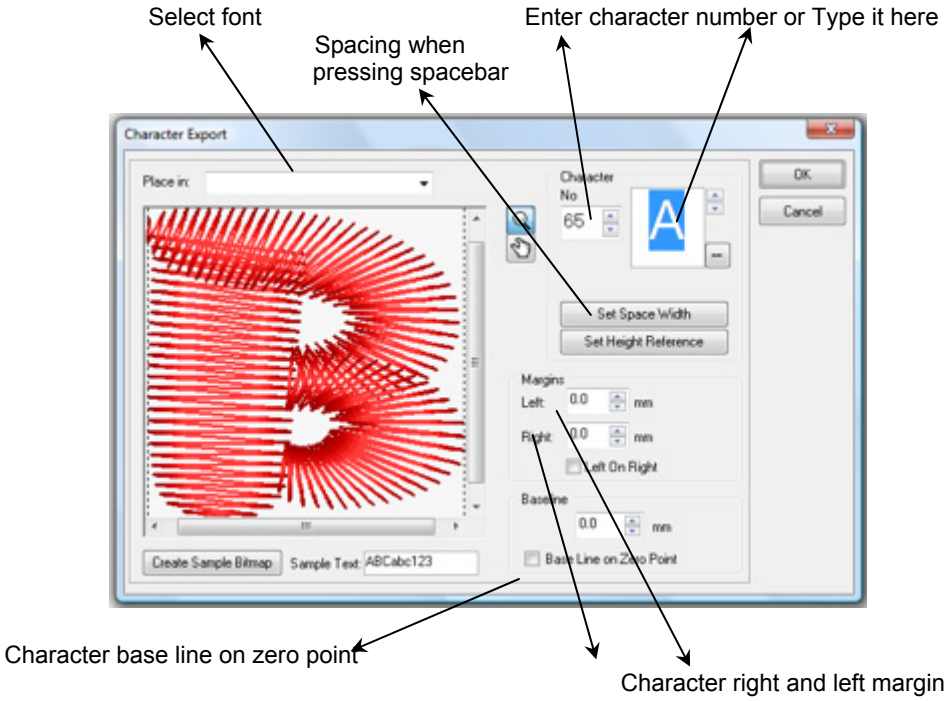
To save letters in font file

1. Select letter's objects by using the *Object Edit Tool*.
2. Right click, a popup menu will open.
3. Select *Set As* > *Font Character*..., character save dialog will open.





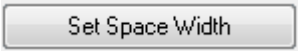
Make sure you see all objects in the save preview.



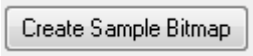
4. You will see the selected objects view in the character display area.
5. Set the right margins when using English. (This determines the default letter spacing.
6. Select ***Base Line on Zero Point*** to adjust the base line automatically. You will need to select this option once. If you have one line of text, its fine. If you have created multiple lines, but still want it on a zero baseline, then just set the baseline before saving the letters on the different lines.
7. Select the font from *Place in* dropdown list. You will need to select the font file once. It will be remembered for subsequent letter saves.
8. Select the character or enter character number
9. Select OK to save.

Note: To re-save a character in the event that you made a mistake, or are replacing a character, simply save it again, and overwrite the existing character when prompted.

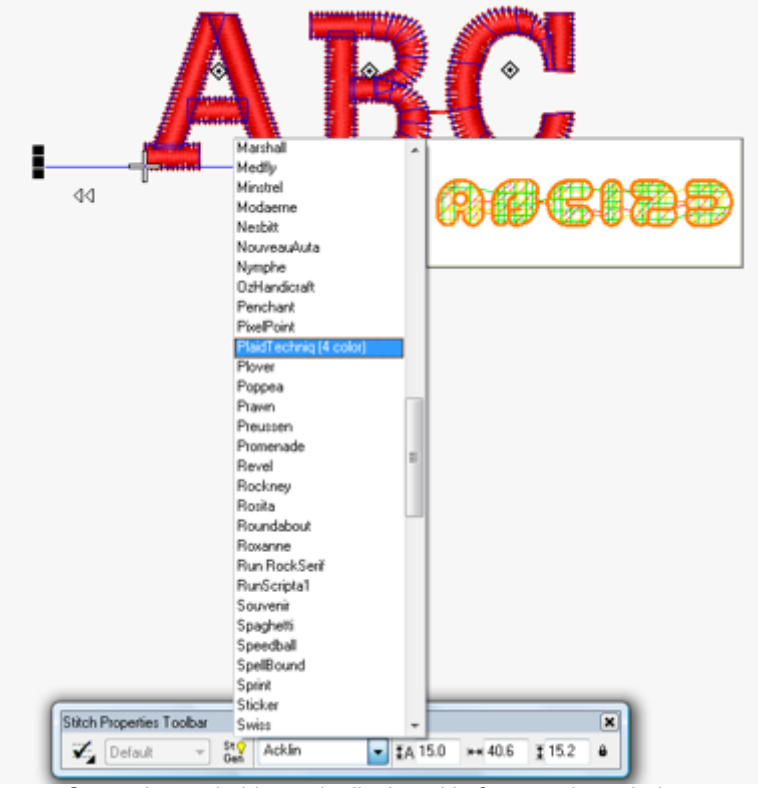
Word Spacing



Select *Set Space Width* to define the spacing between 'words' when you press SPACEBAR key. Set it to a distance about half of a character width because if the spacing is small value, you can press SPACEBAR . If you would like your word spacing to be 4mm by default, then enter this value once.



Select *Create Sample Bitmap*, to create a sample for font preview when selecting a font. You will only need to create a sample bitmap once and it can be when you finished saving all characters. You can enter your own sample in *Sample Text* Field. A message will tell you if the bitmap was created successfully.



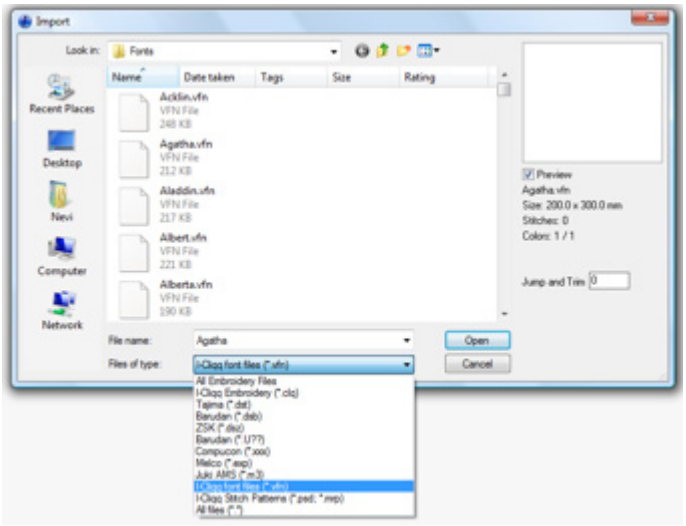
Created sample bitmap is displayed in font preview window

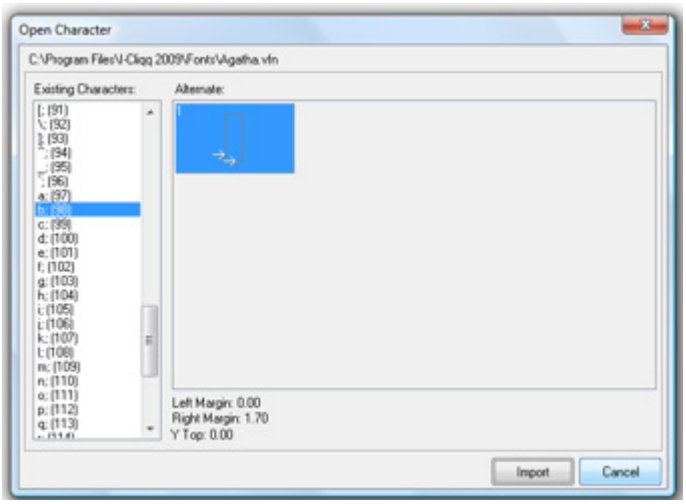
Note: You can use a font in which you have not saved all the characters yet. Only the existent characters will appear if you create a text objects.

Importing characters from a font file

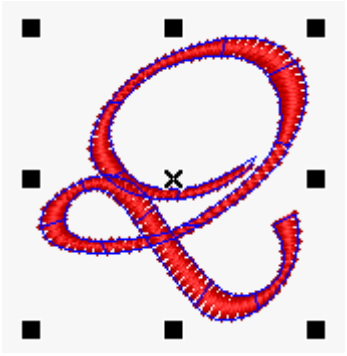
.To import a character

1. Select File>> *Import*, import dialog will open.
2. Select Fonts folder from I-Cliqq installation folder.
3. Set the *File of Type* to *Font Files (*.vfn)*. Font files will be listed.
4. Rest the pointer over a font file and click to select it.
5. Click **Open** to open the font file. *Open Character* dialog will open and you can choose which character to import.
6. Select the character and Select **Import**.





The selected character will be imported into the workspace.

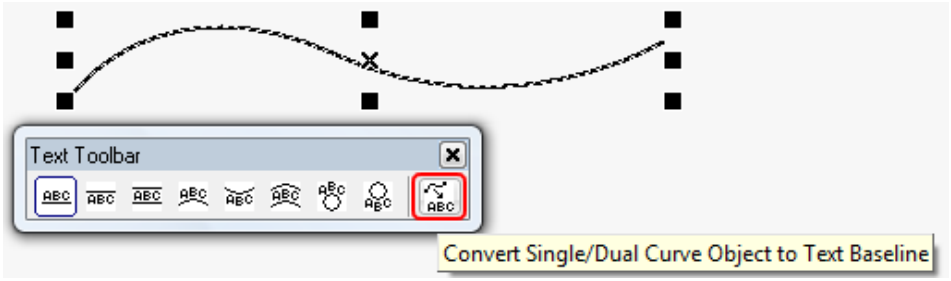


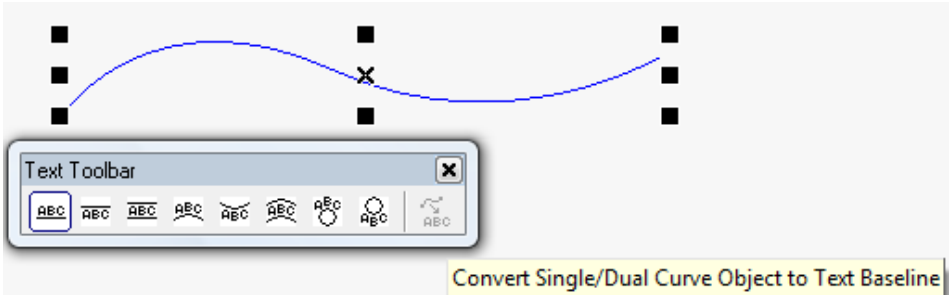
You can then modify any letter, and save it again if necessary. You can use it for any other purpose.

Creating a text baseline from a vector outline

You can simply create any shaped text baseline using the Vector/Outline Tool . I-Cliqq can then convert that to a text baseline. You can even paste a vector outline into I-Cliqq from any application that supports the Windows Clipboard feature regarding its vector copies.

Once you create the outline, and its selected, you will see the conversion icon highlight on the Text Toolbar.



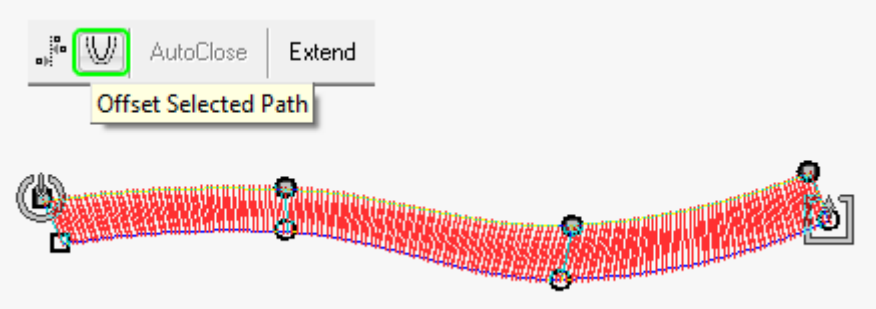


Once you click the icon, you will see the outline converted, and the icon will dim. It appears highlighted when you have selected a vector for conversion.

Once you have created a baseline, you are ready to apply any text to that shape.

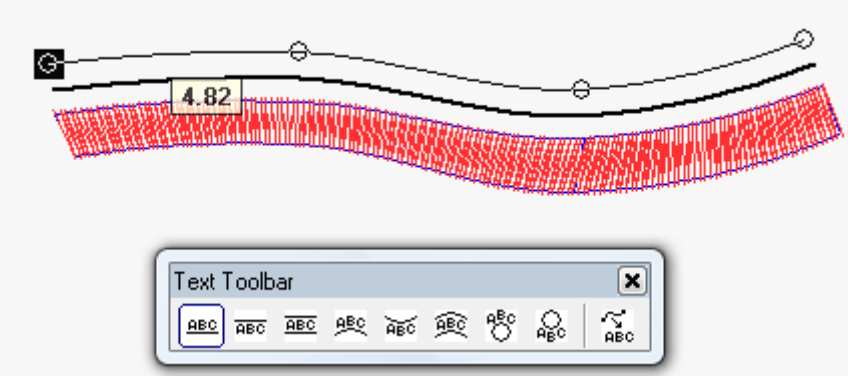
To create an offset baseline.

You can also create a text baseline from a practical stitch object.



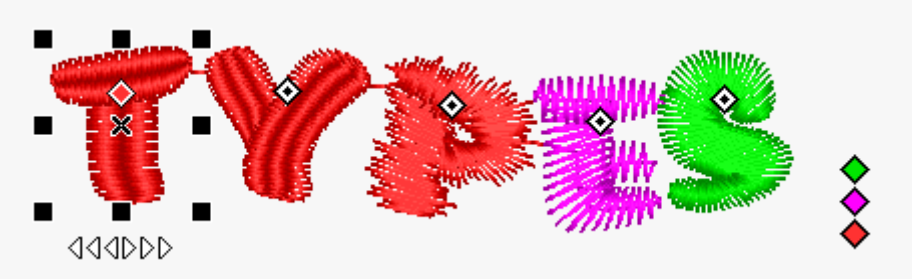
1- Double click on a node, on one side of a satin object to select that 'outline' , then click on the Offset Selected Path icon.
2- Hold down the CTRL key and move your mouse cursor to offset the outline.
3- Click to set the outline, and press ESC.

Note: If for some reason you wish to make multiple offsets, you can continue moving the cursor, and clicking, before pressing ESC. You may want to use these as guides, or to convert to stitch objects.

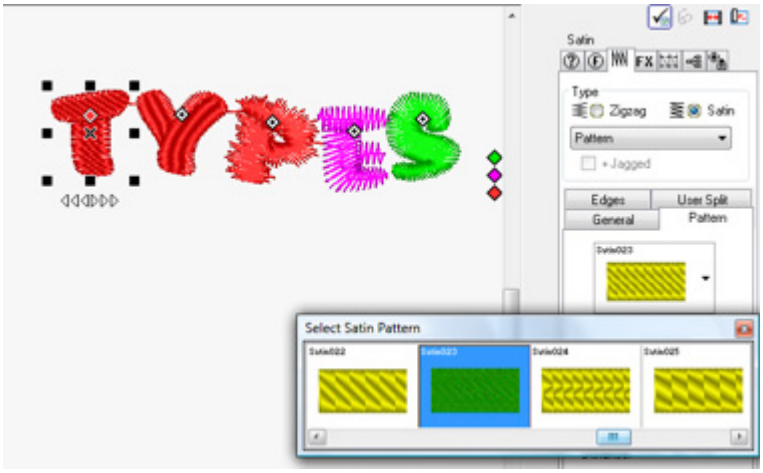


Once you create the offset object, you can then convert that to a text baseline.

Changing Densities, Stitchtypes and Colors



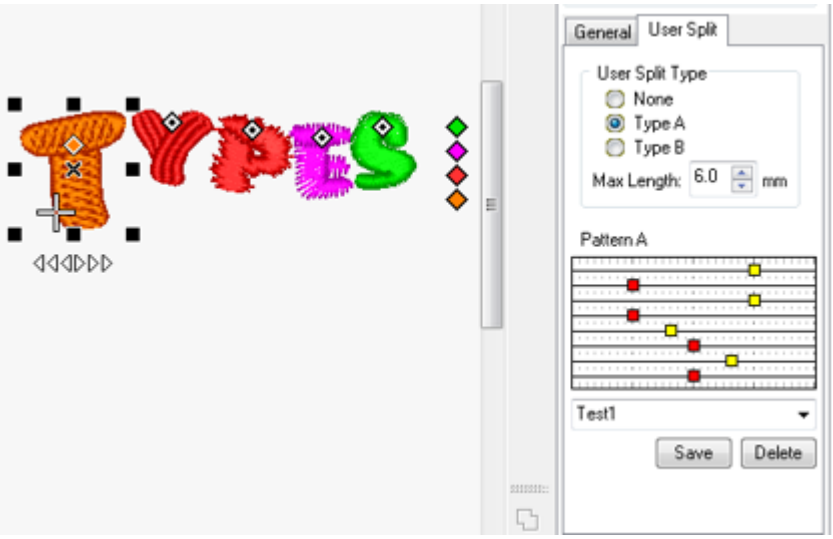
You can simply select any letter, using the Letter Select Diamonds (LSD) and apply changes in stitchtype, density, FX, or Underlay . Click on a Color Select Diamond (CSD) to select all letters or a color, to apply overall changes.



Once selected , you can apply a variety of possible effects, so once you have selected a letter, or letter string, you can proceed to experiment with everything from underlay, to density, to changing color. Changing a letter color, is exactly the same as changing an object color. Simply select a color from the palette. There is no real limit to the effects you can apply. All you need to do is be aware of things like the number of color changes you create, and the practicality of fonts with regards to the fabrics you stitch on.

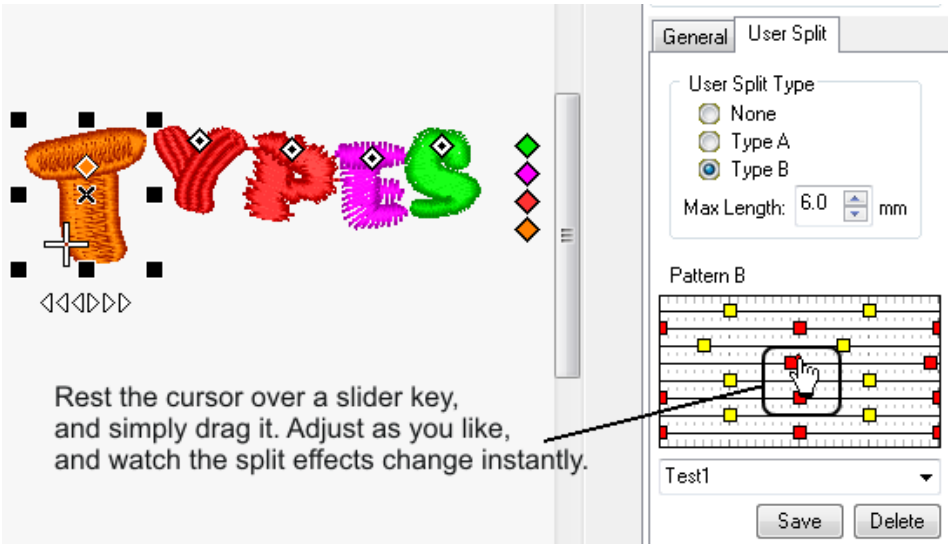
User Split

This feature is applicable to lettering, in exactly the same way as it affects any other wide satin objects. The power of I-Cliqq User Split , together with Stitch FX is probably the most versatile and powerful in the embroidery industry today.

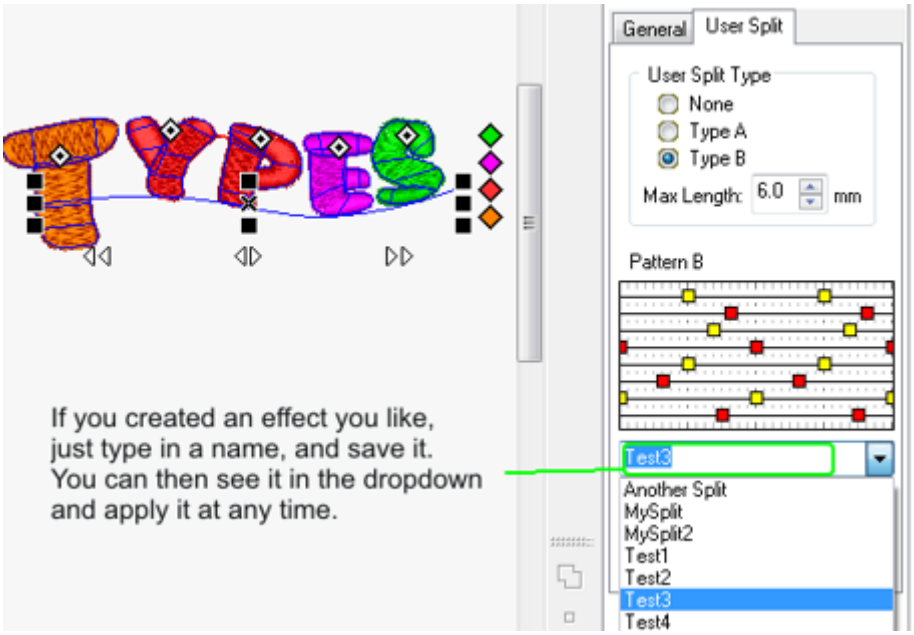


You can turn practice on the various effects possible by randomizing factors on the pattern bar. The maximum stitch length, is the length at which the stitch splits will ‘kick in’ on an object…so, if you set a value of eg. 5mm , then as soon as this length is exceeded, you will see the split effects active. If shorter, you will just see normal satin stitches.

Switch between Modes

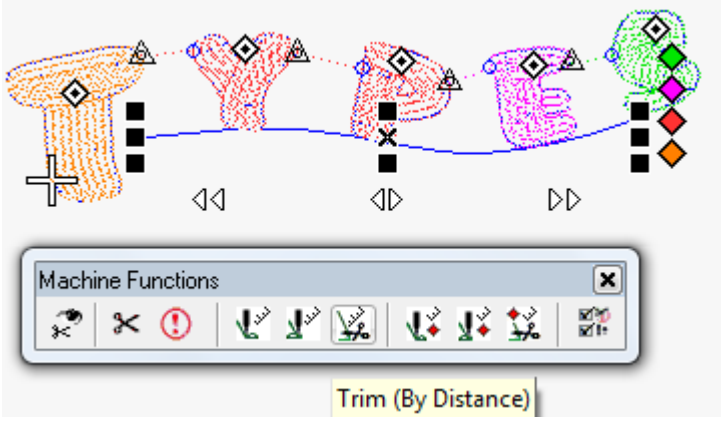


While letters or Stitch Objects are selected, you can adjust the patterns to create absolutely custom effects that will have your competitors gasping. No competitor will really be able to match your split effects, and after some experimentation, you may see that emulating such stitch effects is almost impossible.

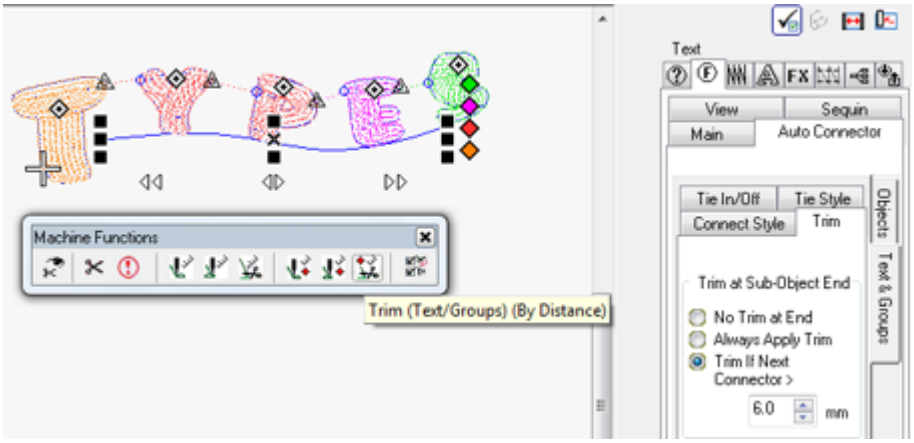

General
User Split
User Split Type
None
Type A
Type B
Max Length: 6.0 mm
Pattern B
Test3
Another Split
MySplit
MySplit2
Test1
Test2
Test3
Test4
If you created an effect you like,
just type in a name, and save it.
You can then see it in the dropdown
and apply it at any time.

Lettering Connectors

The basis of lettering connection is the same as object connection. This is just handled differently, because of the text groups.

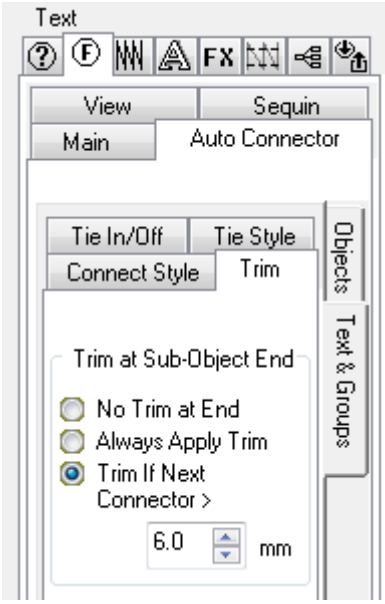


When you select a text group, you will see the connector properties highlight on the Machine Functions Toolbar.



By right clicking on a function icon, you will see the 'Text and Groups' tab open in properties. You can experiment with the settings while lettering is selected.

See video for additional information on connectors.



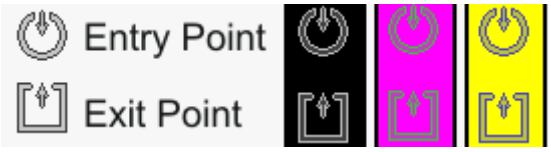
The related connector information opens exactly the same as it does for Object Connectors, except these affect lettering.

Chapter 11

Changing the Entry/Exit points on Letters

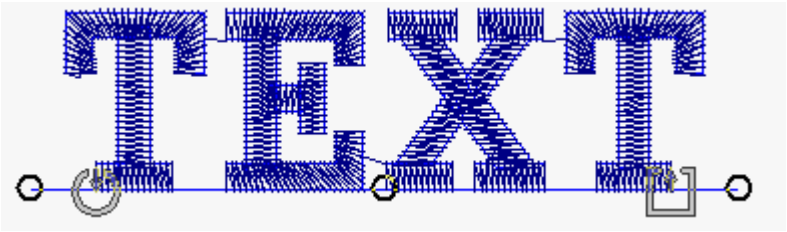
I-Cliqq supports changing entry/exit points on lettering. There are also a few ways to create optimum running or custom running of keyboard lettering. There are also various controls to kern text, reshape it and modify lettering to achieve the specific look. While it may be rarely required, it is essential to move points sometimes. This may be in instances of fabric seams, or to avoid jumps or trims near other objects.

You will see the entry and exit points of a letter string highlight in Outline Edit mode.



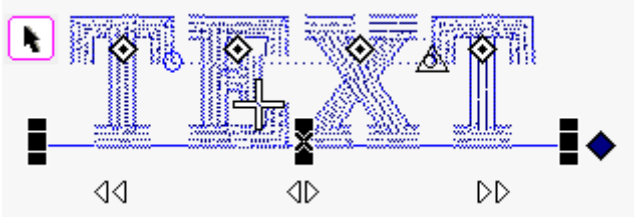
The entry/exit points operate in a color mode, that tries to optimize for best view under differing color conditions.

You will see these entry/exit points under two conditions.

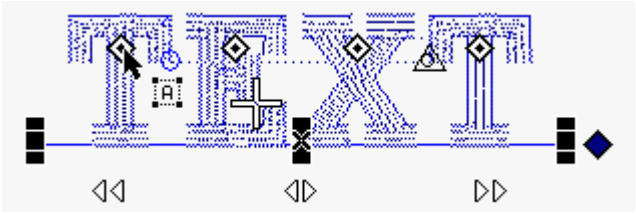


1- As above, in the initial state of Outline Edit mode. This allows you to change the **Lettering Sequence**, which we will cover next.
2- When you change the entry /exit on individual letters

To Change Entry Exit Points on individual Letters.



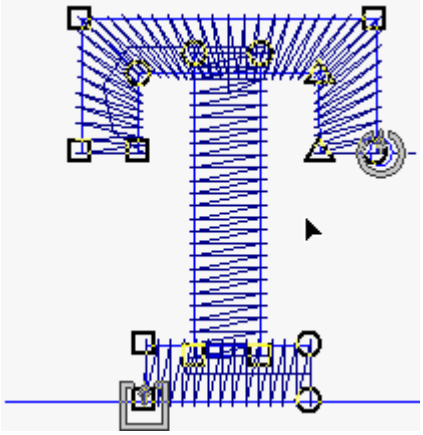
Select any text using the Object Edit Tool



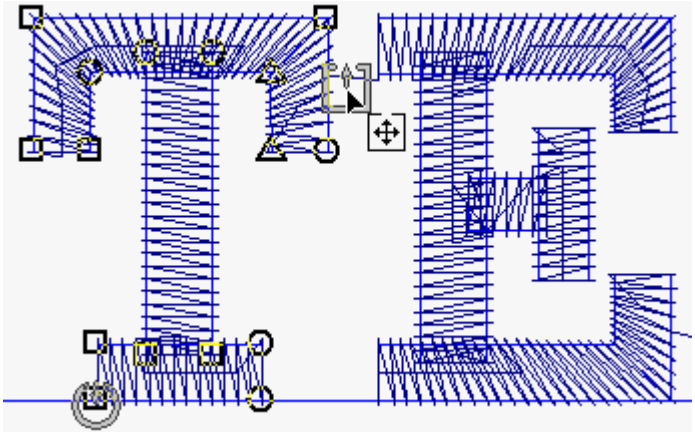
Click on a **Letter Select Diamond (LSD)**

You'll see the Object Select handles appear.

To change to Outline Edit mode , simply tap the Spacebar or click the icon.

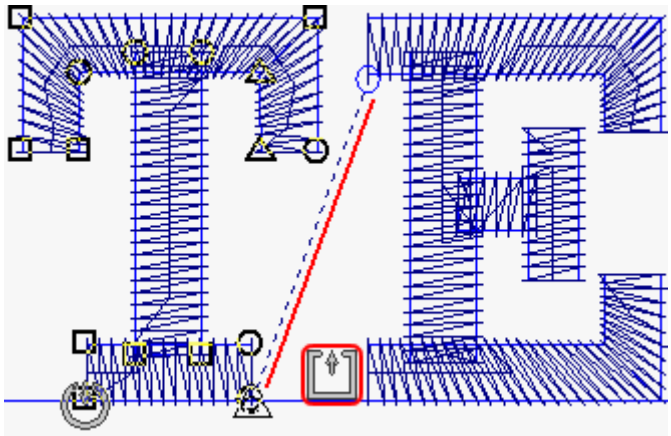


Zoom in for such operations. You'll see the above view depending on the letter you clicked. You are now ready to drag the points to new positions.

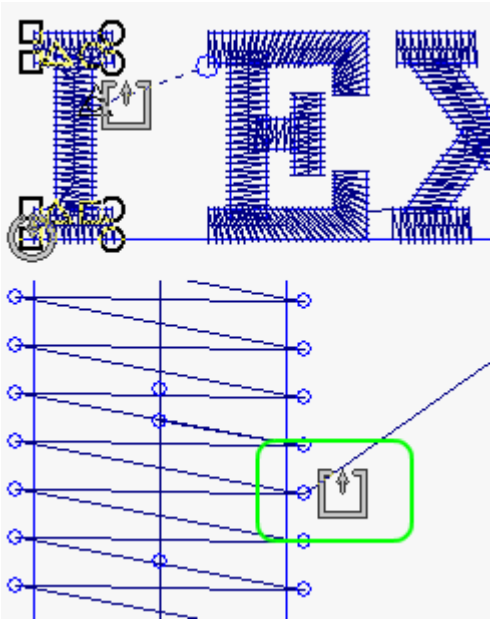


Simply float the cursor over a point, and you'll see the icon change. Hold down and drag , using the Left Mouse Button.

The action is the same for moving either the entry or exit point. You can move or adjust as necessary.



Once you release the point icon, you will see a new trim/jump indicator appear automatically, depending where you have placed the point. If you have placed it close to a letter, in relation to the next letter's entry point, connectors will be active if set to connect automatically.

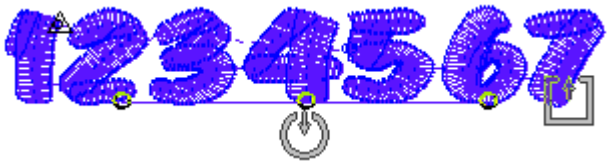


Zoom in to position accurately.

Sequences

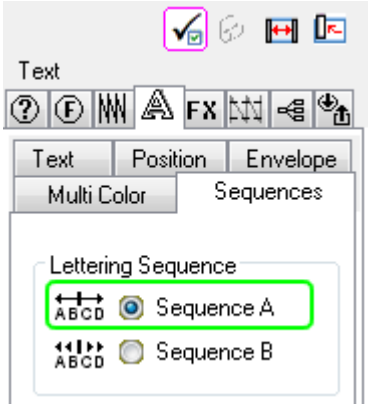
This is a normal sequence of stitching. 1-7

I-Cliqq allows you to change lettering sequences on the fly, Simply drag the entry point to a new position, and the sequence of stitching will change automatically, so let's say you have to change this lettering to a cap design, and you'd like the lettering to stitch from the center outward :
Just drag the entry point to the preferred start.



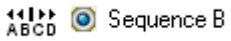
The entry point is now positioned at the center.

The sequence will change onscreen immediately. If you now travel by stitches, you'll see the numbers stitch in the above order.

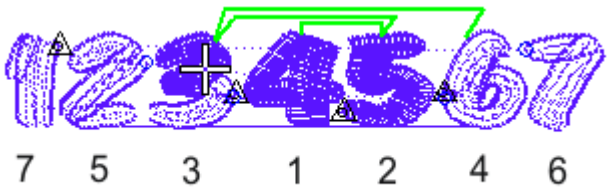


Properties will show you the default **Sequence A**

Sequence B



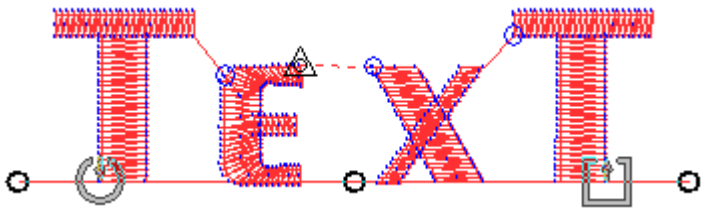
In the same lettering, while its selected, click on **Sequence B.**



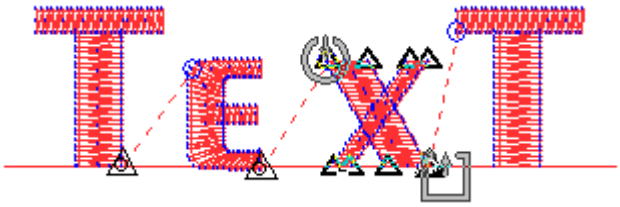
The new sequence will now stitch in the above order.

You can switch between sequences at any time.

To Revert After Moving Entry/Exit points



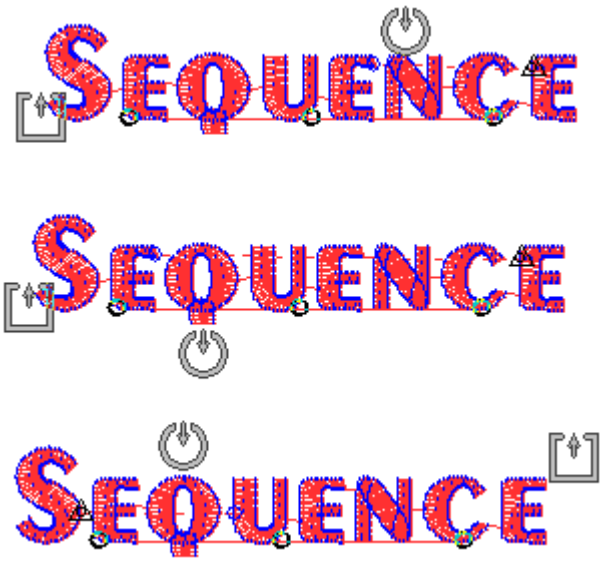
Original Text



Text After all **exit points** modified

Any New text string created, will always be in default Sequence A, if you change the entry/exit on a text string.

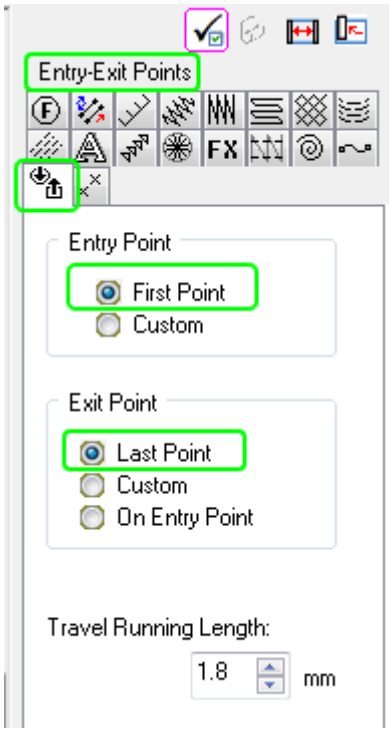
The Power Of I-Cliqq Sequences



You can test the sequencing power of I-Cliqq by relocating the entry and exit points to any letters, then travel on the stitching sequence. You can also switch between **Sequence A**, and **Sequence B** . Each time you move the entry/exit points, the sequence will update instantly. Whether you want the lettering to start at the center, or in an off-center position, you can do this in a few moves. Cap designs sometimes require an optical center, rather than an absolute center, or you may just have layouts that require such treatment. You may initiate such actions for balanced stitching, or reducing pucker. Whatever the situation, you can empower your stitching with a practical sequence.

Just select the text in **Outline Edit Mode**, and drag the entry/exit points.. Its that simple. Practicing on a few lettering strings, will allow you to familiarize yourself with the possibilities and practicalities of your actions.

Note: You **CANNOT** place the entry/exit points on the **SAME letter**. For sequencing to occur, these must be on different letters.



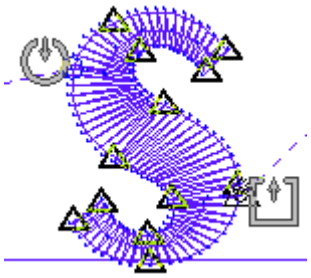
To revert the modified points, check Entry/Exit Points tab in Properties. Select the modified text, see that the settings are shown as in the image, and click APPLY. The lettering will revert to as shown in 'Original Text' You can really drag the entry/exit points at will, but if you want to just revert the points, this action reverts it.

Modified exit points will be active even if you modify the baseline, as long as you have not changed the text. In general, you have no need to really modify the exit points, because the default text will always be in closest point connect mode.

About Entry/Exit Points.

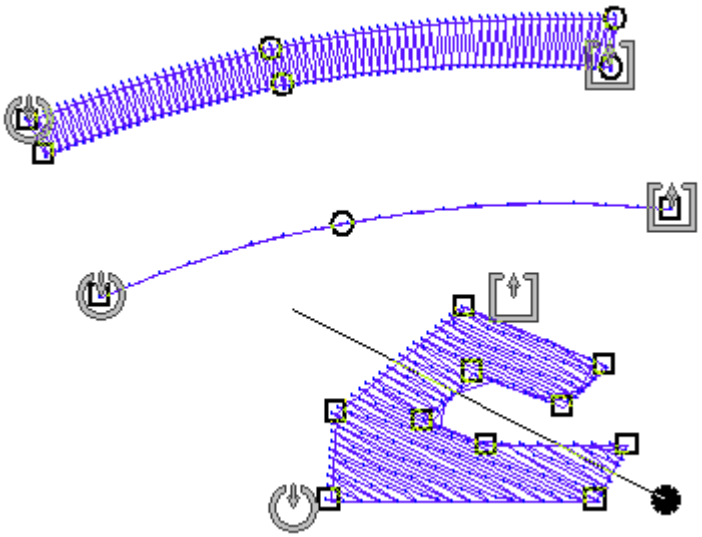
You need to understand the slight difference between the action of entry/exit points on a ‘Text String’ , and an ‘individual letter’ , and then your understanding of entry/exit points is complete, and modifying these will be simple. The exact operations are possible on any stitchtype supporting entry/exit points, so the same logic of entry/exit points run throughout the software.

A **text string** is basically a word, or word set that you type into the text box.



An example of entry/exit on an individual letter.

Entry Exit Point on a few Stitch Objects



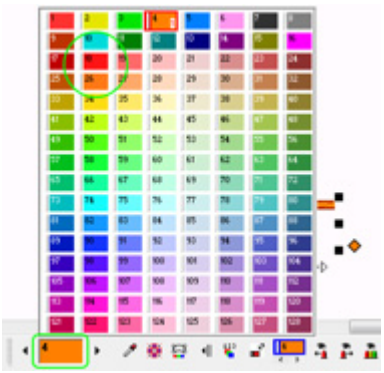
As a designer, you have the maximum control over engineering a stitching sequence, to provide the most economical and smooth running stitch files. By understanding the entry/exit modifications, you can change sequences, modify these points if you move objects and correct a variety of conditions that may appear in embroidery tasking.

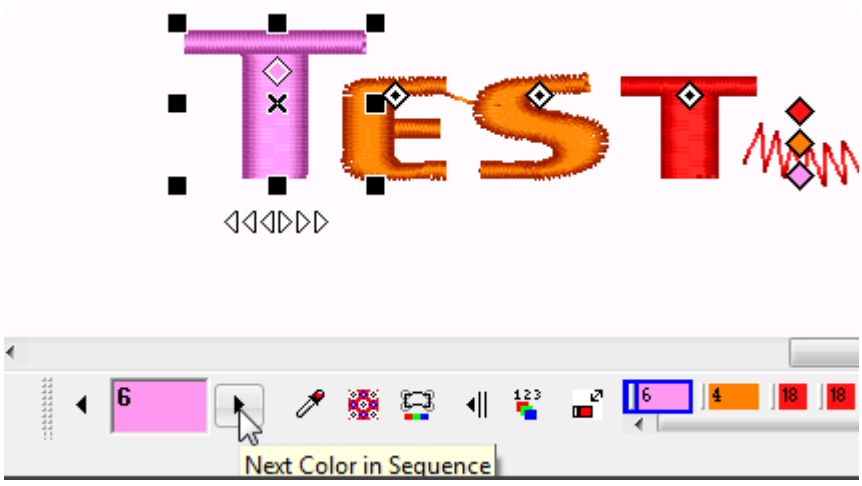
Chapter 12

Changing the Color of Letters and dealing with Color

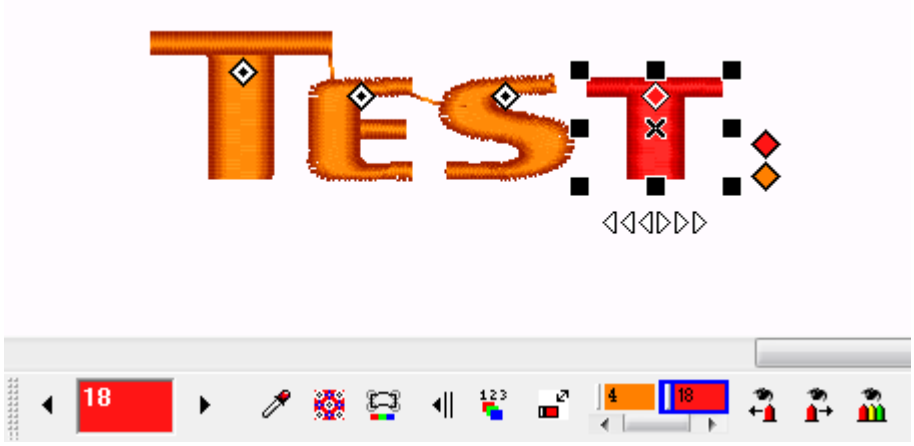
Select text using the Object Edit Tool

Click on the **Letter Select Diamond (LSD)**

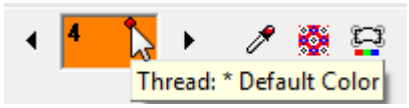




You can click the arrows, and the selected letter , text or objects will change , or just click as shown below to open the color palette.

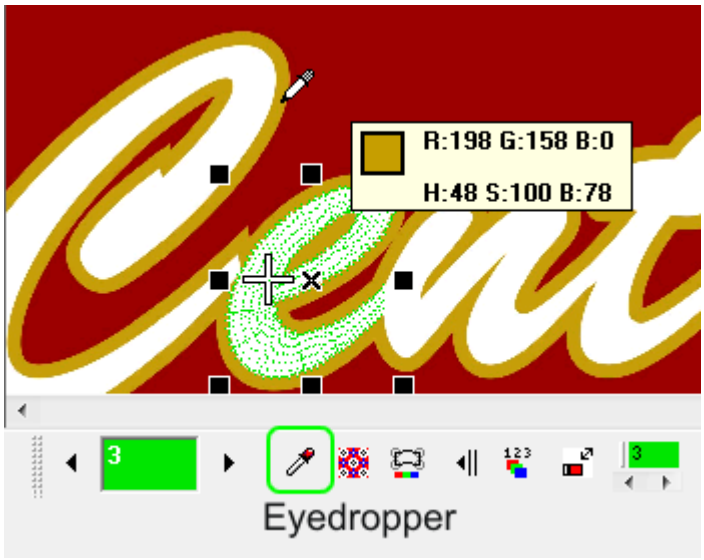


The new color appears as selected. You can do the same for other letters.

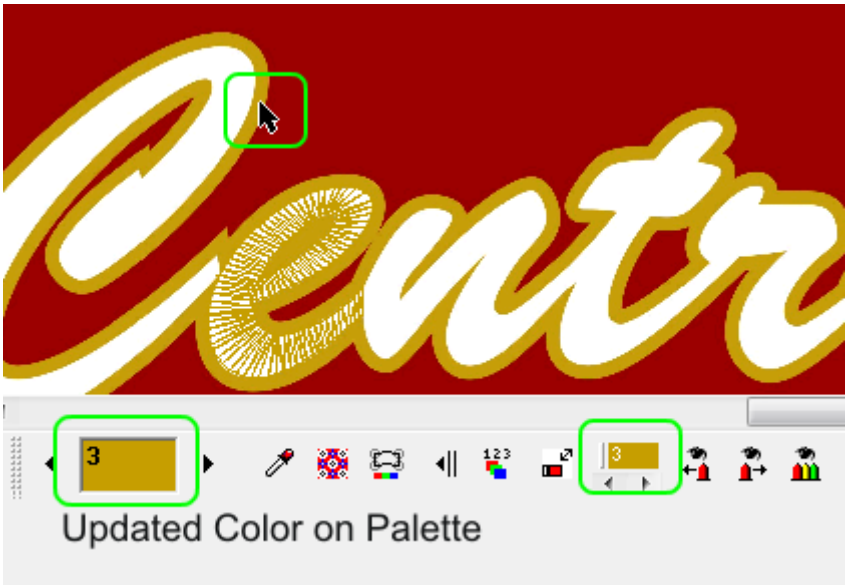


Click as shown to open the palette, and select the new color. Click it.

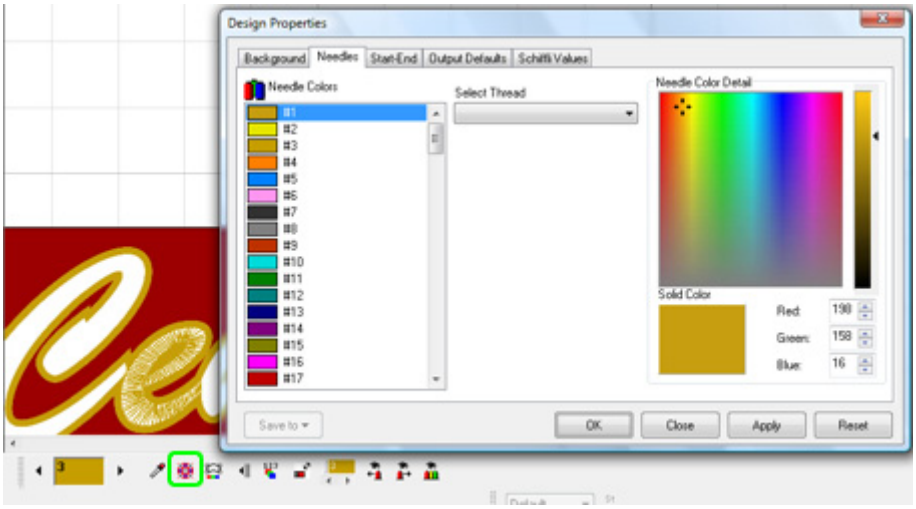
These are just preset screen colors, that you can change at absolutely any time. If you eyedropped a color, the palette will update the selected color instantly.

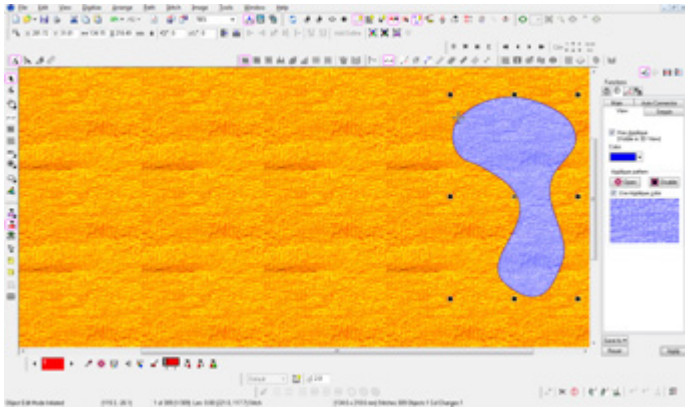


Selected Color is Green



Updated Color Palette





Modify Palette Colors

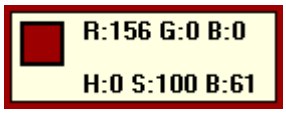
Click to open Design Properties, and select the 'Needles' tab.

You can also modify background color and related parameters in the 'Background' tab.

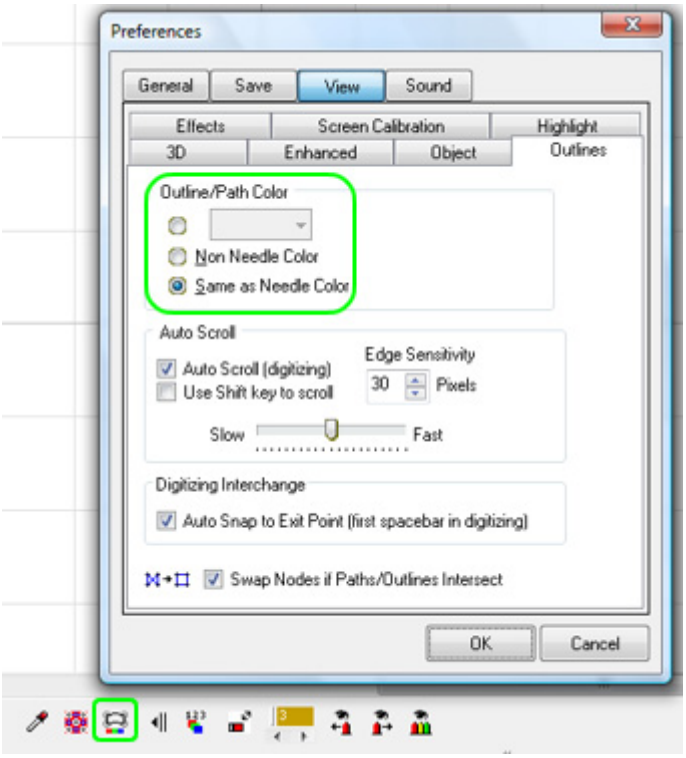
#4 Click on any color while a needle # is selected, and you can change it on the Color Slider.

Move around by dragging to change a shade.

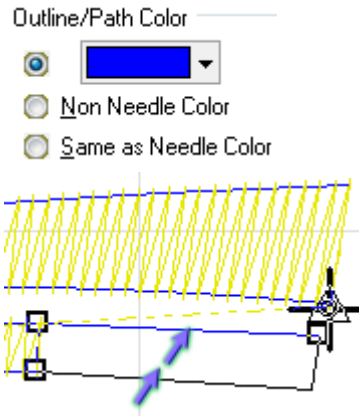
If someone has sent you specific RGB values, you can set a color exactly



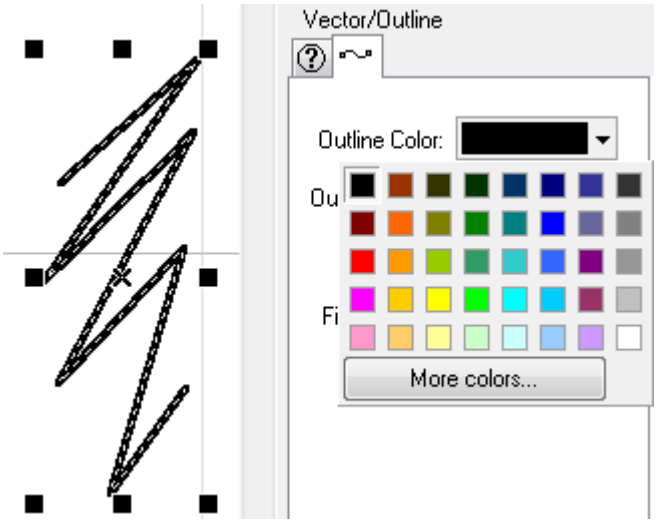
If you use the eyedropper tool, you'll see that I-Cliqq features RGB/HSB detection.



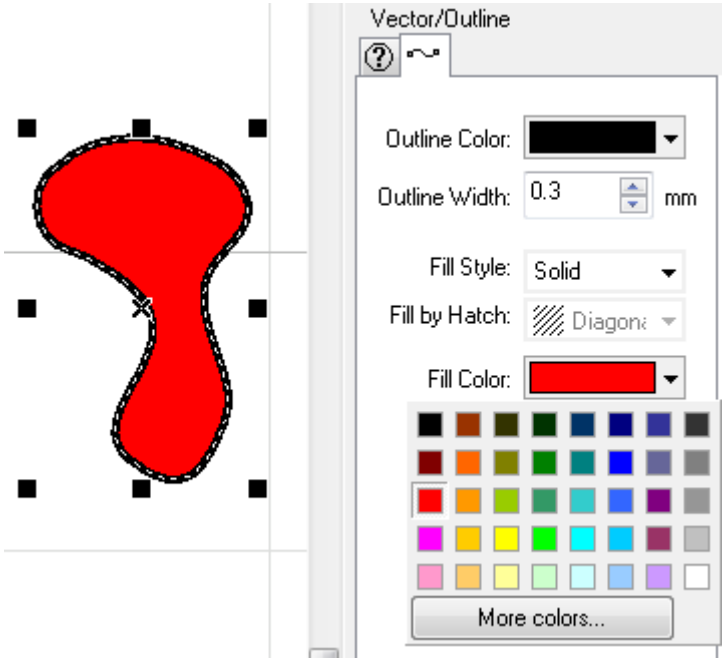
Click to set the color of object outlines.



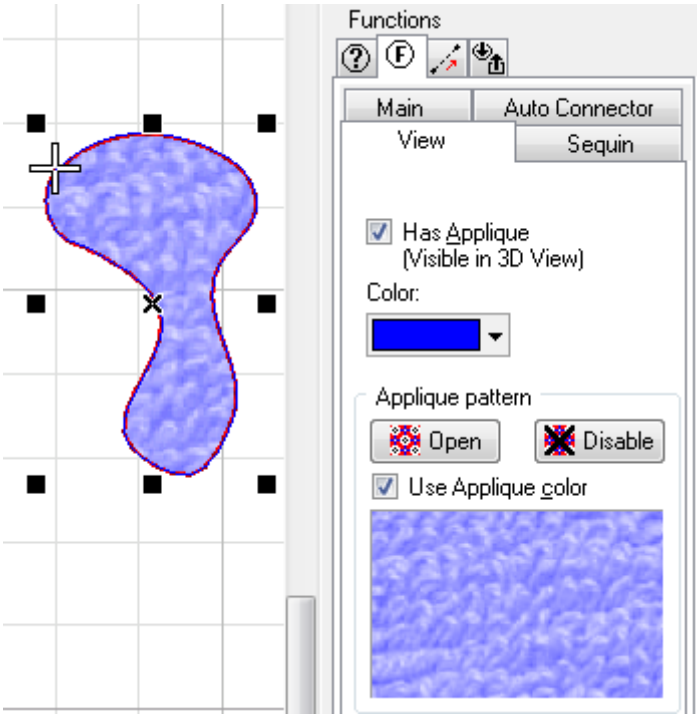
Selecting a color to view object outlines. You can change at any time. Selecting '**Non-Needle** Color' will just allow I-Cliqq to randomize depending on different background colors.



Change the color of outlines in Properties

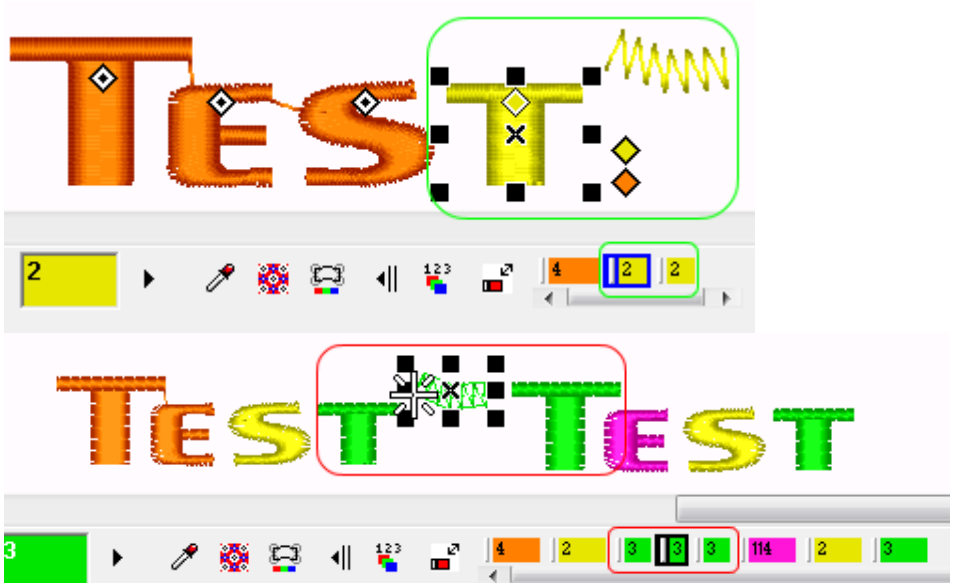


Change the solid fill colors if you created closed curve outline types.



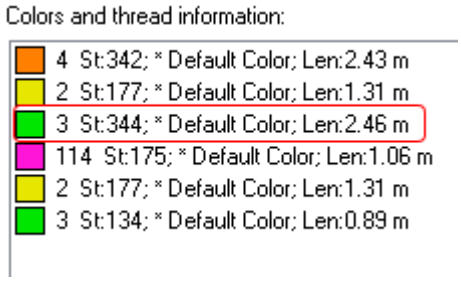
Selecting a Color for an appliqué view.

**** Note**: The I-Cliqq Color Manager is very advanced, but indicating all color levels does pose a few limitations. Displaying color within a multilayered group is considered extreme complexity, which is why you will rarely, or never see any color manager similar in capability to the I-Cliqq Color Manager. The color manager attempts to indicate color correctly even when text is re-colored, but operations such as 're-order by needle color' are not available when handling lettering.
If text is separated, or you are handling normal objects, the display of color is very accurate, but when keyboard text has color changed, you need to be aware of some limitations.



Note how the indicators reveal 3 blocks in this instance.

If you have changed a letter color, and its followed by an ordinary stitch object, you will see the color indicator display 2 color blocks. This indicates and highlights your selection. In such instances, you should remember that the 'split color blocks' which are noticeably smaller than the normal color indicators actually still indicate ONE color if you check File>>Design Information.

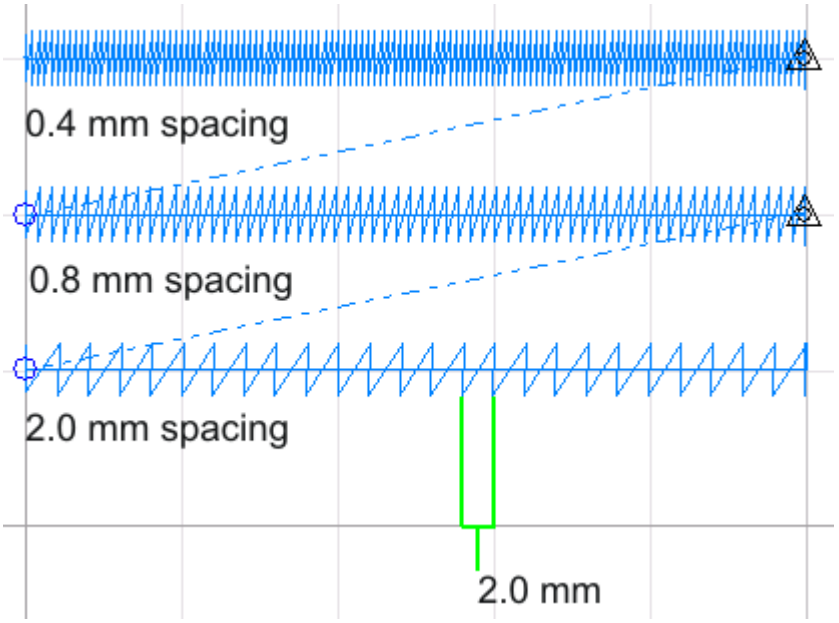


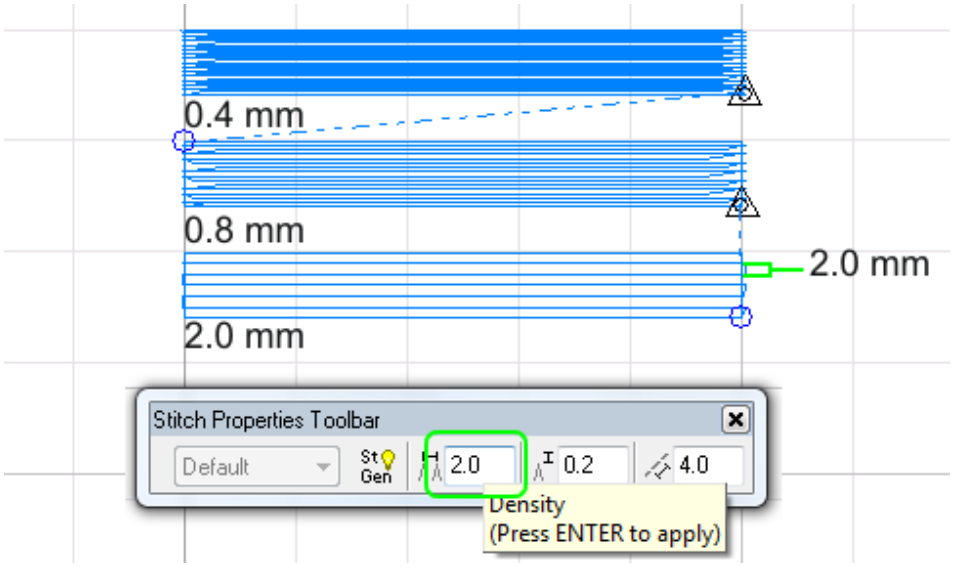
If you export as a dst, dsb, zsk or other machine filetype , you will find the actually physical sequence is correct. This level of color operations are to assist you when working in the native CLQ file operations, and native design creation.

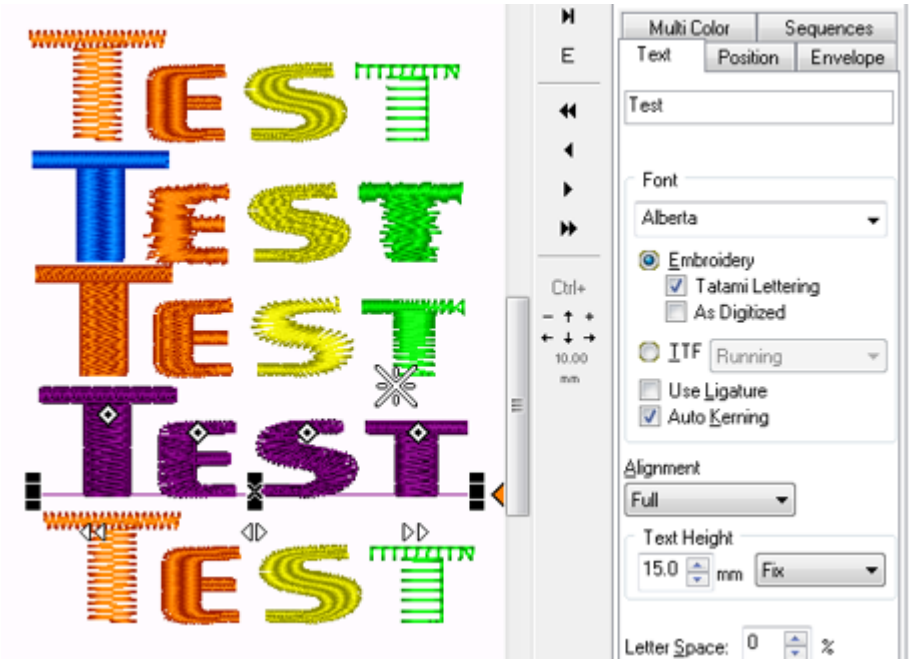
Because of the complexity of some group, text and color operations, and because embroidery tasking handles actual 'machine functions' unlike simple graphic operations relating to print, you need to be aware that some color operations may not seem to appear in perfect logic or to absolute expectation each time. This is not a software 'error' , but a known limitation regarding some impossible conflict resolutions. While you simply need to be aware of this, there is no need for concern as your actual thread sequences remain intact, and exact. You can check this at any time by looking at the design information, or checking a Print Preview.

Density (Stitch/Row Spacing)

Density is generally the number of stitches over the length of a column in satin columns, or the spacing between rows in a tatami object. It is usually referred to as ‘stitch density’ or ‘stitch spacing’ .

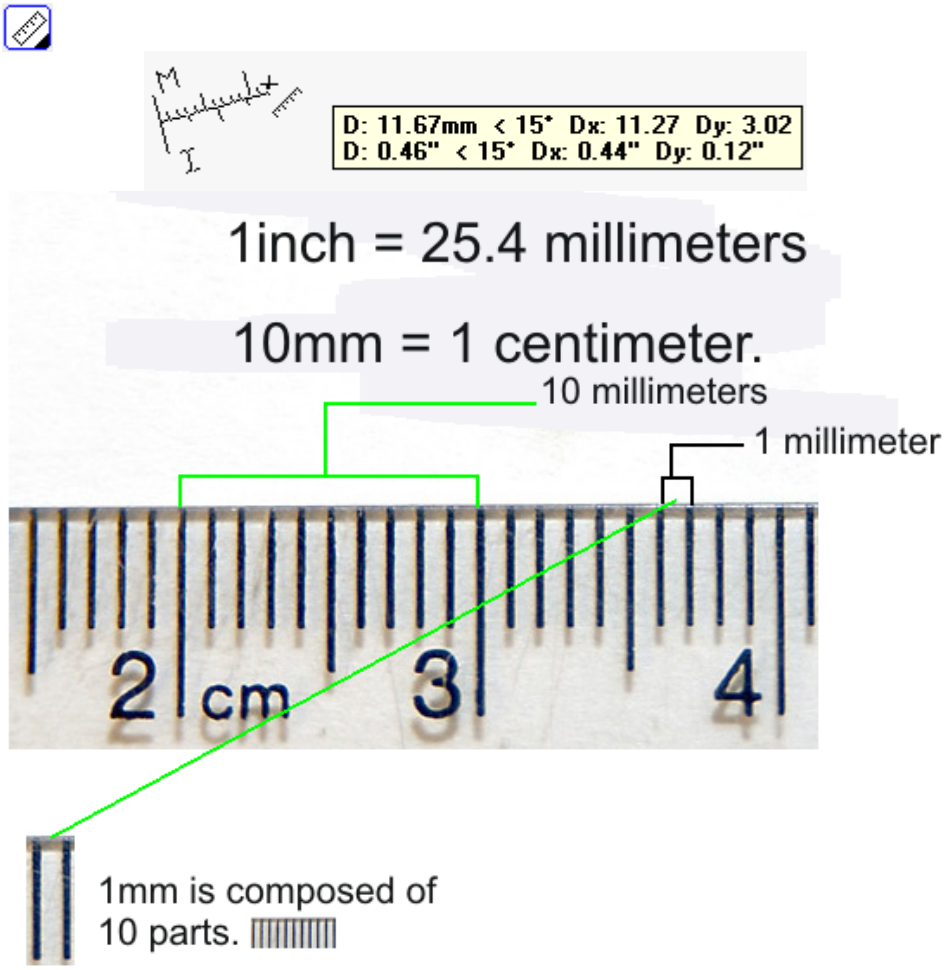






There are various effects you can apply by just selecting a few styles,and applying to overall text strings, or individual letters. Not every stitchtype will apply effectively on every font, but you really have unbridled access to numerous effects and density or underlay changes on lettering. These apply exactly as they would on other created stitch objects. There is no difference to the manner in which the Properties parameters effect on selected objects. Whether you created satin columns, or tatami shapes using absolutely any digitizing method, once you get acquainted with the Properties Box and experiment with parameter changes, you will be able to modify any objects' parameters with relative ease. Changing color, and modifying stitchtypes go hand in hand, so you can really experiment with effects and color at the same time.

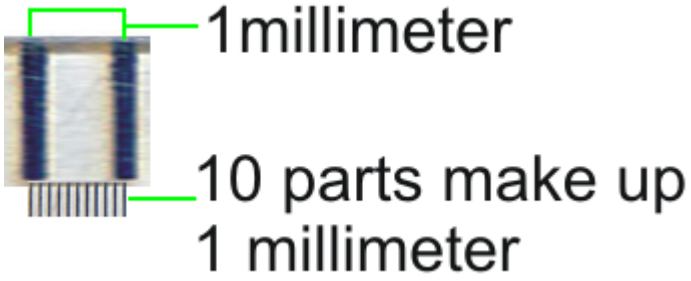
A Note on Metric Measurements.



The 10 units that compose 1 millimeter, are what you will generally see as defining the density input in I-Cliqq.

In the image, let's say you look at 2cm.

Between 2 and 3 cm , you will read each of the bars as:
2.1mm /2.2mm/ 2.3mm ---on to 2.9mm and 3cm will follow.



The 10 parts of 1 millimeter are comprised of :
0.1mm
0.2mm
0.3mm
0.4mm
0.5mm
0.6mm
0.7mm
0.8mm
0.9mm
1.0mm follows this decimal indicator of zero '0' :commonly , its called 1mm

So, if you have **3 millimeters, and 4 parts of a millimeter**, it would read as **3.4mm**

You will see **Pull Compensation** default at **0.2mm.**
This is 2 parts of the size of 1millimeter. These are very small increments. Its easy to remember, because it increases ..so, if you'd like your pull compensation to be more, you would key in eg 0.4 or 0.6 and you will see that factor increase.

The smallest parts of the bars, which are very tiny increments are what you may see referred to as 0.45 with the (5) part being 5 parts of the very small increments which are again just in parts of 10.

The metric system of density is simple and accurate.

0.6mm is considered **'low density'**
If you input values like 0.5 mm/ 0.6 mm/ 0.7 mm /0.8 mm/ 1mm/ 2mm etc. you will see very light filling.
These densities are used on light fabrics like silks or leathers. You can also use similar densities on cottons, depending on your designs.

0.4mm is considered **'normal density'**
0.39/ 0.38/ 0.37/ 0.36 mm
/0.35 /0.34/ 0.41/0.42/ 0.43 mm
These will give you normal type of filling...used on most fabrics like cottons etc.
Values between 0.36 , and 0.4 will be fine on piques, depending on your designs.

0.2mm is considered **'high density'**
Some use values of 0.2mm to perforate foam. Some cover with 0.25. Some use Double Zigzag underlays at 0.5mm, and cover with satins of 0.33mm . Densities are relative nowadays, and you can have reduced densities depending on the stabilizers used, and the number of stabilizer layers.

- **Note**
  These values will always be RELATIVE, depending on the type of thread you are using. Thicker types of threads require lower density.
- **Thread types with very thin filaments will require higher density to provide good coverage.**
- **The average cones used on embroidery machines are normal weighted threads.**

Chapter 13

Creating Vector Lineart in I-Cliqq.

You can create your own lineart in I-Cliqq. Additional uses of the Vector/Outline Tool are creating quick guidelines for your work, without really having to use the grids/guidelines or you can really use a combination of features if it suits you. You can change the width, color, have closed or open curves, and really manipulate the outlines in any way you prefer.

Most tools in graphics programs utilise BEZIER MODE. Most people actually take a while to learn, and for many it remains a totally daunting mission. For this reason, I-Cliqq also allows you to create outlines in any of the digitizing modes. If you feel comfortable to create your artwork in left, or right clicks, you can .

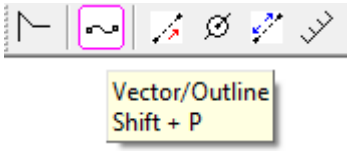
Simply select the Vector/Outline Tool.

Using the Vector/Outline tool can assist you in creating accurate guidelines, even over bad artwork...so it really has numerous uses in many different situations.

Artwork for embroidery purposes, usually just requires closed curves, or simple outlines. If you prefer to create your line art in I-Cliqq, because of the varying , and simplified creation methods, that's fine. If you want to apply special effects or need to use the art for more graphic applications, you can just Copy, and Paste your art into any program that supports Windows Clipboard capability.

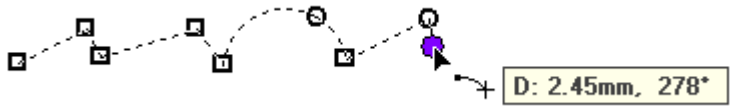
There is no real limit to the intricacy of line art that you can create. Take some time to experiment with the Vector/Outline and Shape tools.

Create Shapes



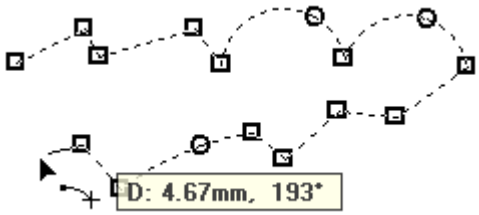
Select the Vector/Outline Tool.

Select a Digitizing Style. Try Arc-Spline Mode first. Actually, once you select the Digitizing Mode, it will remain in that mode unless changed, or a Bezier, Arc, or Spline created object has been selected.

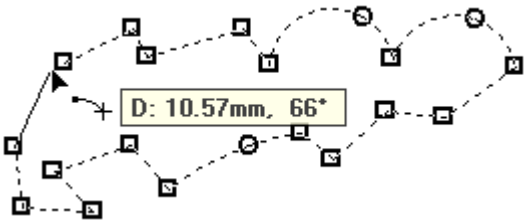


Click onscreen using left/right clicks.

Click this icon if you enjoy the alternate mouse button actions. It will swap the current left/right actions.



Continue creating your shape.
Press ENTER to end at any time
You can also press ESC



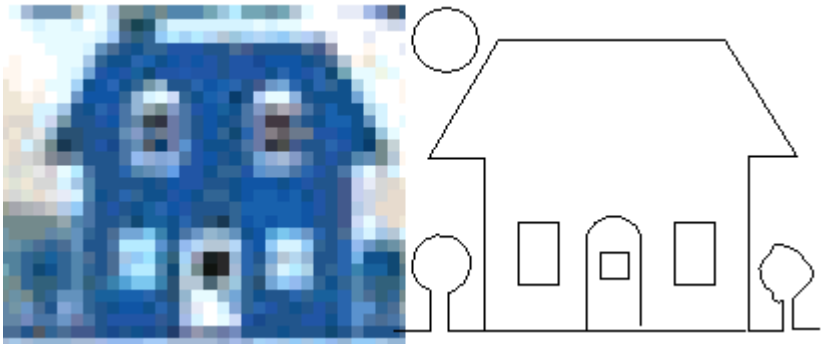
To create a **CLOSED CURVE**, simply click on the initial node.

Press ENTER to end the first outline, and continue to make another as part of that outline group.

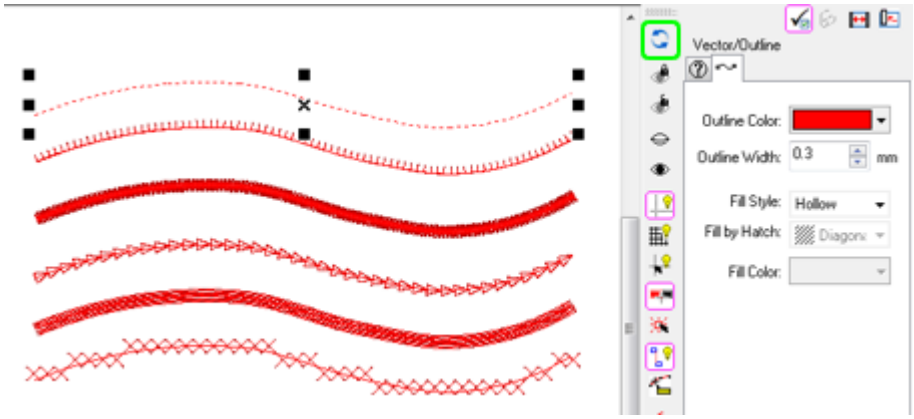
You can also press ESC to exit that mode, then create a totally separate outline.

Pressing ENTER is however very fast, and practical. You can create multiple vectors that will appear as one group. Once you convert that, it will separate into individual objects. You can use this if you intend converting it as one outline..eg if you created a vector to use as a redwork design.

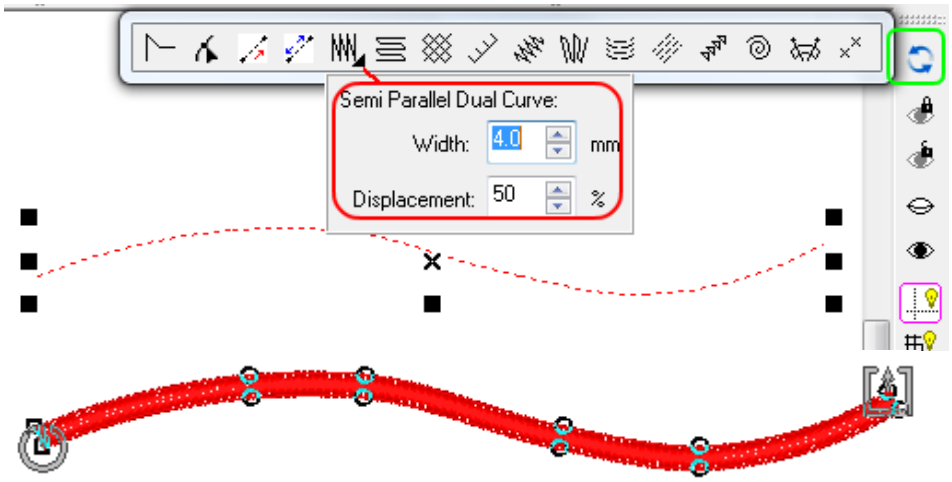
As you get fluent, or if you wish to experiment, you can seamlessly select other digitizing methods, and try out the different actions.



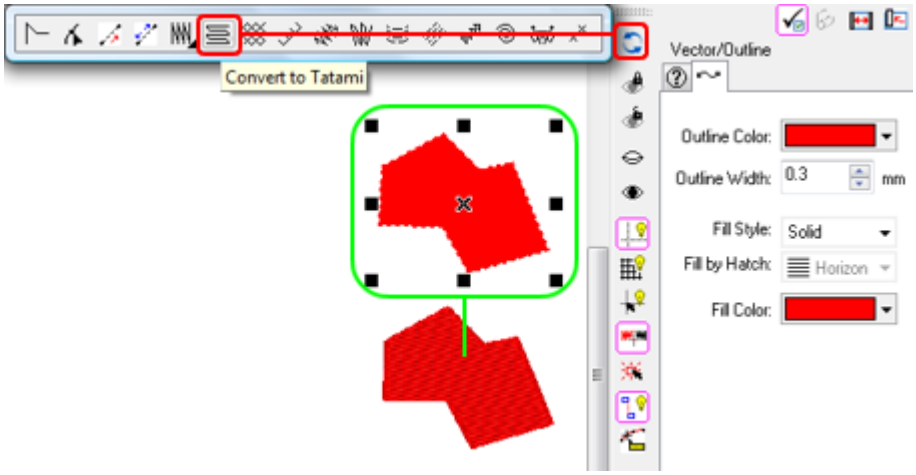
If you receive really bad art, you can create quick vector guides, if its not possible to really vectorize well, creating accurate guides for a backdrop.



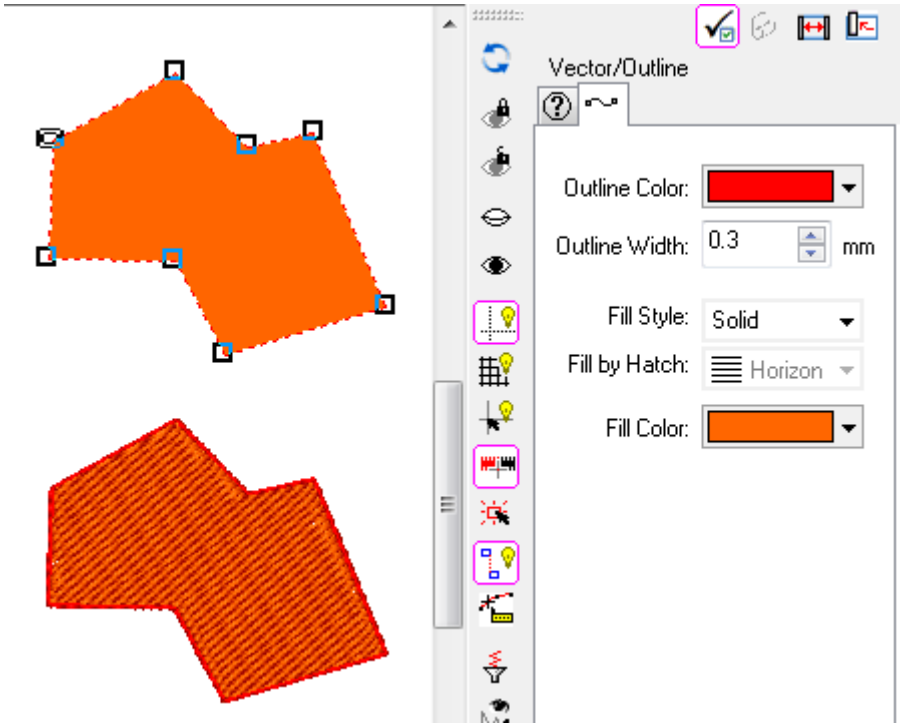
You can convert vector outlines to numerous different stitchtypes.



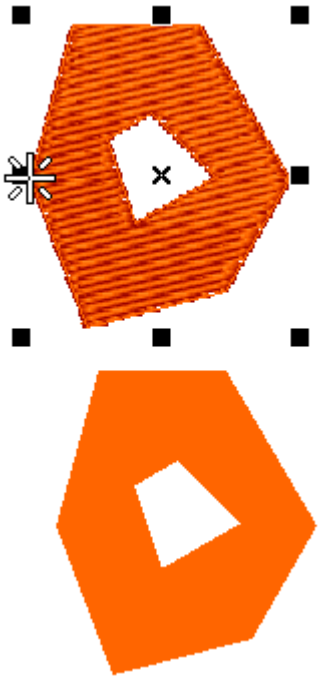
You can even convert a vector to an editable normal satin type.
You can experiment , but be cautious as you create curved shapes.
Some may require additional editing depending on how the initial line was created.



Closed Curves can be converted to tatami shapes.



If you assigned a solid fill color to a **Closed Curve**, converting it to tatami will render the fill color as tatami, and the outline color will default to a runstitch outline…so, the conversion in this instance converts the outline, and solid area. If both are the same color, you will just see a tatami fill created.



Generally, you will find multiple uses for the Vector/Outline tool, whether its creating art, outlining lettering or objects, using the lines as additional guides, creating shapes, making appliqué cutlines to export or copy to graphics programs, extracting outlines from embroidery designs, or absolutely any use you can find for vector outlines. You can use your line creations for absolutely any application, whether its vinyl cutting, engraving or guides for rhinestone creations.

Chapter 14

Stabilizers

As you all know, and see often, **stabilizers** are not what they used to be years ago. Its now all very specialized, and a good degree of research goes into how stitches can be held, and how the stabilizer will hold up in washes etc. If you are an ‘old school’ digitizer, you may lean towards settings on edge run, zigzags and centerlines combined etc, without realizing that backings today make these less 'pressurizing' on a digitizer.

You may end up spending a lot of time messing with just the right settings for all that, when generally, because of a certain stabilizer, you may just need a simple center run underlay, with a few manual bits in strategic places. So, overall, you can get a really good design with the least stitches. On your first run, you can really just add in a bit of density if you have to. Nowadays you see seminars and webinars on 'stabilizers'. In years gone by, you'd just use tearaways or cutaways and the game was over. Now, you can get many variations of new types, so your digitizing can also be more fluent than it used to be.

This does not mean you must not use underlay as you know it to be, it merely means, you may have to change with the times and modify your design perception and capability slightly.

There are numerous types of stabilizers now available. Many companies deal with stabilizers and research .

Thread, Thread Age, Bobbin Tension, Upper Thread Tensioners, Stabilizer, Design and Operator knowledge of speeds, needles, settings, and general care in hooping all go into creating productive designs.

New Technology Digitizers

You may consider yourself a puncher, and the hunt is on for new names today as many believe that software will soon replace the embroidery design programmer, or digitizer. Perhaps we they will become ‘automizers’ or ‘stabitizers’, or perhaps ‘digilizers’ !

I-Cliqq , allows for you to expand your horizons. When you see designs so dense with underlays, you have to really wonder what the bottom line is really about. Today, as mentioned, the latest stabilizer technology really means that you can streamline your use of underlay, and actually still produce great embroidery.

The following are excerpts courtesy of Lebow Consulting.

Embroiderers today have it so good. Fast yet affordable machines, high-tech framing devices, and other advances have made a decorator’s job easier than ever before. But there’s another critical area that has seen equally impressive developments throughout the years, even though it doesn’t get as much attention and that’s stabilizers.

With very few exceptions, stabilizers provide the foundation for all commercial embroidery. They have come a long way from the earliest versions, which were borrowed from the apparel manufacturing industry. In those days, the most commonly used versions were stiff interlinings made out of materials like horse hair and canvas for lining pockets, collars, and coats. In addition to being stiff, they often were scratchy and rough against the skin. There is no comparison to the soft stabilizers available today.

The introduction of specialized, commercial stabilizers in the late 1970s was of great significance to the burgeoning embroidery industry and played a role in today's widespread acceptance of embroidered goods by the public. This new generation of stabilizers improved registration significantly. They draped better and were much softer against the skin. Instead of a stiff board behind an embroidery, you had something that was not visible to the eye from the front of the garment. Another plus was that embroiderers had a material that was the perfect weight and thickness. They no longer had to use multiple layers, which often added unsightly bulk to a design. These new materials saved time because they were quicker to use and money because you needed less of them.

The Manufacturing Process

The biggest breakthrough in embroidery-specific stabilizers came about when a new manufacturing process was developed called wet-laid. Sewing interlinings are made with a dry-laid process and includes two types: carded saturate or random. This produces a one-directional material, meaning it stretches in one direction. This works fine for interfacings—but is not ideal for embroidery. The wet-laid process is similar to how a high-quality paper is made. Fiber is dispersed in a solution. A screen rises and the solution dries yielding a multidirectional and uniform nonwoven material.

This new wet-laid process was ideal because the goal of an embroidery stabilizer is to help achieve proper fabric tension in the hoop. It should be taut, like a tambourine skin, with the tension spread evenly in all directions. This is called multidirectional or nondirectional tension. If the stabilizer is too loose, the needle deflects and design registration is adversely affected. Wet-laid stabilizers do not stretch in any direction and provide a smooth, uniform surface.

Initially, this thin, wet-laid, nonwoven material was used for pocket welts, but it was soon discovered to also work well as an embroidery stabilizer. The first version, which was made by International Paper, was a 1.5-ounce cutaway that included silicone, which aids in needle glide. This density was suitable for medium to low stitch counts and was soon followed by a variety of additional weights for other applications.

These are just a few of the many developments that have taken place in embroidery stabilizers over the years. It would be difficult to mention them all. But the age of innovation and the development of new products are not over. Look for suppliers to continue making progress in stabilizer technology, including different types of fusibles and other specialty products that will help embroiderers decorate an even wider range of products more easily and with better results.

Biography

Fred Lebow has been developing nonwovens and interlinings for the sewn products market for 31 years. For the past 20 years, he has focused on embroidery stabilizers and has been a pioneer in the development of many new products that are in widespread use today.

Chapter 15

Expanding your digitizing capabilities.

If you attended classes at any time, you'll probably be familiar with thoughts like:

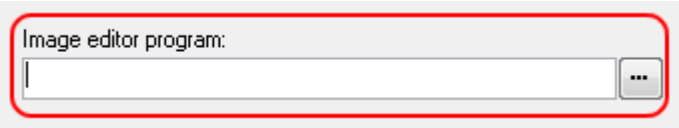
- Didn't he just say these stitches should be angled this way? Suddenly its another?
- I don't get it! A minute ago I heard that such a satin column must have diagonal underlay!
- I'm ready to pull my hair out, I've tried this 10 ways, and nothing works!

If you have these thoughts less frequently, then you have entered a comfort zone, and you're now ready to take your digitizing to the next level.

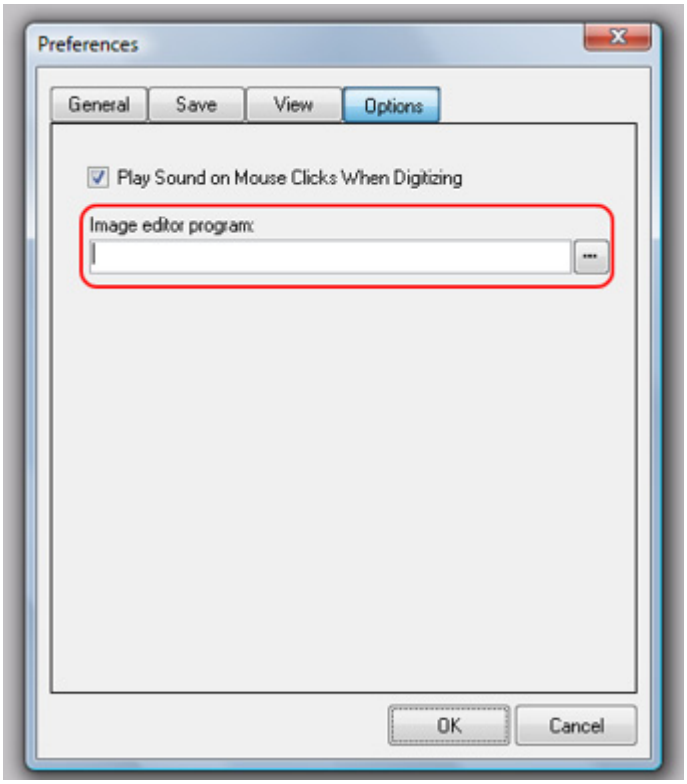
Getting Started

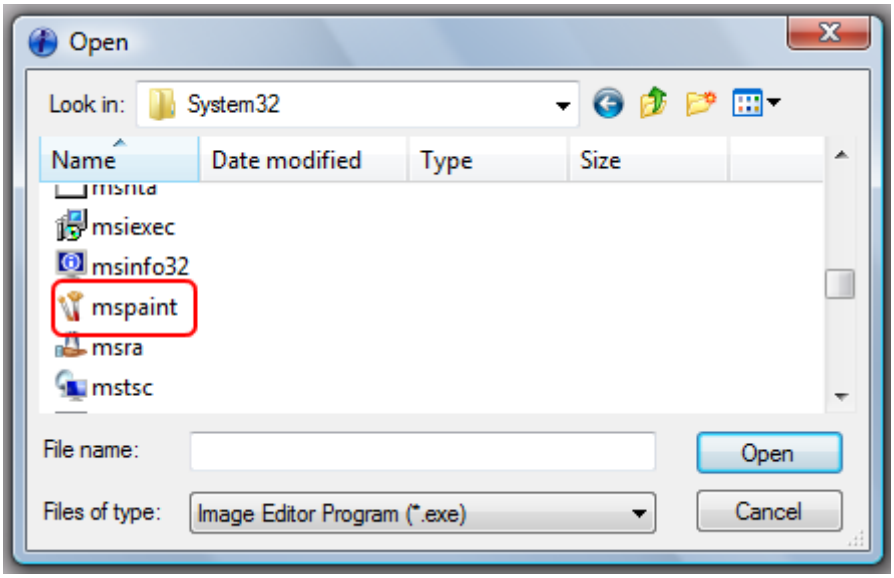
The example silhouette, is just a random image. It's a medium quality jpeg, which may be considered mediocre art. I-Cliqq allows you the basics for image manipulation, but depending on the image condition you may require more extensive editing.

In Tools > Preferences> OPTIONS:

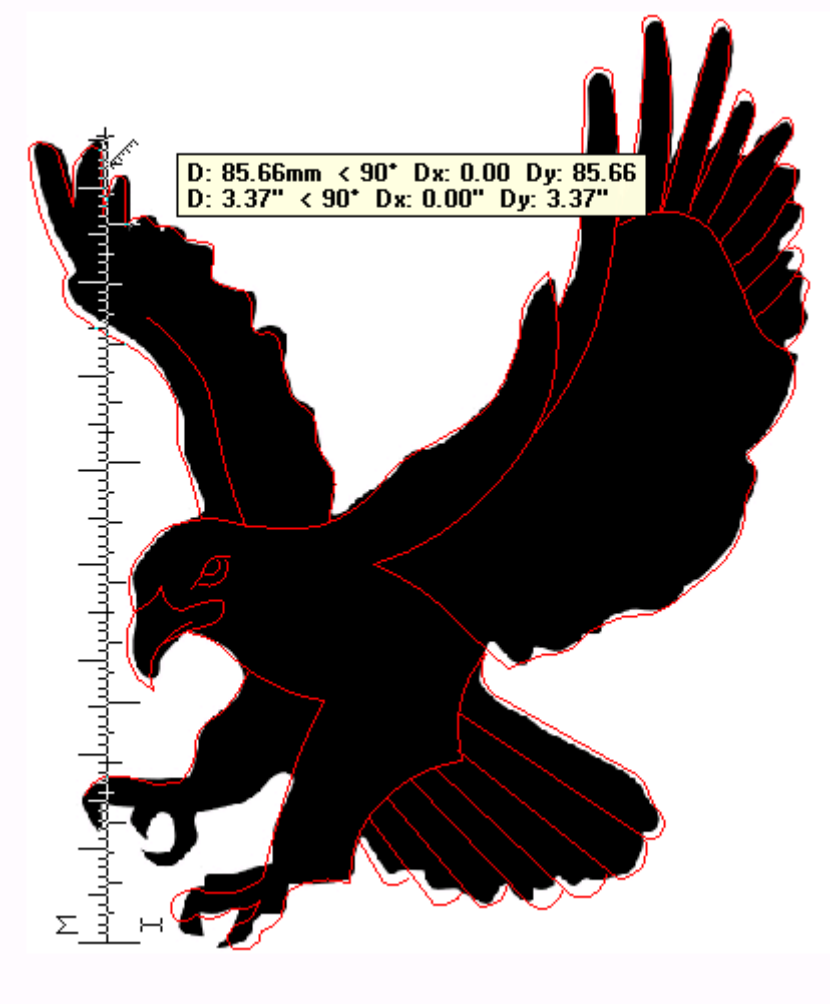


Select the browse button to access an image editor. You will need to find the location of your preferred editor and click on that exe file to select it as the default image editor.


Preferences
General
Save
View
Options
Play Sound on Mouse Clicks When Digitizing
Image editor program:
OK
Cancel


Open
Look in:
System32
Name
Date modified
Type
Size
msiexec
msinfo32
mspaint
msra
mstsc
File name:
Open
Files of type:
Image Editor Program (*.exe)
Cancel

This will access your assigned image editor. You can modify the image, and when saved in the editor, the modified image will automatically be returned to I-Cliqq. It merely depends on what you intend to do at the time. Some images require no editing, and you can start digitizing immediately.

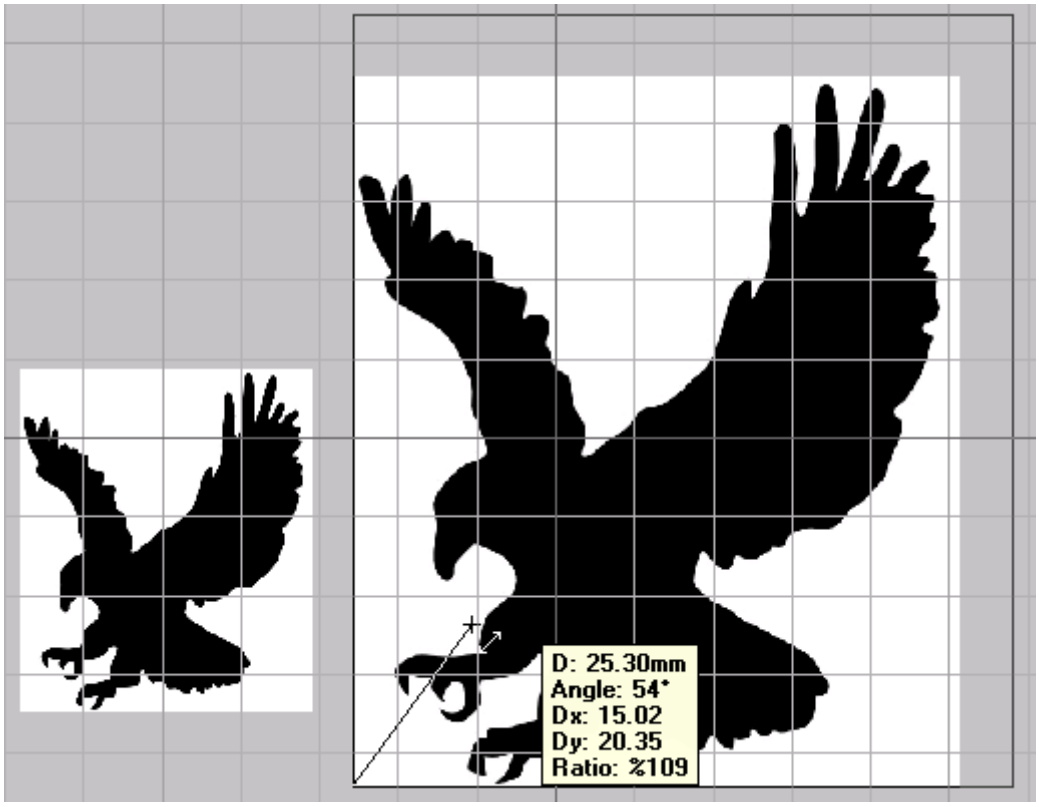


Work with an actual size image close to the digitizing backdrop image to help you visualize the actual scale when you view at 100%. Use your ruler tool to set effective dimensions.

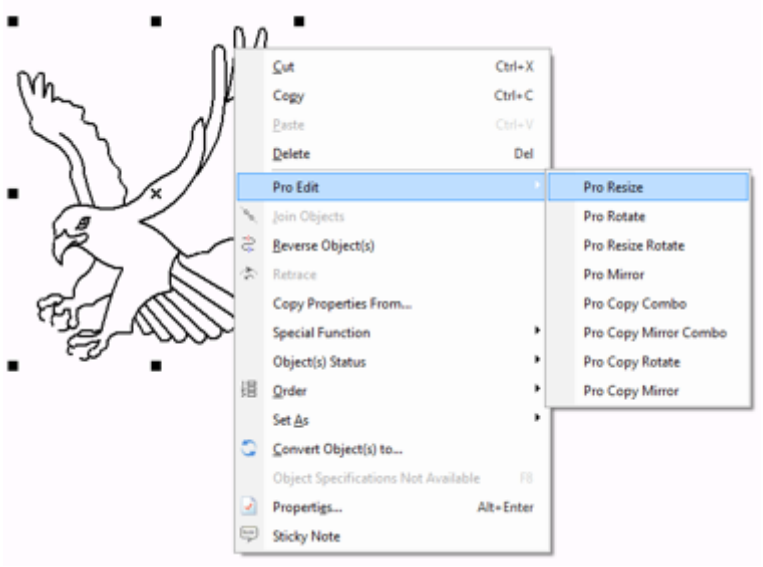
Effectively visualizing, and working in practical screen color reduces eye strain. You may receive art in the strangest forms, and not all artwork is readily available in vector form, so quickly assessing what may be necessary to perform your task prevents you from losing time. There is huge hype over what format art should be tendered in, and numerous times art is sent in formats that are either difficult to read, or has people hunting around for ways to convert it to a readable format. The runaround can cause time loss, and really put you under pressure, so making sure you request your art in standard formats is essential. Even when dealing with corporate, you are usually dealing with HR managers or receptionists who really just want the job done, and are not interested in the nittygritty of 'formats'.
Most are familiar with jpg, bmp or pdf formats. The issues usually come in with 'vector' formats. You can request EMF (Enhanced Metafile) . Why should I? The reason is simple. It's usually all you really need, and can be viewed in any email or by standard Windows ™ viewers.

Popular graphics packages easily export this format. If your embroidery software imports vector files, simply import and you're ready to begin. This example shows an ordinary bitmap image. Generally, its good to work 10-15% bigger than the actual finished size. Again, this is relative to the type of design. In this instance it is not a very complex design so even 50% larger can be reduced with limited adjustment required. In more complex designs 10-15% larger allows you to downsize to the finished size giving you enhanced accuracy. You can also work in 100% image mode where practical.

Even relatively simple looking art can present complexity in digitizing. Bridging the gap between knowing inches and the metric system constantly frustrates many digitizers, but quickly sizing your images is essential to get you off the mark fast. Setting up grid and guide parameters is usually an excellent assistance.



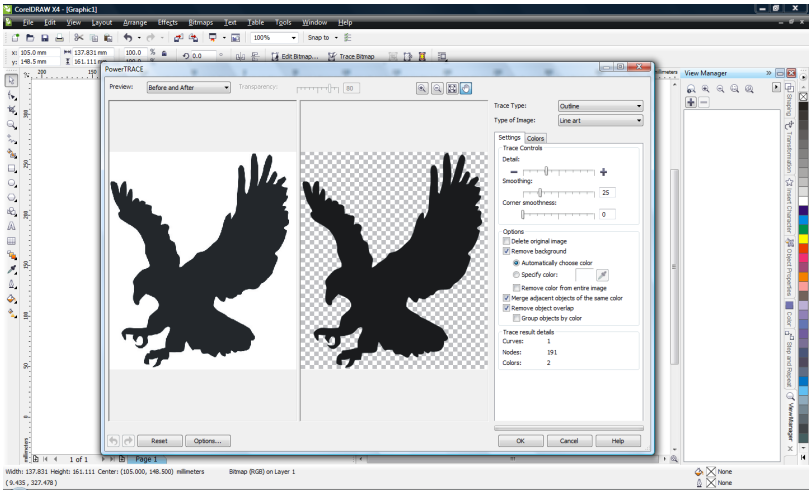
An example of resized art. For the purpose of this demonstration, we'll just create a 1-1.5 inch high eagle.



Select the image to be resized. You can do it easily using Object Edit or by accessing the I-Cliqq Pro-Edit functions.

If you don't have vector art, you might consider sectioning off the art. It does help to be slightly artistic as being a digitizer usually means you have to be able to touch up, recreate and modify artwork fast, and even present clients with modified artwork before digitizing. A vector trace can assist you. Being able to ascertain design pitfalls, and presenting optimum solutions *before* going ahead with designs is essential to avoid time wastage . A high percentage of clients may not really notice modifications you make, but you can be sure that everyone will notice if your result is bad. Be confident , and upfront about what modification is necessary to make a design work. You *will* get forceful and insistent clients, but letting them know what is practical in advance, and being plain about costs to redo designs contrary to your advice will serve you well in the long run. Personally, I create many designs where a client says 'my customer insists that it *must* be the same as this image' .

You might call it 'digitizing license' but I believe that it is an imperative for a digitizer to exert such influence over the design process, as is practical to the outcome of the embroidery stitching process.



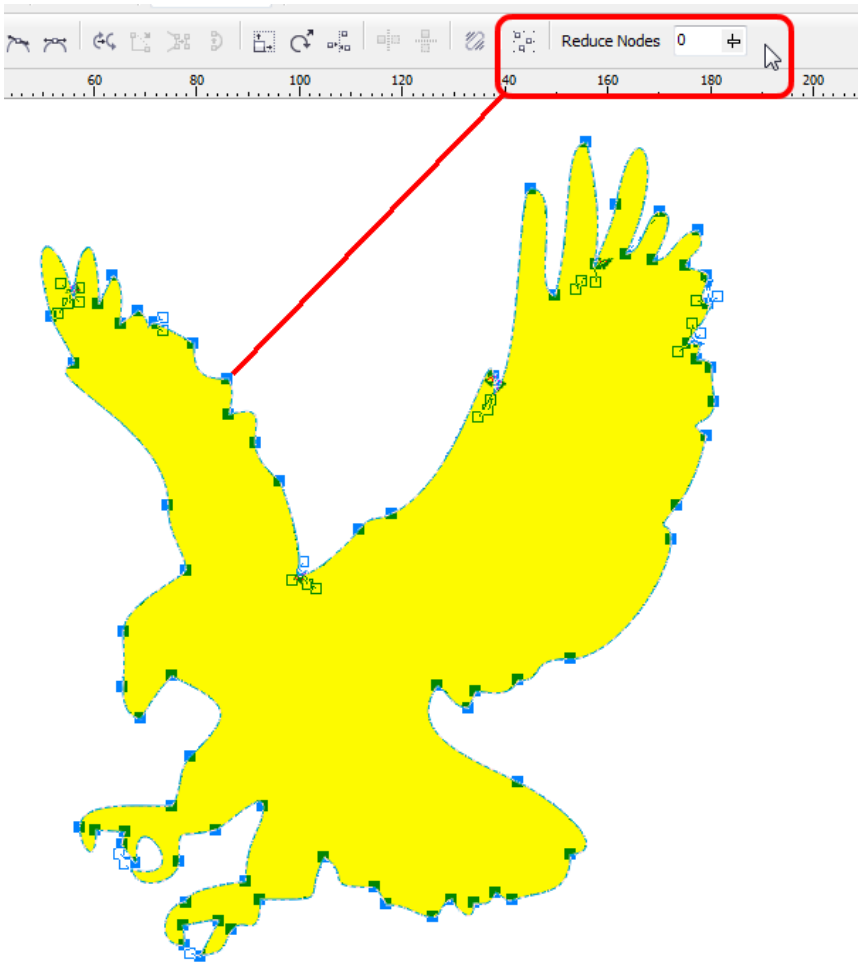
An example of the bitmap vectorization window in CorelDraw ©

Most advanced graphics programs allow successful vectorization, but from an embroidery perspective, not all that's vectorized is gold! Be sure to always try to obtain the least nodes in vectors, and you will be overjoyed to know that editing vector outlines will then not take you all year. Most find the Bezier Style common to graphics programs quite daunting, but learning to edit and manipulate outlines is simpler than graphics creation for many.

Depending on your embroidery software, you may have drawing and shaping tools to allow you to create or modify vectors. The ability to manipulate outlines allows you to modify your backdrop.

The condition of vector imaging can vary. A point to remember: Always try to create the least nodes, in your designs, and when using vectors. Digitizing styles in I-Cliqq do try to force you to some extent to create less nodes. You may notice this when you attempt digitizing nodes close together at different zoom levels. This is not a fault, it is merely I-Cliqq cautioning you that your node placements are unduly close.

Modifying and manipulating vectors within a graphics package will require you studying that package manual.



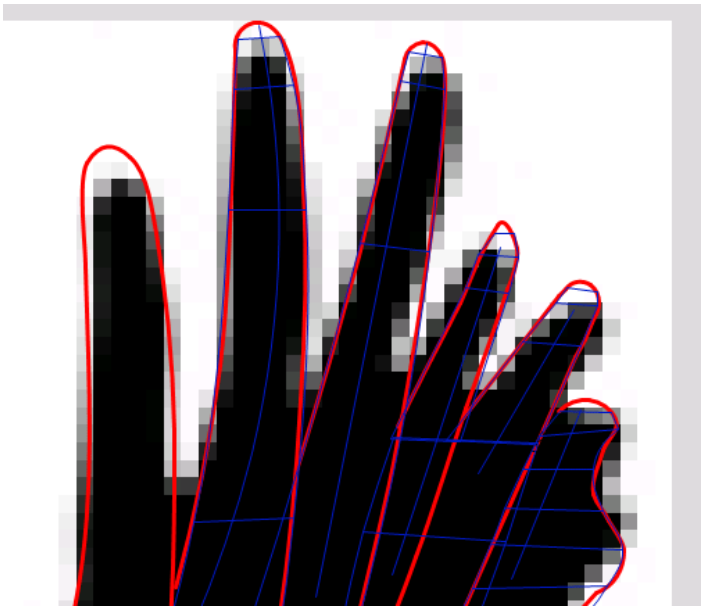
Node Reduction in graphics software

There are various graphics packages that allow for advanced image/vector manipulation. The above is an example from CorelDraw™.

Almost ready to digitize…

Modify the shape, and add in technical guides for yourself. If you found yourself sold on converted vectors materializing into excellent embroidery in a click, you may find a degree of disappointment in attempting more than simple designs, without being fully conversant in outline manipulation, and on average that means being familiar with the Bezier mode of most graphics programs. When you look at a flat piece of art, like this eagle, you really need to see some 'form' to assist you in digitizing, so practice 'creating' to the best of your ability. Creating designated sectors will not only simplify your work, but also allow you to complete designs faster, and still give you a better end product. If you do decide to create the design while bearing ' possible future edits' in mind, then you have lessened your workload today, and tomorrow.

Graphic Creation within I-Cliqq Embroidery Software

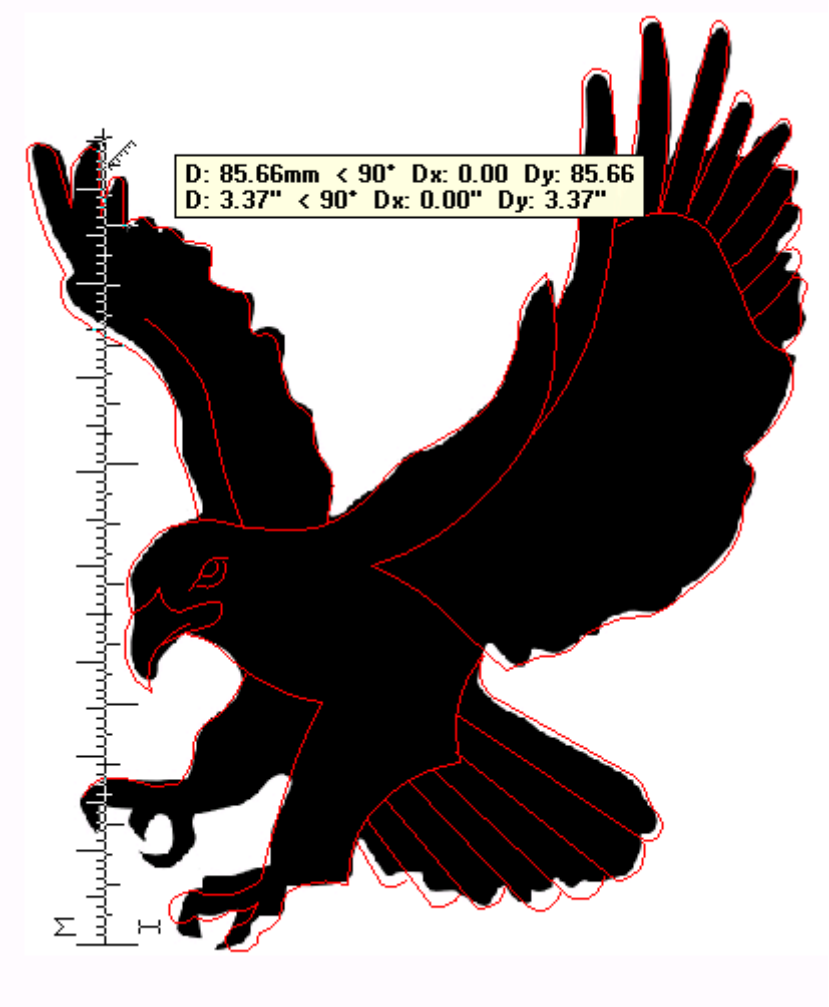


Enlarged wingtip section

Note the blurred background art. Modifying your artwork before beginning can really also just avoid eye strain, and struggling to judge segmentation, when no guide exists. You don't need to spend all day creating the art…just a few quick linear guides can really save you a lot of time when doing your actual digitizing.

Modify awkward sections in art, so that you can create it easily. Remember when zoomed in, on very small designs, trying to create sections with high accuracy is really just time wastage, and positioning of unnecessary nodes, because factually at a 1:1 scale , the time you can spend on creating a very accurate curve shape, can really translate to 'nothing' .

Many spend countless hours on trying to be 'exact' and trying to operate with engineering precision , when embroidery is actually more about 'targeted accuracy'. This means, yes : accuracy is necessary , but you do not need to be as precise as microscopic fractions of unit measurements.

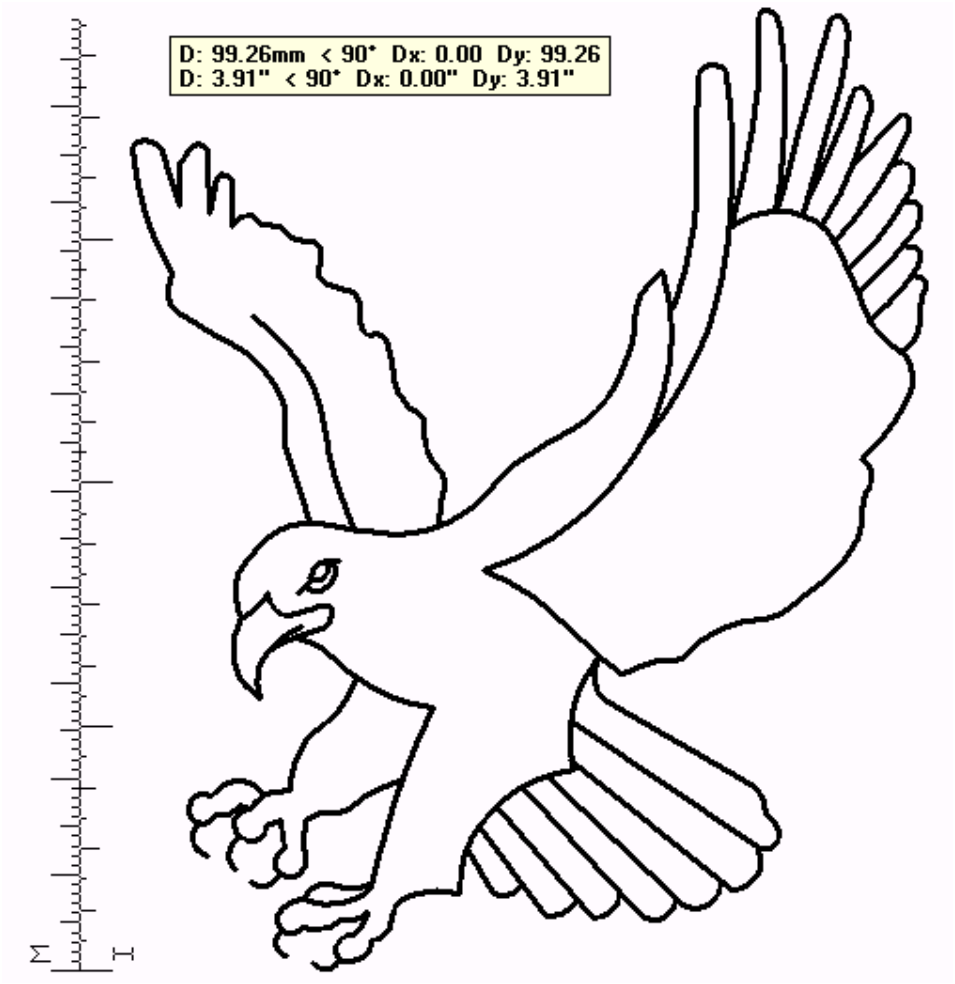


Complete Quick Guide Vector Outline in I-Cliqq Embroidery Software

Your modified artwork may look something like this. Recreating the outlines quickly removes the irritation of working with a grainy image. As a 'next level digitizer', you need to be able to work with what a client provides. Not all have the luxury of receiving vectorized art, and demanding that type of art from clients also puts them into new financial territory. As a digitizer, you also need to hone your skill sets in the related field of graphics, because contrary to what many think, it *is* an essential, in the field of digitizing. Besides speeding up your work when you have reached a reasonable level of proficiency, you will find that it can usually set you apart from competitors that lay

such demands at the feet of clients. The truth of the matter is, clients have no real interest in what goes on behind the scenes, and all they really want is to just get back a design. You are not required to be Picasso, you just need to fine tune your skills to take care of some basic artistic building blocks.

Having a bit of foresight, generally means never having to worry about hindsight. Every design you create will require a varied approach, and sometimes even the initial design you created will require quick modifications. From the very outset, you need to create the design architecture in a way that allows you to easily modify.



Vector View with the Original jpeg deleted.

Recreating your guide outline should take 5-10 minutes if you have no further purpose for it after digitizing. If you decide it will be used for print or engraving purposes, you can spend longer to refine it, and save that vector file. Once you have a clearer visualization of the image segmentation, you are immediately capable of an enhanced digitizing result. Strangely enough, the degree of complexity with small designs can in many ways be higher than larger designs, and creating depth and appeal even with tiny details is what helps set you apart from competitors. The initial minutes you spend on preparing your art, ensures that you save time in digitizing. Working without effective guides, can really cause you to zoom in/out , struggle to find definition, and create unpleasant shapes, only to find you need to redo parts to correct that. Although I-Cliqq offers you extensive power, no digitizer likes to go back and forth on the same objects.

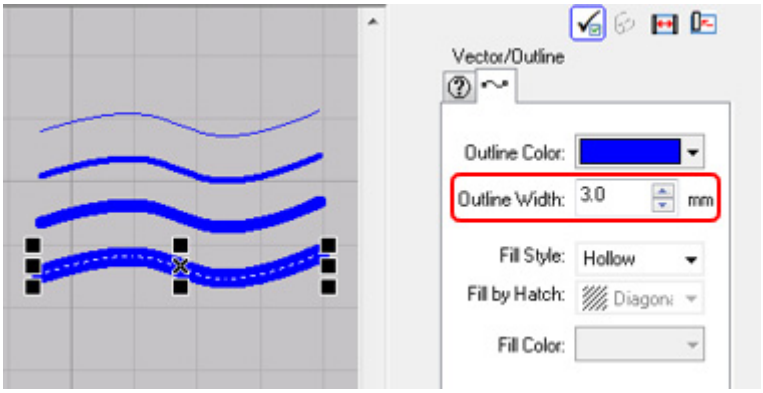
Yes, digitizing is fun, but its is also very tedious and painstaking work at times. I-Cliqq ,while not providing every tool yet, does take some degree of frustration out of digitizing. There are multiple fine details in I-Cliqq that actually become part of your peripheral vision as you work. You will notice many tooltips in play, and also many color indicators that change as you select colors of object groups.

Let's start digitizing…

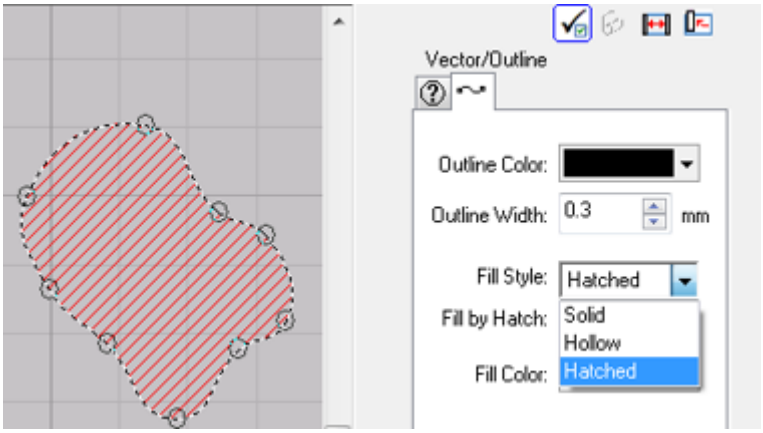
This simple eagle, may not be as simple as it seems to many digitizers, especially if you just received the flat black art as initially shown.

Considering we decided the initial size will be relatively small, you can consider digitizing a part for a lighter weight thread with a finer needle, and continue the rest of the design for normal thread. This can ensure a sharpness on finer details.

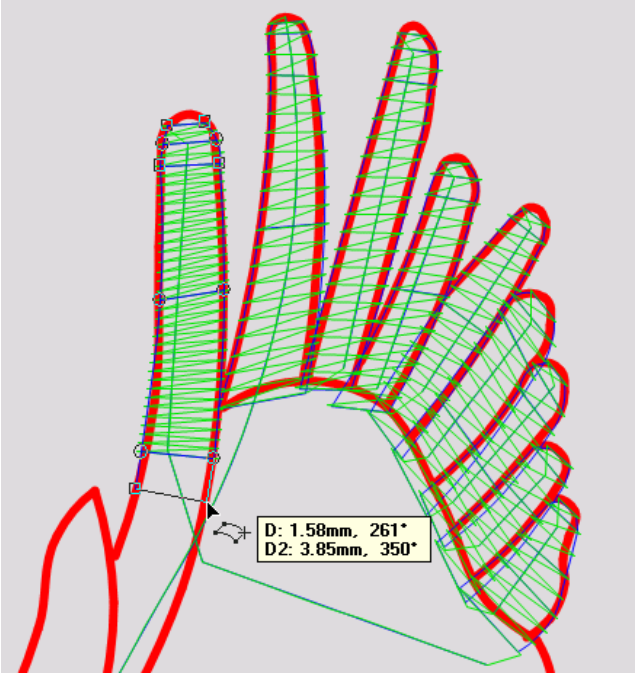
You can prepare any special density settings from your digitizing templates, or just set them as necessary. Now the you have guides to your art, you can really fly with your digitizing work, and zoom in at will. Vector outlines have 100% clarity in any zoom mode.



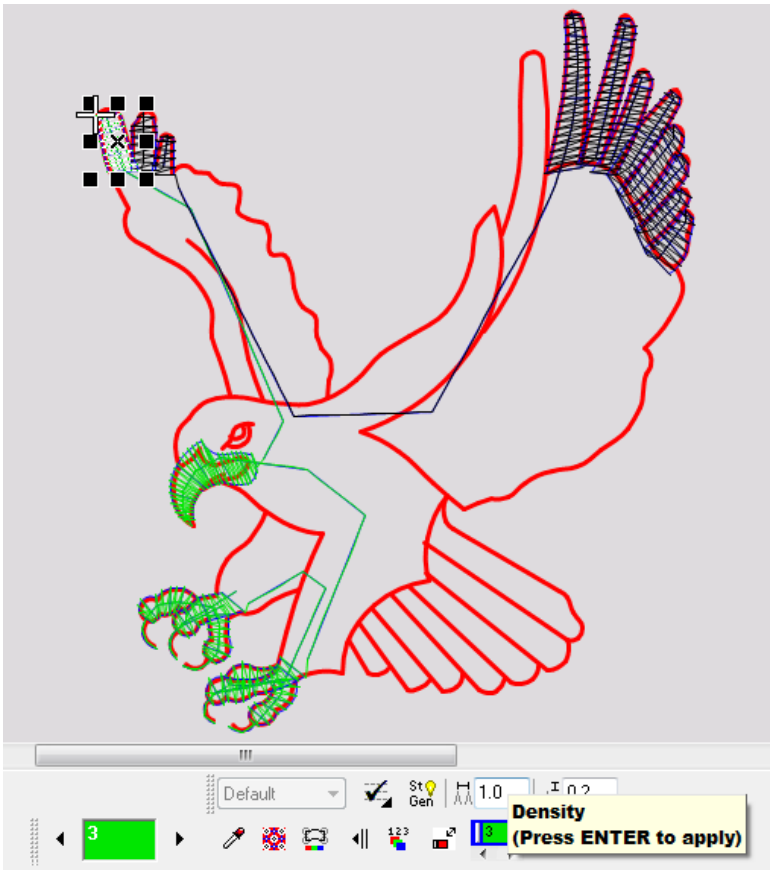
Change outline widths while any line is selected.



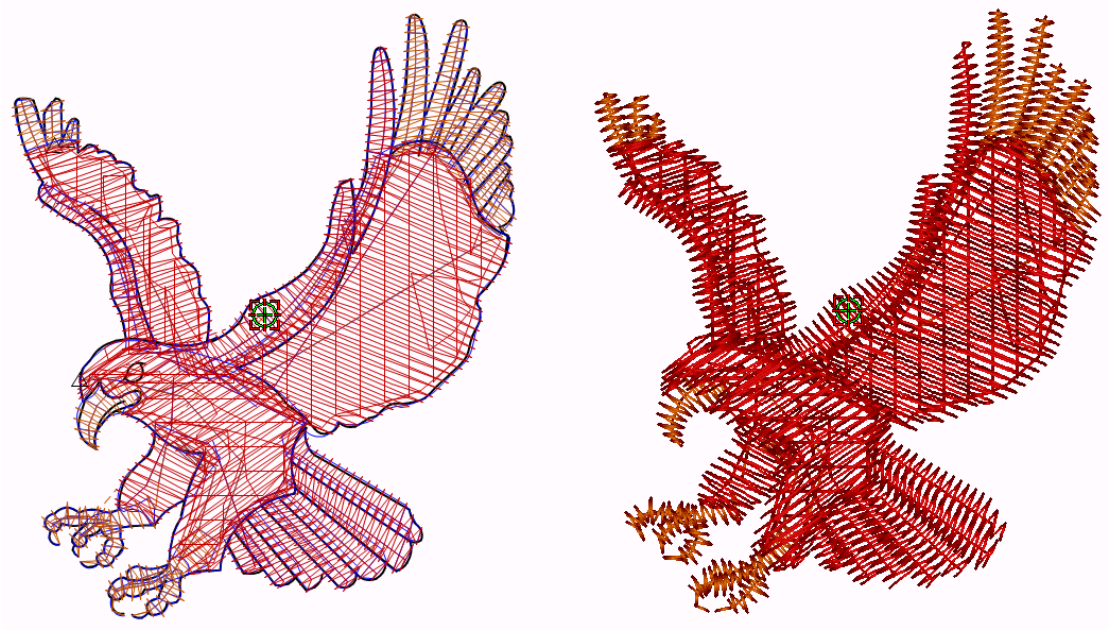
You can also color vectors in solid, or hatched modes to improve your visibility if creating color fill areas.



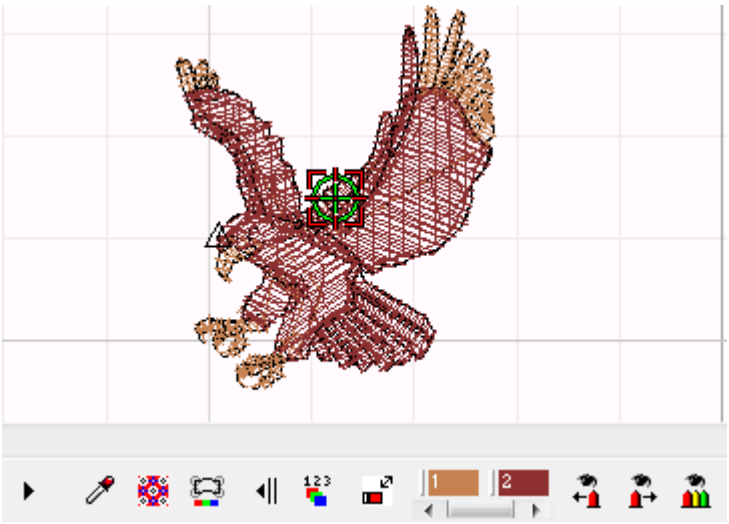
Now that you have a vector guideline, you can zoom in or out without worrying about a grainy image, and clarity issues while you work. Ten minutes of pre- digitizing preparation can save you lots of time in your actual work. Creating vector guides in your work for absolutely any other reason is also practical, so while you have the benefit of gridlines and guidelines, you should create additional lines as necessary. Your software may include information tooltips that show you the exact length and angle of stitch placements, which is excellent for digitizers that constantly work in high zoom factors.



Sections with lighter weight thread/finer needle.

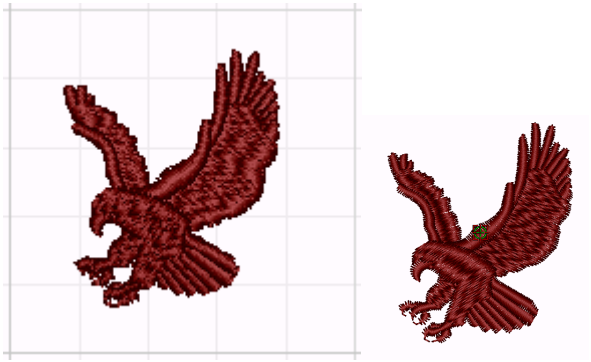


You can complete the rest of the design in a normal weight thread.



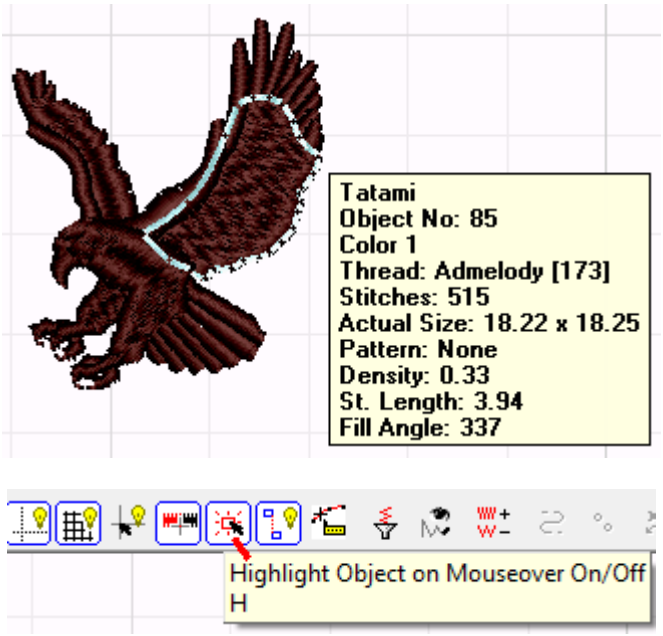
You now have a 2 color design, that will now run as 2 cone colors of the same shade, just different thread weights.

Your design is now complete…



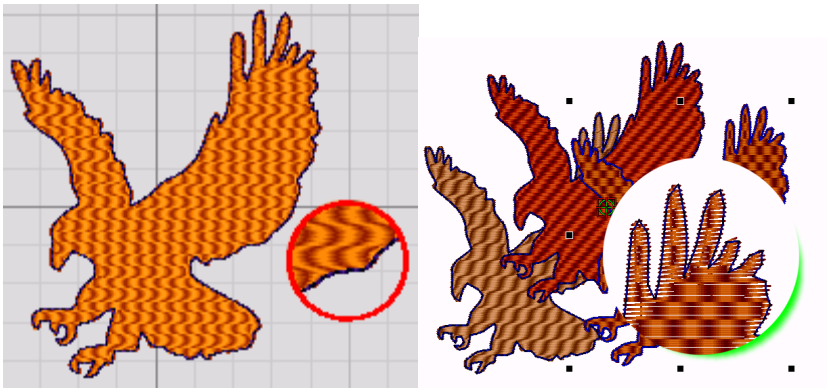
Your finished design may resemble the above ‘stitch representation’.

At the end of each design, you should usually check that Autoset Center is ON, and always view the design to see that the indicators are positioned centrally, or custom positioned as you may decide.

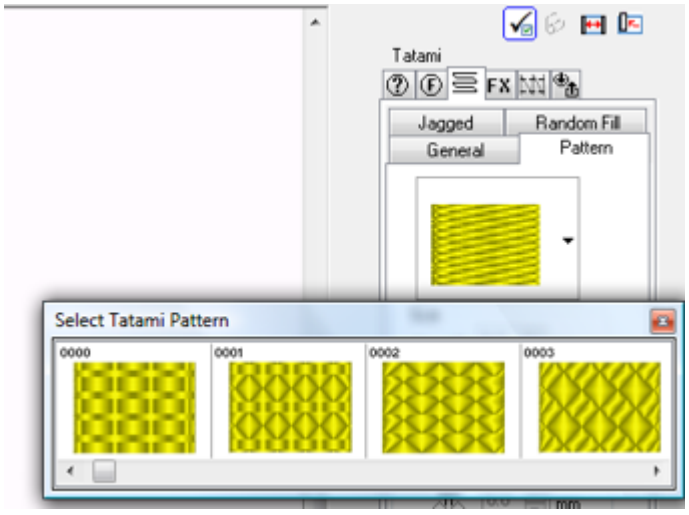


You may make numerous modifications to the amount of detail you decide to use. Again, this is relative to the sizes you work with. As you go smaller on design sizes, its prudent to keep the design as simple as possible, so eg. Although the eye is doodled into the graphic at a small size, there is no need to really depict that in a simple embroidery, although it can actually be shown depending on the thread weight used. The design size will ALWAYS determine how much detail you can allow. Learning this comes with time, and practice, and watching many designs sew out. Essentially, before you attempt advanced digitizing, its prudent to spend many hours watching other designs stitch out, so that you have a practical visual in you mind of what may occur on a machine. Doing this constantly, will assist you in your onscreen creations , and increase you ability to edit design outlines effectively.

Possibilities



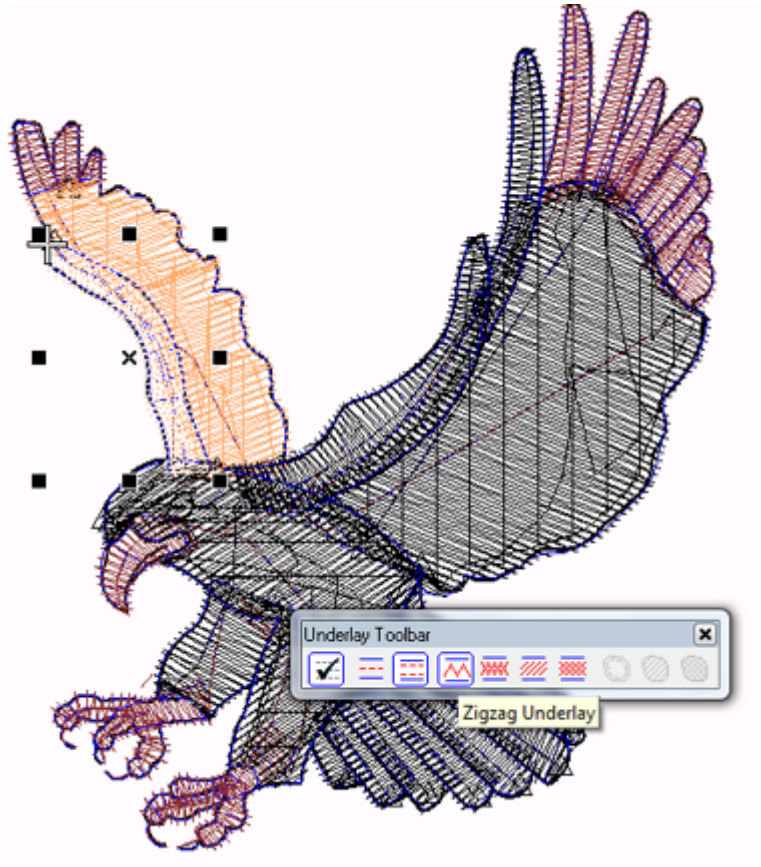
This is a simple example of what you can do with just the initial vector trace, with no real modification. The conversion takes a few seconds, but editing the ends of the fill areas to compensate for the push, and pull on fabric can take a short while. As you can see, the results of conversions, are only as good as your art preparation is. As a digitizer, you need to quickly determine what the extent of the vector creation means.



Using I-Cliqq's pattern capabilities, you can apply numerous effects.

In many cases, backdrop images are discarded, so deciding what possible merit creating an initial vector may have, is paramount to whether you maintain your bottom line. It's pointless going into sometimes tedious operations of vector conversion, editing your vector, and modifying it only to use as a backdrop that you'll just discard anyway. It is only useful to spend time creating a vector if you have a specific additional purpose, which may be a vector graphic that you'd like to use for print purposes, laser engraving, a vinyl cut or any other purpose that may specifically require fine tuned vector art.

As with most interpretations of artwork, the approach taken by various digitizers will vary. The semblances however, should be similar to give you the best quality small design. This is just one example of an approach to a design. In embroidery, absolutely every design may require a myriad of modifications and inspection, in relation to its position, fabric, stabilizer, thread type, stitch angles, stitch types, machine tensions and speeds. Practicing on a new type of image each few days will assist you in practical segmentation before digitizing. With each attempt, you will find that you will begin to work much faster once you create the initial areas to digitize. Constant practice will also teach you that every design does require a unique approach, and while many may try to categorise settings, or maintain a single approach to what may 'seem' similar, it should be remembered that in embroidery, almost everything is 'relative'.



Selecting and applying underlay to the various segments you created is easy. Remember that you have to consider your fabric type , possible overlapped embroidery sections, and your stabilizer type n use. Some objects really require no underlay and although you may see this in many designs, most times its usually totally unnecessary and only serves to push up a stitch count. Remember those sometimes 'bulletproof' embroideries you hear about? Excessive underlays are usually among the causes.

Something very difficult for many to accept, is that underlay has now become an aspect that should be viewed 'strategically'. Why have 1000 , 2000 or more stitches unnecessarily ? It may mean nothing in running 1-2 pieces, but when your production is in hundreds or thousands, you are sure to feel the bite in not only your bottom line, but in 'time loss'.

Even experienced and advanced digitizers tend to veer away from what may be deemed 'automatic' features in software. In many instances this does make good sense, but technology can also be embraced , and used at relevant points in the design process. The fusion of digitizer skill, and software capability does lend itself to enhanced output. Contrary to what many may feel, all embroidery software does not do 'the same thing' Different digitizers also have varied approaches, so neither are digitizers the same. I would tend to agree that many offer similar seeming feature sets, but these are always subject to the requirement and capability of the digitizer. Enhancing your capability actually does depend to some degree on the software you use. Taking your digitizing to the next level is actually quite an interesting journey. Enjoy it! Along the way, you are bound to find the many myths exposed in the wash, and also find techniques and processes that you didn't even consider, that can speed up your design work, and the all important bottom line.

Learning to use all the features of I-Cliqq will take you some time, as different logic, will apply in different design situations. As the I-Cliqq feature range increases, you will also find your creative power becoming more dynamic, and productive.

http://icliqqdemo.ning.com/

Even as a user, you may find it useful to join the I-Cliqq Public Forum. This is merely a matter of preference, but you may also find it useful for making new contacts, and advertising your business. Remember this is an open forum, and while I-Cliqq can take no responsibility for comments made there, we will moderate it if complaints are received.

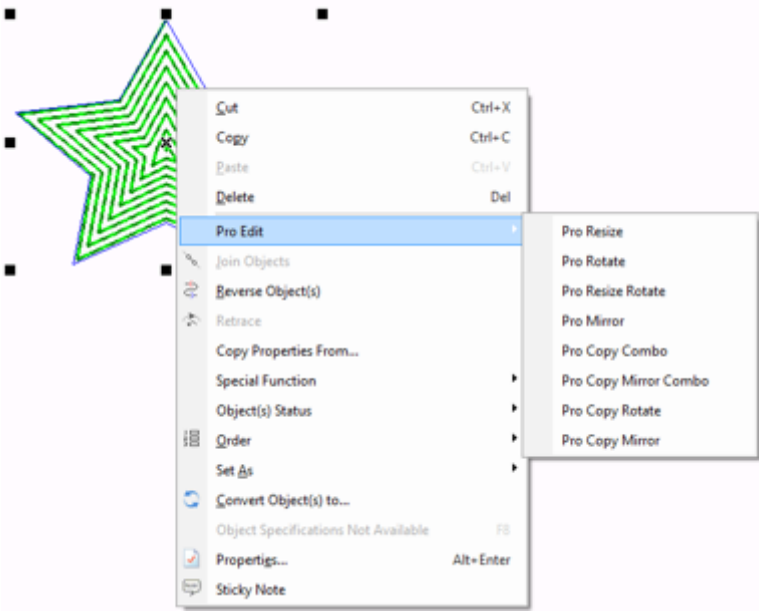
Chapter 16

I-Cliqq Pro Edit Features and I-Cliqq Object Stream

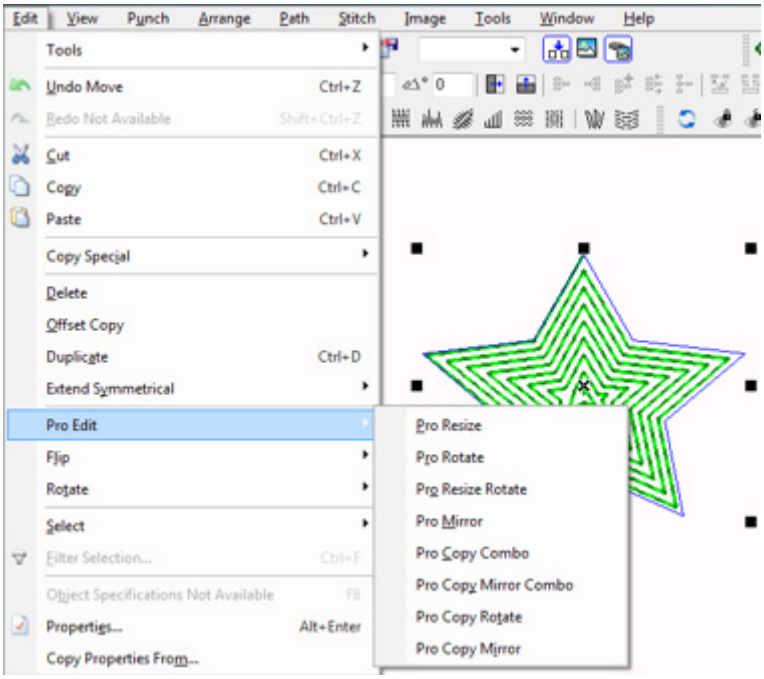
These two aspects are advanced forms of edit and selection . All the Pro Edit functions are very similar in operation. You can attempt each and discover its capability in a few minutes on each aspect.

(Note: You can hold down Ctrl while dragging an axis line, and you can have the axis of lock at 90° or rotate it in increments. If not pressed, you can move the axis in a freestyle manner.)

I-Cliqq Pro Edit



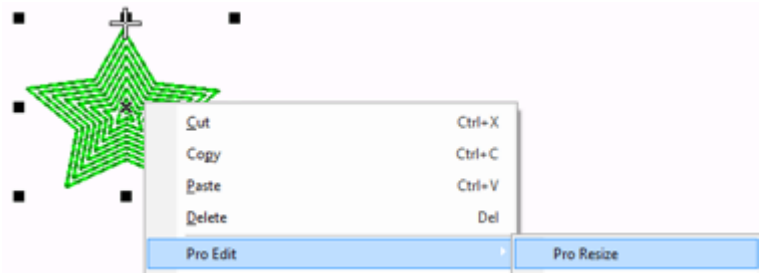
Right click on any selected object to access Pro Edit capabilities. The flyout will open and you can choose the desired function from the PRO range.



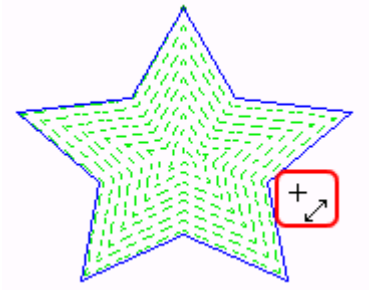
You can also go to Edit>>Pro Edit

This range or features offers you advanced, freestyle or accurate transformation modes. These are excellent to accurately perform each of the listed functions.

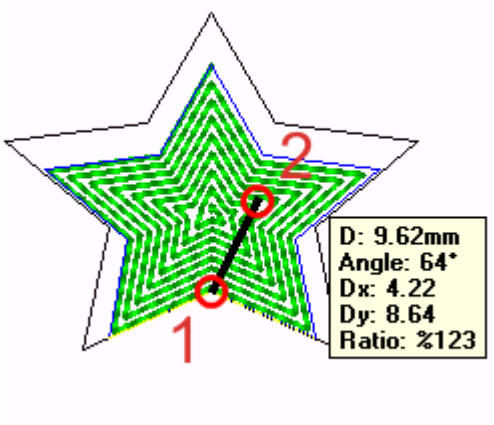
Pro Edit Resize



Right click an object or selection set, and click on Pro Resize.



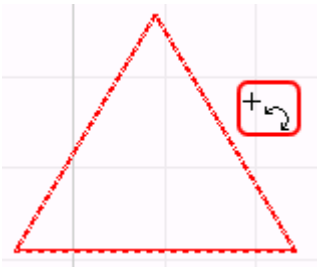
The mouse pointer will change to the shown indicator.



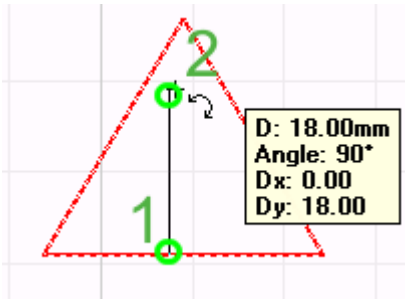
Drag from example point1 to point 2 using the left mouse button. Once you release after the second point, the wireframe will indicate as you move the pointer. When you see the desired size indicated, a left click will then effect the new size on that object, or set of objects.

Press ESC to exit this mode or cancel if you selected incorrectly.

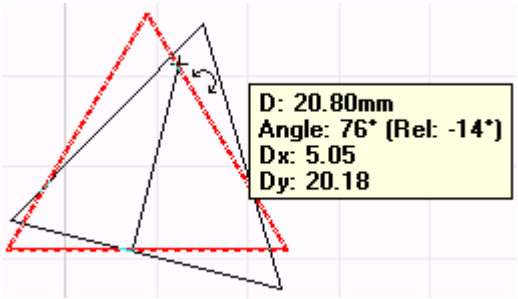
Pro Edit Rotate
Right click an object or selection set, and click on Pro Edit Rotate



The mouse pointer will change to the shown indicator.



Hold down the left mouse button on eg. Point1 , and drag to point 2 creating two reference points to rotate the object or object set.



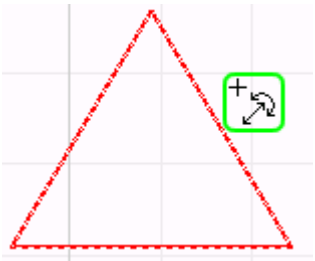
Once you release the mouse button on point 2, the wireframe indication will let you rotate , and when you are happy with the angle, just click with the left mouse button, and the transformation will occur.

Pro Edit Resize Rotate

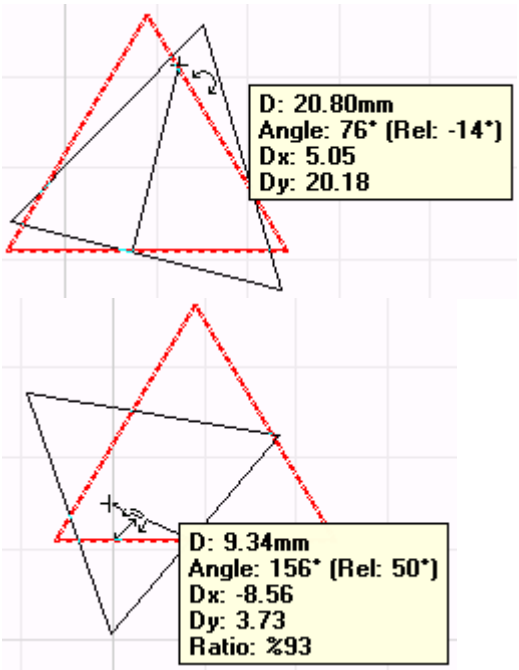
This features a combination of resize + Rotate.

Right click an object or selection set, and click on Pro Edit Resize Rotate.

Perform exactly the same actions as for Pro Edit Resize, and the only difference is that the wireframe will now rotate and resize simultaneously as you move your cursor. The object tooltip constantly updates, letting you perform the actions accurately.



When you select Pro Edit Resize Rotate, the cursor indicator will display as shown.



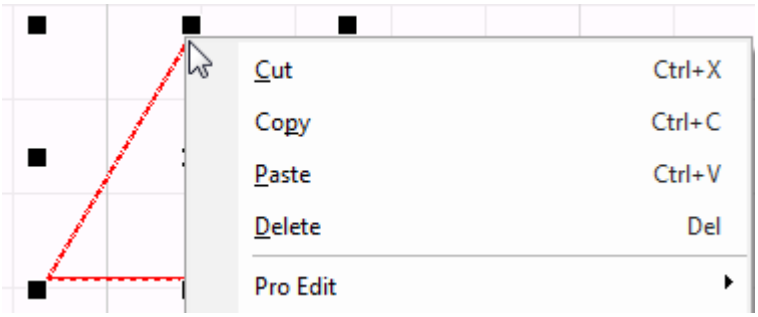
Rotate/Resize, and when you see the wireframe fit your desired size/rotation, just left click to effect that transformation.

(Note: You can hold down Ctrl while dragging, and you can have the axis of lock at 90° or rotate it in increments. If not pressed, you can move the axis in a freestyle manner.)

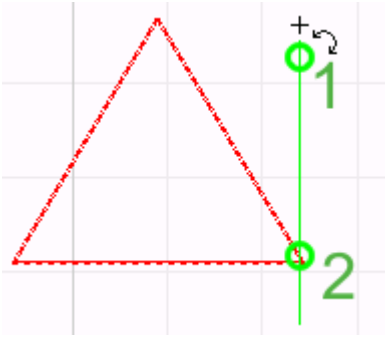
Pro Edit Mirror

Select the object , or object set to mirror. This feature, mirrors the selected object or object set.

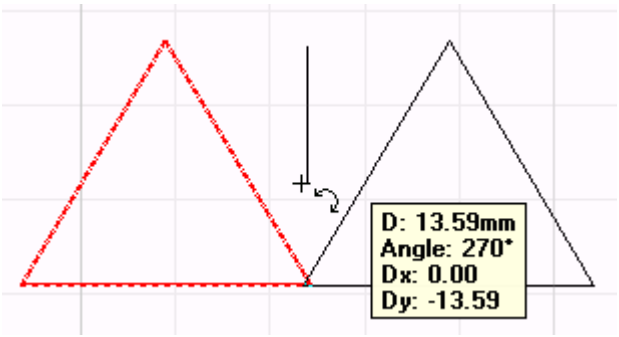
Select Pro Edit Mirror
This feature is used in a high % of embroidery operations, so you will probably find yourself using this, and Pro Copy+Mirror often.



R/Click object and select Pro Edit Mirror



Use the left mouse button to drag a line of reference for the mirror.

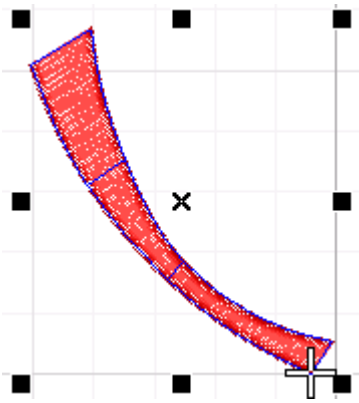


As you hold down the left mouse button and drag, you'll see the wireframe indicator show the mirror position. As soon as you release the button, the object will be mirrored.

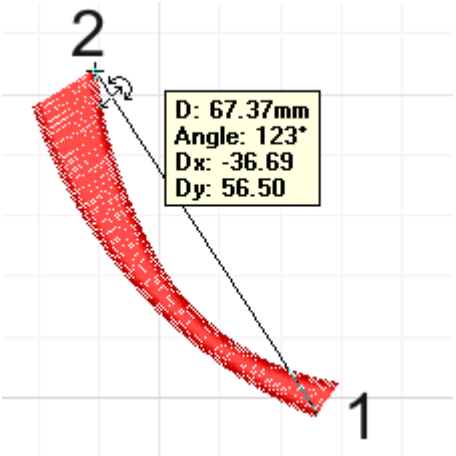
(Note: You can hold down Ctrl while dragging, and you can have the axis of mirror lock at 90° or rotate it in increments. If not pressed, you can move the axis in a freestyle manner.)

Pro Copy Combo

This feature allows multiple copies, and resizing simultaneously.

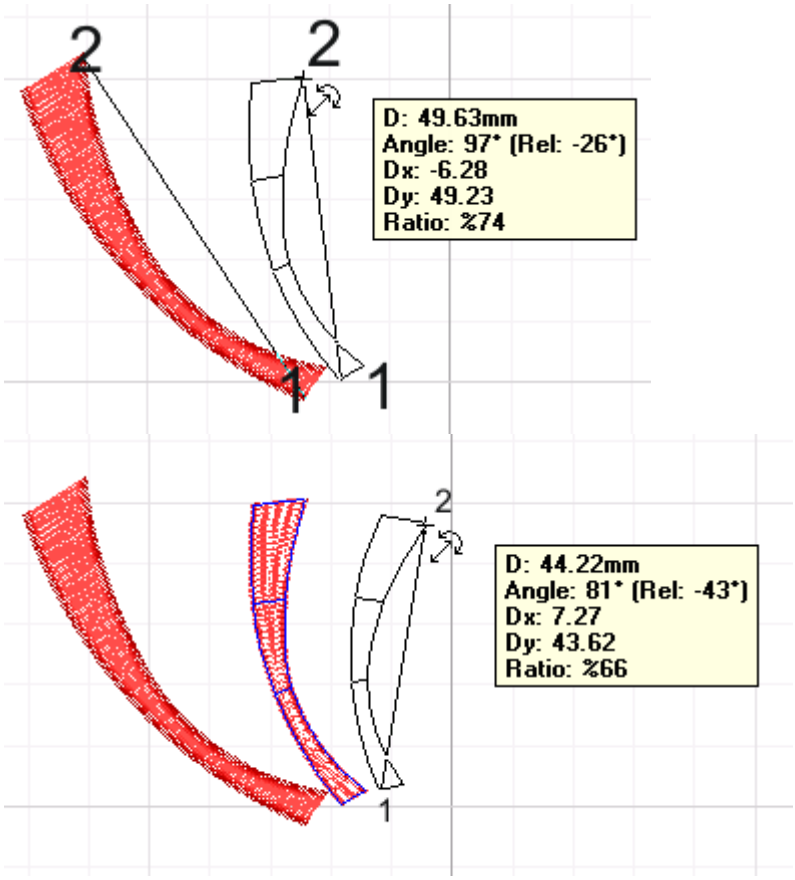


Select an object

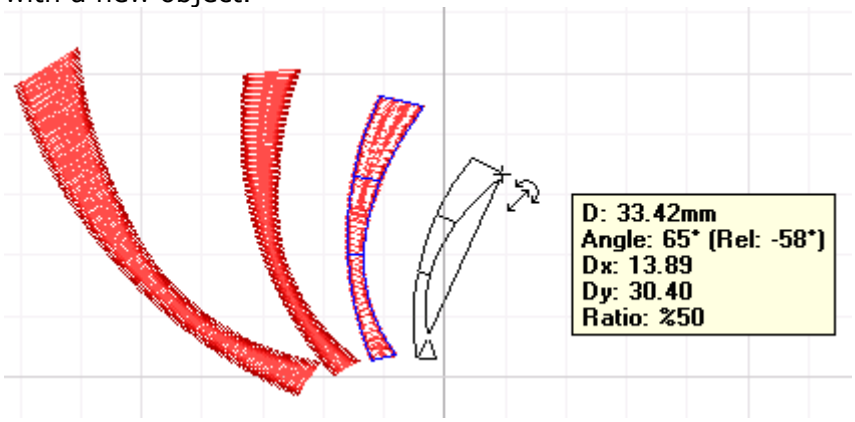


Hold down with the left mouse button, and define 2 reference points by dragging from eg. Point 1 to point 2, and then release the mouse button.

Once you have define the first 2 points, you are now ready to put Pro Copy Combo into action. This can be used for freestyle repetitions, or very accurate duplications. Once defined, all you need to do, is continue dragging subsequent sets of reference points, using the left mouse button, then releasing it each time.

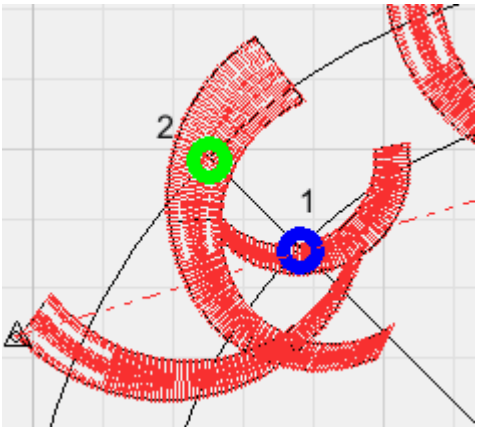


Each subsequent drag using the left mouse button, will present you with a new object.

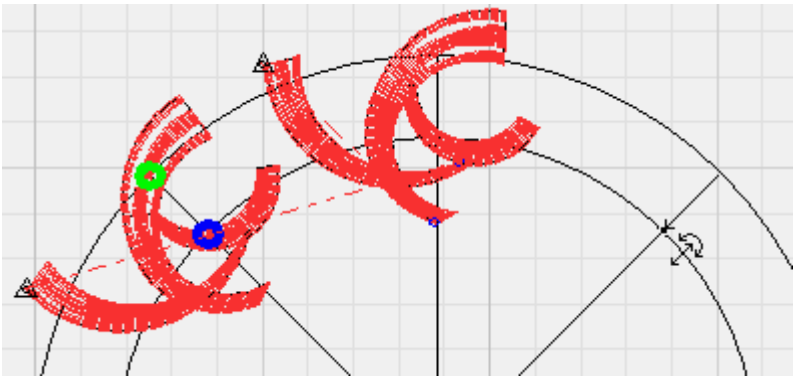


You can repeat this as many times as necessary, and press ESC to exit this mode.

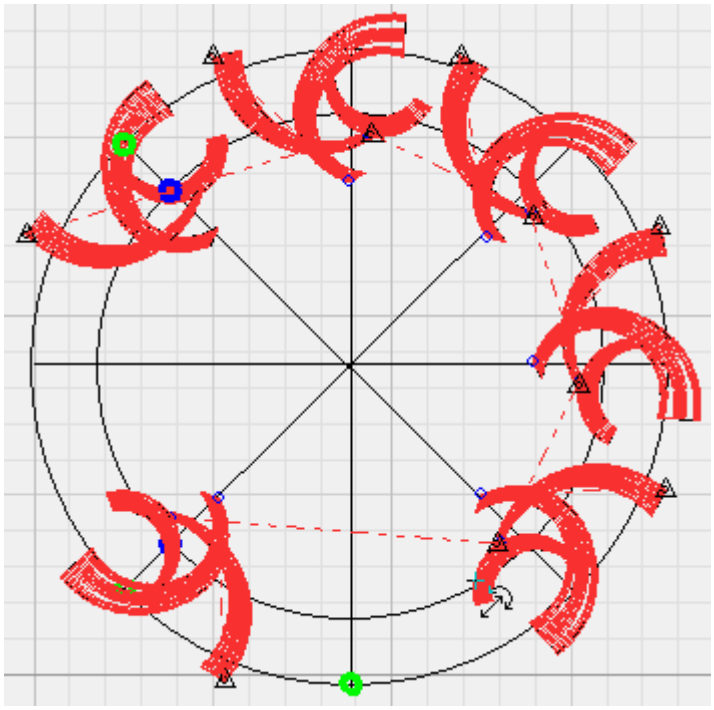
If you find yourself working over a backdrop with guides, or you have set up any kind of accurate guide for repetitions, you can produce symmetrical results fast.



This example is just of a circular arrangement.



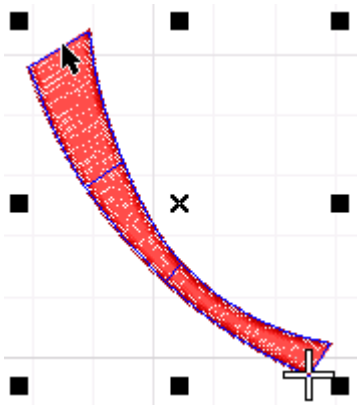
Continue dragging 2 reference points each time.



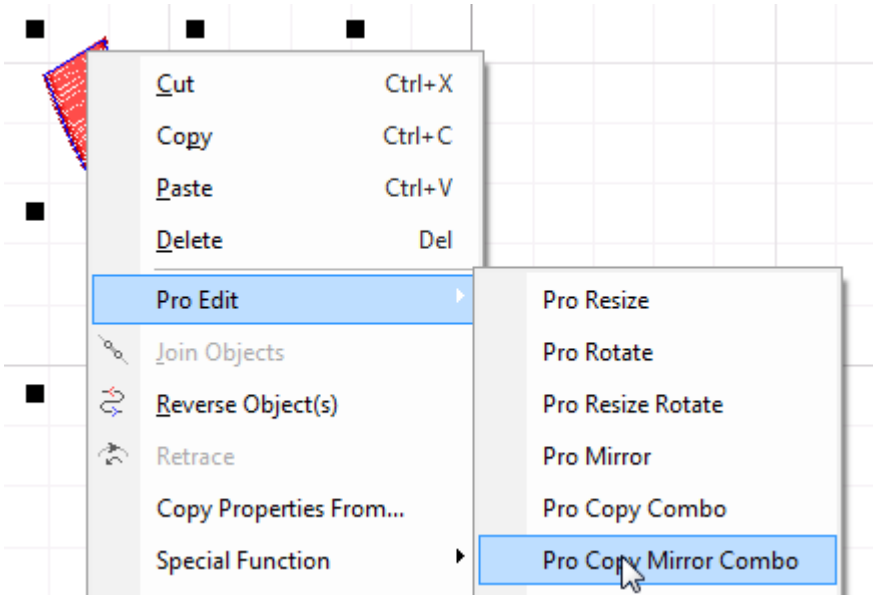
You can create multiple object ‘combo’nations at will.
‘Combo’ merely refers to a combination of the features.

If this diagram looks familiar, you may say ‘Hey! I can also use I-Cliqq Array!’ , and that would be absolutely true, but this is also an option. I-Cliqq Circular Array can give you exactly the same effect in double quick time, but this may suit you at different stages of design approaches.

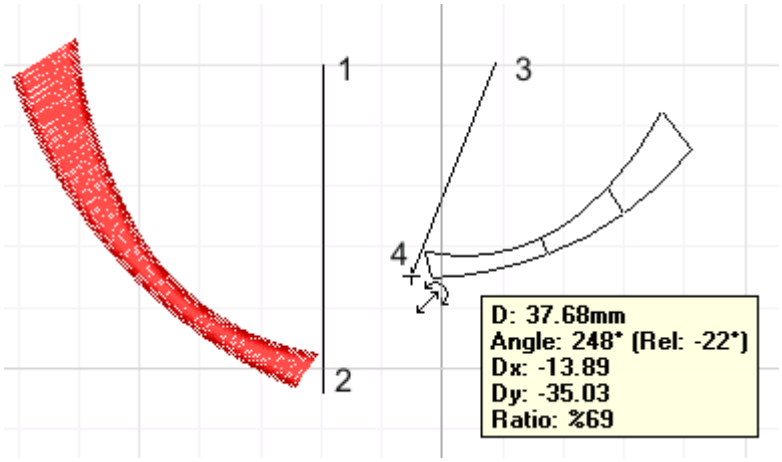
Pro Copy Mirror Combo



Select an object.



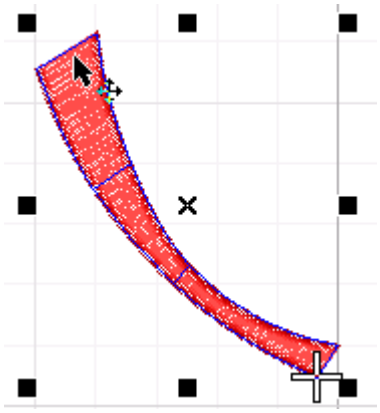
Select Pro Copy Mirror Combo.



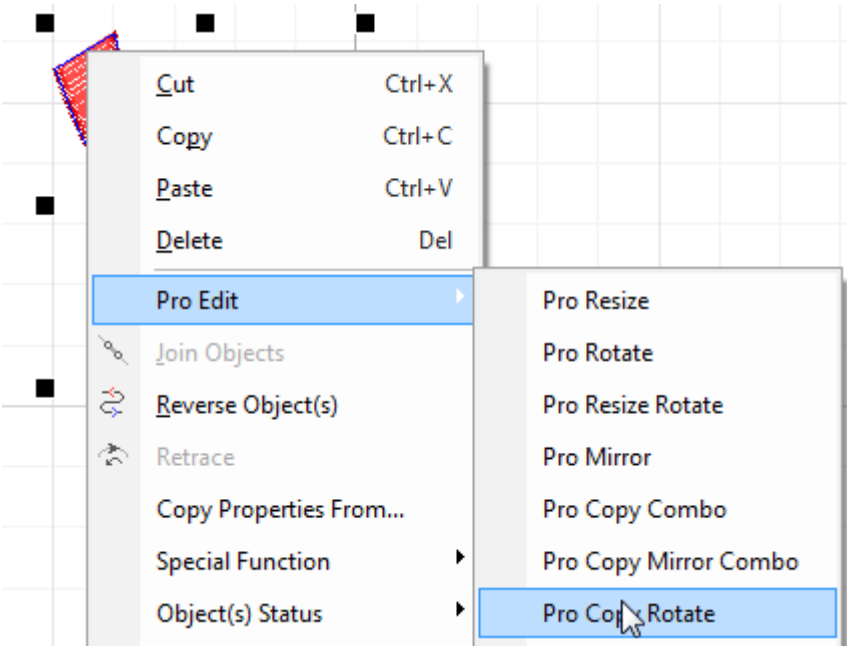
Define 2 reference points by dragging with the left mouse button.
Point 1 to Point 2 (You can define any mirror axis line as you desire)

Press ESC to exit this mode when complete.

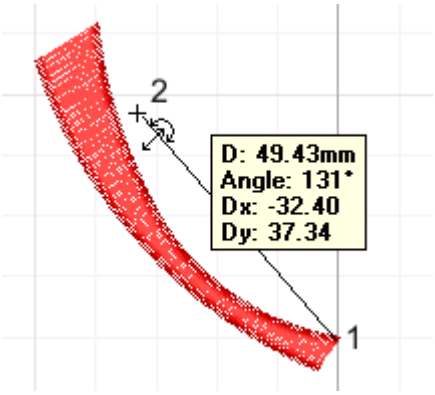
Pro Copy Rotate
This feature creates rotation copies or duplicates.



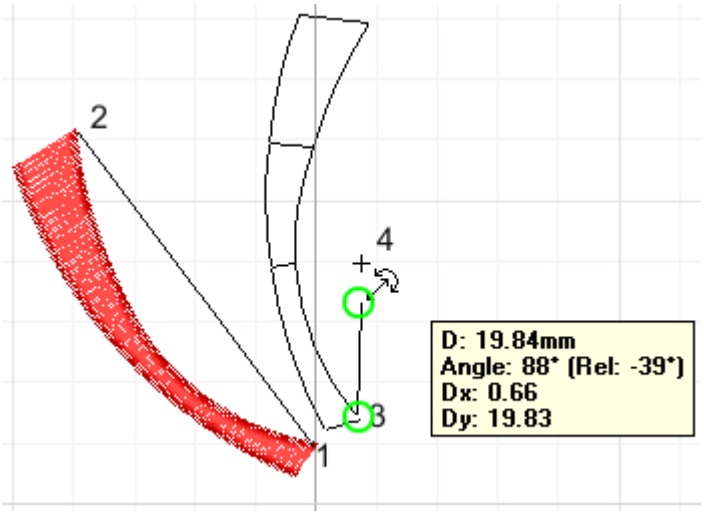
Select an object



Select Pro Copy Rotate

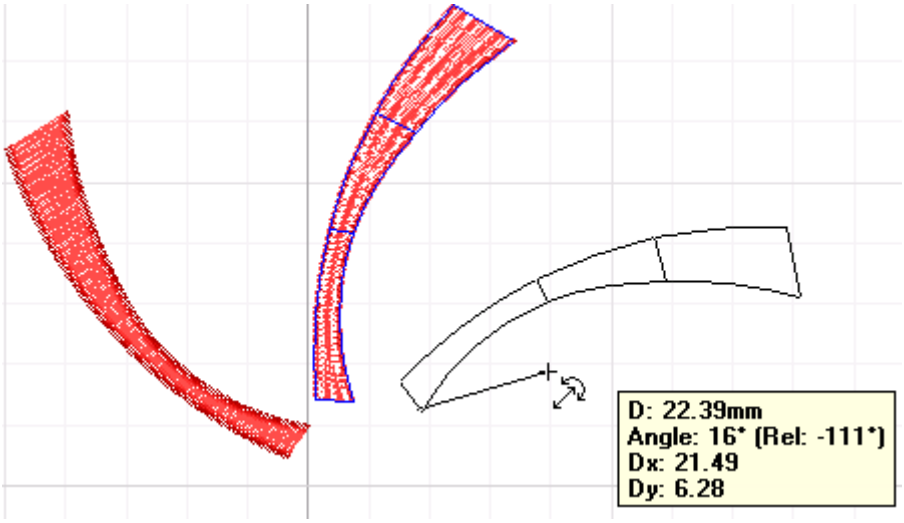


Drag holding down the left mouse button, from point 1 to point 2 and release. This defines your axis of rotation for the new copy (duplicate).



Once you have created the rotation axis, you can then drag from point 3 to point 4 , and repeat this drag action to make additional copies as suits your purpose. The object size will remain exactly the same. All you will now be doing is duplicating, but redefining an angle for that each time.

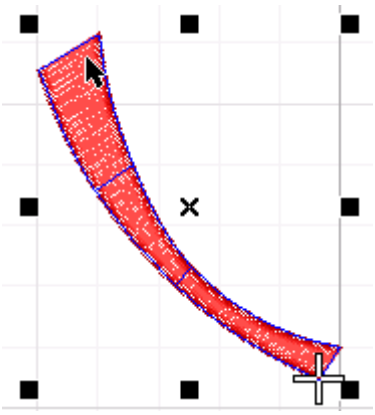
Press ESC when complete.



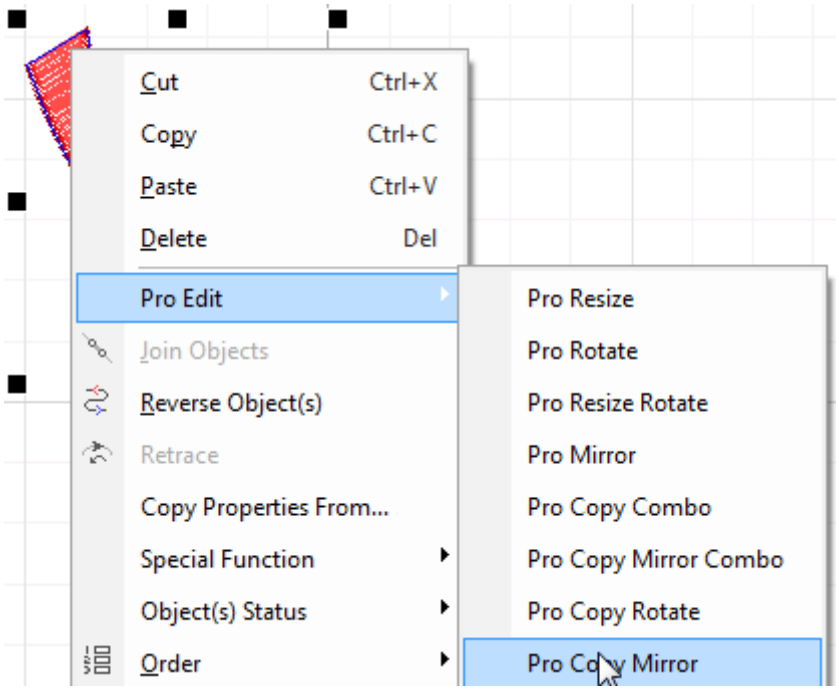
You can create as many new objects as you need, all at user defined rotations.

Pro Copy Mirror
This is probably every designer's favorite feature, as this is used in almost daily tasks in numerous instances. If you are in fashion design, its invaluable…in fact, it is invaluable in probably 80% of daily operations.

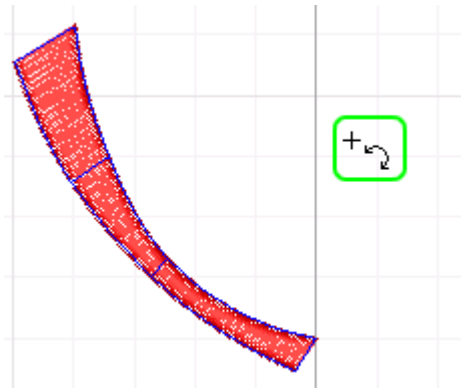
In this feature, all you have to do is select an object, and I-Cliqq will automatically create, and flip the object for you, letting you merely define an axis to complete your task.



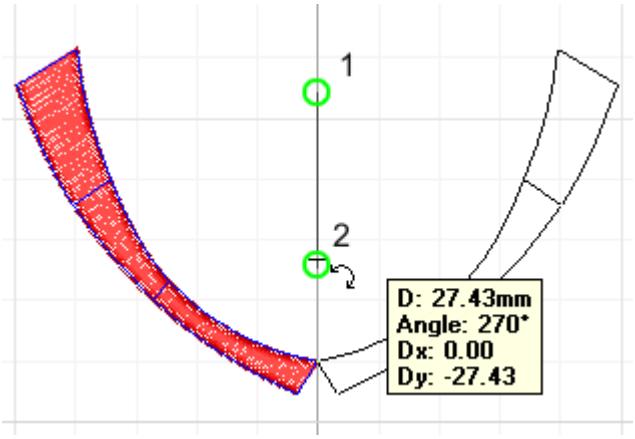
Select any object or set of objects. Remember that using Mirror, usually means that the entry, and exit points of the objects to be mirrored should practically be in the same place if you'd like that mirror sewout to run seamlessly with no jump connector.



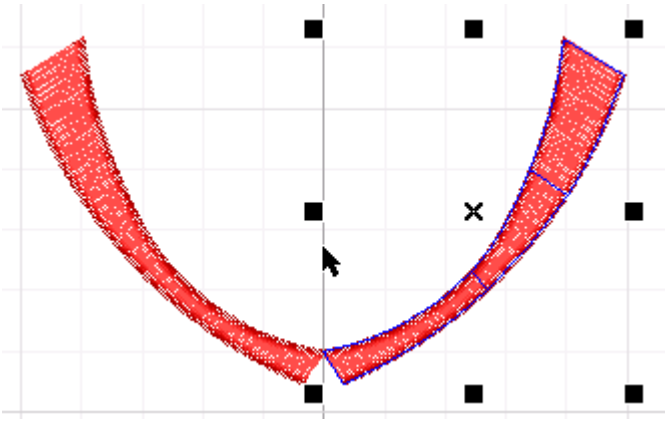
Select Pro Copy Mirror



The mouse pointer icon will display as above.



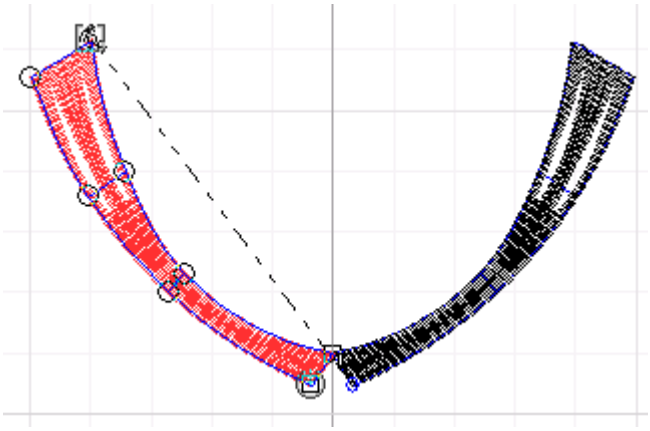
Hold down the left mouse button and drag from Point 1 to Point 2 , and release. While held down, you can actually change the mirror angle to any you prefer, but generally, the aim is to create seamless running embroidery, even with mirrors, so you would practically define the mirror axis along a grid or guideline you created.
While you are dragging the axis, a wireframe will display, indicating the mirror position of the object to be created.



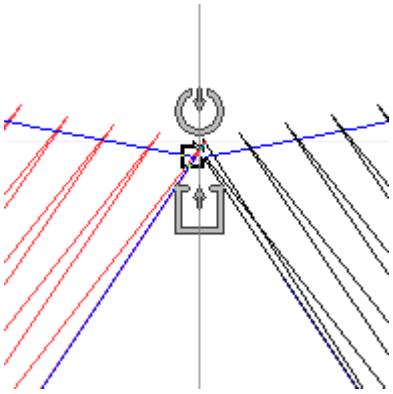
As soon as you release the left mouse button, the transformation will take place immediately, and the new object or object set will be generated in the defined position.

The mirror is now complete.

A general note on Pro Edit and Mirror.



This is what you probably do NOT want to see, although technically, the mirror has been performed, and that is correct…so, before creating any mirror where you'd like the sewout to be seamless, make sure that the entry/exit points are in the same position, closest to the mirror axis.



An indicator of where your entry/exit points should be on a mirror axis.

I-Cliqq Object Stream

You are familiar with the normal actions of object selection by object edit of by polygon. I-Cliqq Object Stream , is actually an enhanced method of **selection** that will allow you a stepped up selection capability, where you can add or delete selection objects , that will actually remain in what we call a 'phantom selection' or 'shadow selection' until you physically deselect these objects.

What does this do for me??

Well, the answer is simple. It means that you actually have a very simple, and accurate selection method without incurring the irritation of trying to select objects, then suddenly losing them as others are selected, then going through the entire task again.

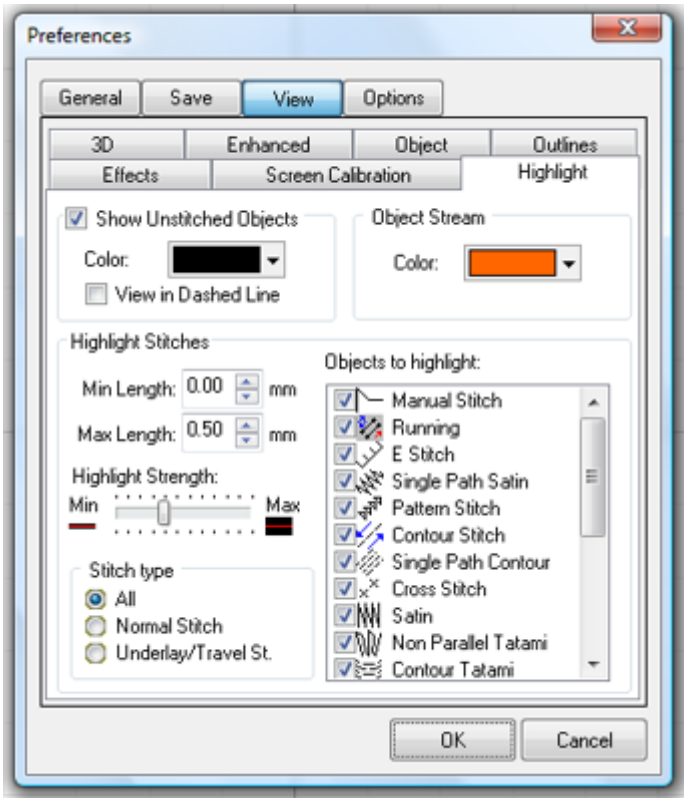
How many times have you selected objects then suddenly lost them just when you thought you had that pinned down?? Its really irritating in a crunch. Did your fingers get all shivery and your stomach feel weak when you have a design deadline and things just keep slipping out of your grasp??

If you did, I-Cliqq's Object Stream is for YOU!

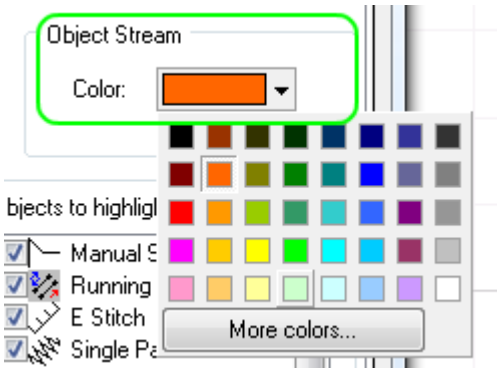
We made it really easy, and its pretty much like your shopping cart, so give this a try.

The 3 shopping cart-like icons refer to the I-Cliqq Object Stream

When no objects are a part of the object stream, these icons will appear greyed out or dimmed.

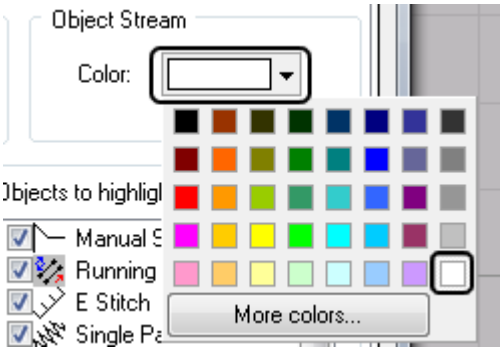


Tools>>Preferences>>HIGHLIGHT

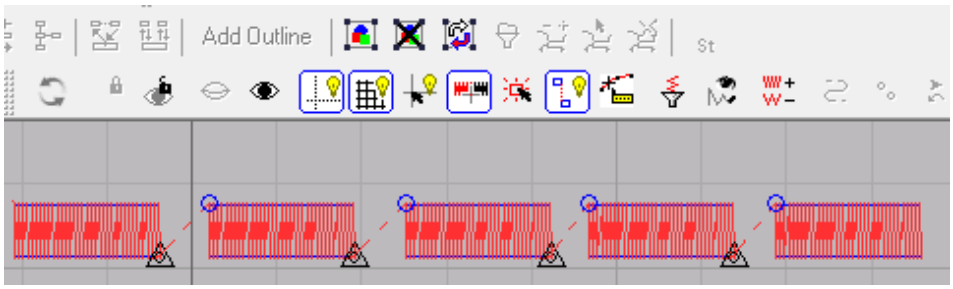


Select a color for how the Object Stream color will display. As with all function indicators, and any other that you will use as definition colors, you should select a color that you do NOT use in your normal palette colors for stitch display. This is so that you can easily recognize colors that are not part of the general 'embroidery design' display colors.

An example:
For the purpose of this example, the Object Stream color is set to WHITE. You can choose any color as a default, or change the color at any time, depending on your workspace background, but remember to always choose a color for practical and optimal visibility.



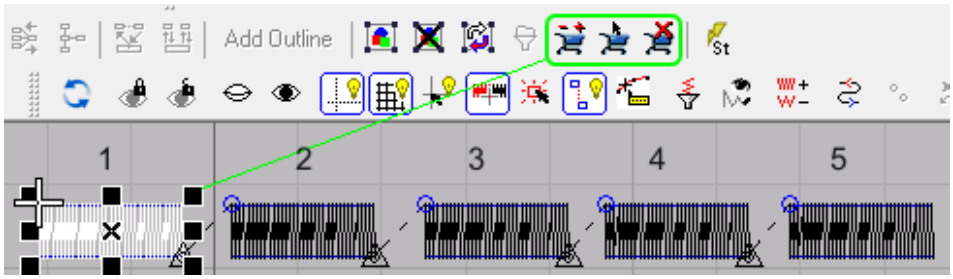
Let's say we have this set of 5 objects:



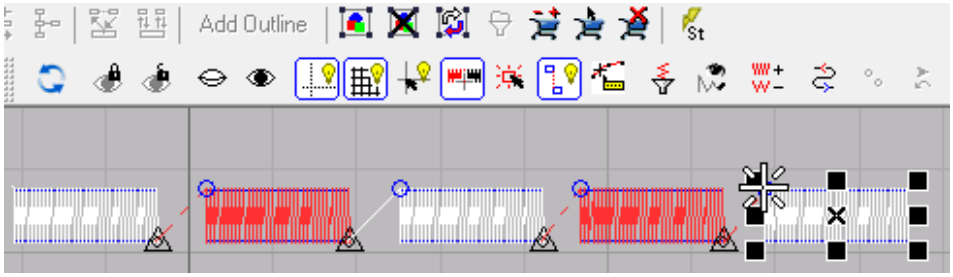
Now, we'd like to select object objects 1,3 and 5 to add to the Object Stream.

Using the standard Object Edit tool, left click on object 1 , and merely tap 'A' on your keyboard.

Object Check In/Out
Tap 'A' to add/remove objects from the selection.

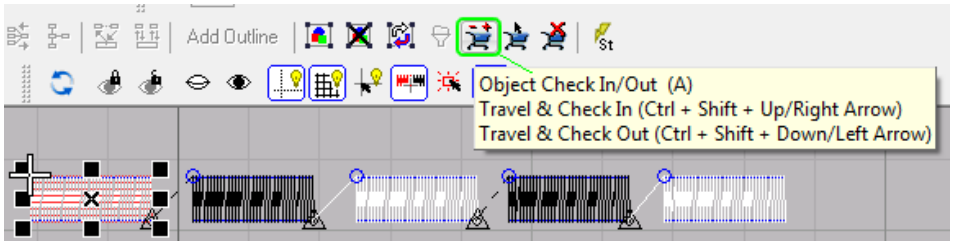


As soon as you tap ‘A’ you’ll see the object turn white.



Repeat the steps above, clicking on an object and tapping ‘A’ each time. You’ll see the object Stream icons remain highlighted indicating that Object Stream is now ACTIVE.

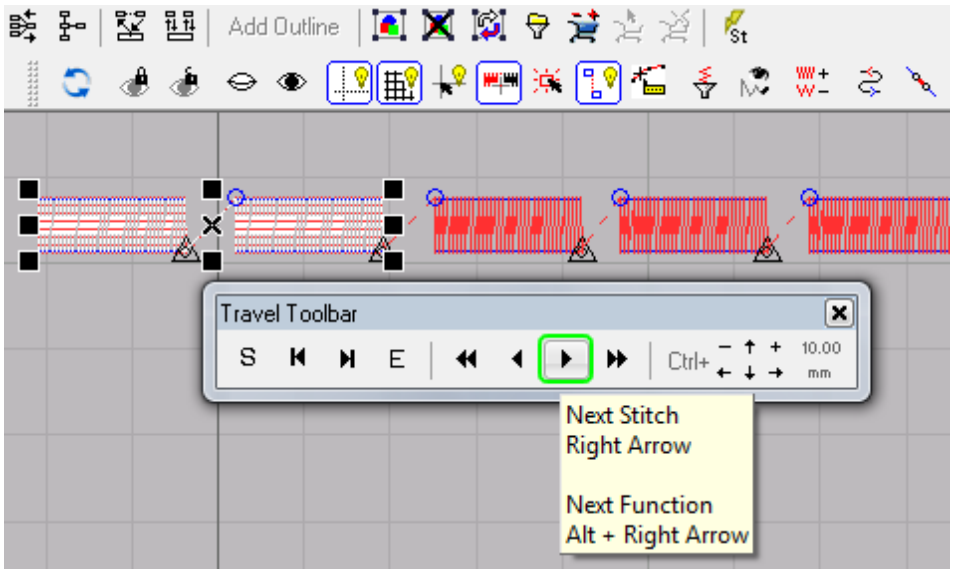
Note. Tapping ‘A’ once, highlights and adds that object, while tapping ‘A’ again while it’s white, will deselect that from the Object Stream and return it to the former temporary level of Object Edit type ‘select’ mode, where you just see the normal ‘dashed select.



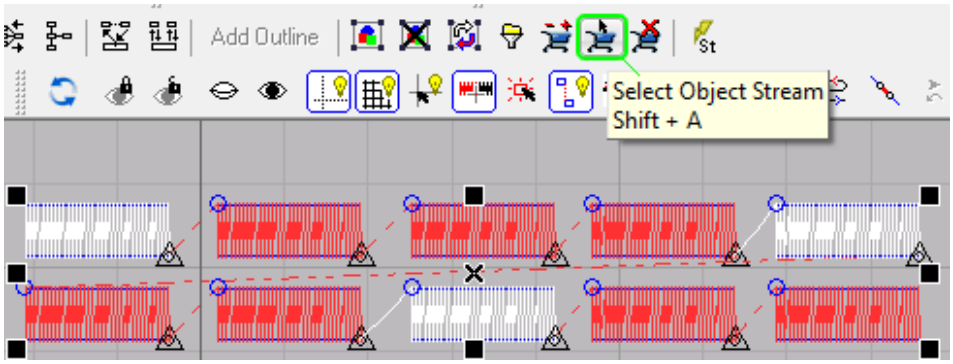
You can also just click on the icon, and you'll see the former normal dashed view.

Object Check In/Out (A)
Travel & Check In (Ctrl + Shift + Up/Right Arrow)
Travel & Check Out (Ctrl + Shift + Down/Left Arrow)

You can also use the shortcut keys as displayed in the Information Tooltip (Hint)



Further to that, you can just hold down the SHIFT key, select a stream of objects by clicking the button repeatedly, add all 5 objects to the selection, and then tap 'A' , and you will see all objects turn white as they add to the Object Stream selection.

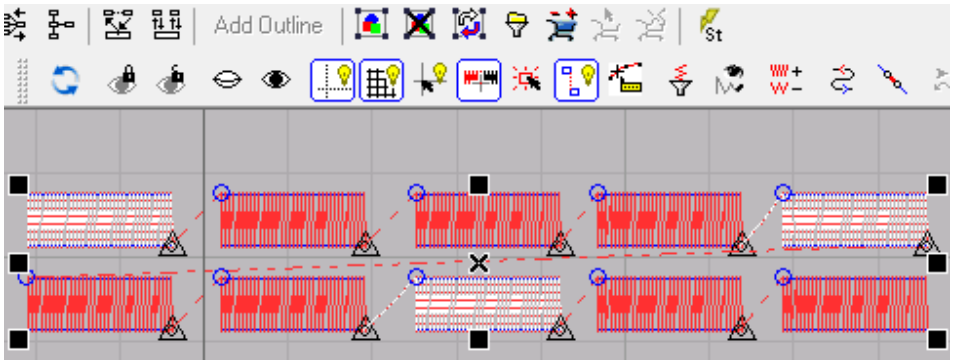


Clicking this icon, selects ONLY the highlighted objects in the Object Stream. So, whatever purpose you may have selected these objects for, you are now ready to execute operations on them. It may have been to modify the stitch densities, convert to a different practical stitchtype, move, rotate, resize etc. Whatever it may be, you are now ready to perform those tasks.

Even if you click in open screenspace, and you see all objects seemingly 'deselected' , your phantom selection remains intact, and you can modify it, leave it in that 'cart' and continue working. This Object Stream selection will be unaffected by your normal operations.

Deselect Object Stream

When you have no further use for the Object Stream, you can click the above icon.



This will revert Object Stream, to the normal Object Select Mode

These are merely the basics of the I-Cliqq V1.0 capabilities. It is impossible to explain every aspect as many of the features operate on different levels, allowing you reasonable flexibility. Users are invited to share their **Tipps 'n Cliqq's** in the I-Cliqq demo forum as time permits.

www.i-cliqq.com

www.i-cliqq.com.au

www.i-cliqq.de

The distributor page on the i-cliqq site, will let you know who to contact closest in your region. There will be various information becoming available regarding tutorials, classes, webinars, and training.

General Shortcut Keys

Shortcut	Definition
CTRL F7	Bezier Curve Drawing Style
CTRL F8	Arc Curve Drawing Style
CTRL F9	Spline Curve Drawing Style
CTRL D	Duplicate Selected Objects
CTRL F11	Extend Outline Symmetrical (Horizontally)
CTRL F12	Extend Outline Symmetrical (Vertically)
F8	Change Object Specifications, This key acts regarding object type, For example, when a Tatami or a Motif object is selected, this key lets you change entry/exit points and fill angle visually on screen, if it contains a pattern, you can change pattern size, row and column distance. On Satin you can change entry/exit points. Outline Edit Tool ( ) will also let you change some of these parameters on screen.
F9	Full Screen (without menus and toolbars, but shortcuts will work)
CTRL F9	Full Screen with menus, toolbars and shortcuts
ALT F7	Show Stitch Directions
SHIFT PAGE UP	Move Selected Object(s) to Front
SHIFT PAGE DOWN	Move Selected Object(s) to Back
CTRL PAGE UP	Forward (Selected Objects) One
CTRL PAGE DOWN	Back (Selected Objects) One
ALT PAGE UP	(Move Object) In Front Of
ALT PAGE DOWN	(Move Object) Behind …
ALT F12	Swap outlines (on dual curve objects like Satin)
CTRL ENTER	Always Refresh. When you edit the outline of an object, you can use this option to disable automatic stitch generation in order to edit outlines faster. As long as this option is active, the stitches of the selected object will not be shown
ALT R	Slow Redraw
CTRL Y	Snap To Grids
F11	Snap To Objects (to snap to nodes of the currently being digitized objects, hold ALT and click on a node, in latest development, clicking on first node, will close/open the curve, hold SHIFT and click on first node to edit)
F12	Snap To Guidelines

SPACEBAR	To end a column- Tap SPACEBAR The digitizing interchange depends on the last 2 selected stitchtypes. If you are digitizing, the tool will change like this if Auto Snap to Exit is not set to ON. Default : Tap SPACEBAR then becomes active edit the outline if required, tap SPACEBAR then becomes active, if no clicks then tapping SPACEBAR will give you , here you can or tap SPACEBAR to change the tool to again. Input change will swap the tool between the first selected tool (e.g) and , when the tool switches to , you can select another tool, e.g. , then the input change will swap between and , until you change the first tool () You will need to practice a few column creations to experiment.
ENTER	Add holes to objects (Tatami, Motif, Satin Fill, Contour Stitch, Cross Stitch and Satin with carve lines) If tapped while using Cross Stitch, subsequent segments are automatically branched.
D	Switch between 3D view () and last active normal view ()
H	Highlight objects on mouseover () when active the mouse pointer shows ( )
L	View Outlines eg. If in 3D Sewout mode, tap L to also see object outlines.
.	View stitch points. See Tools>Preferences>Enhanced to set color/style.
Z	Zoom in
SHIFT Z	Zoom out
ALT Z	Zoom 1:1

Standard Tool Bar

Tool Bar	Shortcut	Definition
	ALT N	New
	CTRL O	Open a design
	CTRL S	Save design
		Print
	CTRL X	When using , Cut selected objects (to clipboard) When using , Cut selected nodes (to clipboard) When using , Cut selected stitches (to clipboard)
	CTRL C	When using , Copy selected objects to clipboard When using , Copy selected nodes to clipboard When using , Copy selected stitches to clipboard
	CTRL V	When using , Paste selected objects from clipboard When using , Paste selected nodes from clipboard When using , Paste selected stitches from clipboard
	CTRL Z	Undo
	SHIFT CTRL Z	Redo
	ALT ENTER	Open/Close properties dialog box
		Import a design into current design
		Export stitches
100%		Zoom factor
(Off) (On)	INS	Insert mode Off: inserts new object at the end On: insert new object after the last selected or at current stitch point 'within' objects (nesting)
/	CTRL INS	Lock/unlock background images
/	ALT F2	Background image on/off

Drawing Tool Bar

Tool Bar	Shortcut	Definition
		Object Edit Tool, This is the default active tool. If you use other tools, and when you are finished, or if you press ESC, or SPACEBAR, this tool will become active
	CTRL 1	Outline Edit Tool
	CTRL 2	Stitch Edit Tool
	CTRL 3	Cutter Tool
	F7	Measurement Tool
		(Mouse scroll wheel) Zoom in/out by mouse pointer location
	F2	Zoom Tool Zoom in 2X, set mouse pointer at screen center Zoom out 2x, set mouse pointer at screen center (click drag release) Zoom Window
	Z	Zoom In
	SHIFT Z	Zoom Out 2x
	ALT Z	Zoom 1:1
	F3	Zoom Previous
	F4	Zoom to All
	F5	Zoom to Selected
	F6 SHIFT + CTRL +	Pan Horizontal Pan Vertical Pan
	M	Manual Stitch
		Shape Tool (non embroidery objects)
	SHIFT P	Vector / Outline
	R	Running
	Q	Sequin Running
	E	E Stitch
	SHIFT S	Single Path Satin

	P	Pattern Stitch
	C	Contour Stitch
	SHIFT C	Single Path Contour
		Cross Stitch
	S	Satin
		Satin (Double Divided)
		Satin (Multi Divided)
		Satin (Curve Lines)
		Satin (E Style)
		Satin (With Patterns)
		Satin (Random Fill)
	SHIFT T	Non Parallel Tatami
	O	Contour Tatami
	T	Tatami (For Trapunto see Properties)
		Single Curve Tatami Fill
		Dual Curve Tatami Fill
	SHIFT M	Motif
		Spiral Fill
		Satin Fill
	X	Text
		Star (Circular)
		Star (Rectangular)
	CTRL R	Rectangle (first select a digitizing tool like running or satin, then pick a shape tool)
	CTRL E	Ellipse (first select a digitizing tool)
		Triangle (first select a digitizing tool)
		Rounded Rectangle (first select a digitizing tool)
		Star (first select a digitizing tool)

		User Defined Shapes (first select a digitizing tool)
	CTRL T	Auto Trace, to use this tool, an image must be imported (first select a digitizing tool)

Property Tool Bar When Using (Object Edit Tool)

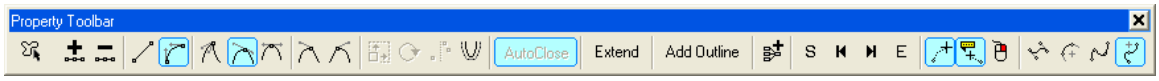
Tool Bar	Shortcut	Definition
X 0.00		Object(s) Horizontal Center Position
Y 0.00		Object(s) Vertical Center Position
20.00		Object(s) Width
30.00		Object(s) Height
mm / %		Size (inch or mm) / Scale (%)
/		Proportional / Non-proportional Sizing
0		Object(s) Rotation Angle
0		Absolute Object(s) Rotation Angle
		Flip Horizontal
		Flip Vertical
	G	Group Selected Objects
	SHIFT G	Ungroup Select Groups
	CTRL G	Add Object(s) To Previous Group (if there is no previous group, a new group will be created)
		Group Branching
		Group , Optimized connections
		Insert selected from closest point to first object in selection set, sequentially
		Insert selected from closest point to first object in selection set, individually
Add Outline		Add outline to object
	CTRL A	Select All Objects
	ESC	Deselect objects
		Invert Selection
	CTRL F	Filter Selection
S		Select First Object

	SHIFT TAB	Select Previous Object
	TAB	Select Next Object
		Select Last Object
	PAGE UP	Travel by : Previous10 Stitches ie. go back 10 stitches
	J ALT ←	Previous Stitch Previous Function
	L ALT →	Next Stitch Next Function
	PAGE DOWN	Travel by :Next 10 Stitches ie. go forward by 10 stitches
	CTRL ← CTRL → CTRL ↑ CTRL ↓	Move Objects Left Move Objects Right Move Objects Up Move Objects Down
10.00 mm	\ CTRL \	Increase Movement Value (mm: * 10) (inch: * 2) Decrease Movement Value (mm: / 10) (inch: / 2)

Additional Shortcut Keys When Using (Object Edit Tool)

Shortcut	Action	Definition
ESC		Cancel any action
SHIFT	Resizing	Resize selected objects by center
CTRL	Resizing	Increase the size by x2 , x4 , … Decrease the size by x½ , x¼ , …
ALT	Resizing	Non proportional resizing
SHIFT	Mouse click on an object	Add/Remove clicked object from the selection set
SHIFT →		Add/Remove next object to/from selection set
SHIFT ←		Add/Remove previous object to/from selection set
SHIFT HOME		Select objects from the currently selected to the first object
SHIFT END		Select objects from the currently selected to the last object
CTRL	Mouse click on a blank area	Lasso object select (/) , double click will end lasso mode and will selects objects if SHIFT is held down before double click, Objects within the lasso area will be added or removed to/from selection ALT + A will switch between lasso and normal selection mode
	3	Add/Remove Sequin A
	4	Add/Remove Sequin B
	5	Add/remove Sequin A+B

Property Tool Bar When Using (Outline Edit Tool)



Tool Bar	Shortcut	Definition
	Double Click on an outline	Add Node to Curve. This tool will add a node to the middle point between previous and next nodes. A mouse double click at any point of the curve will add a node at that point
	DEL	Remove Selected Node(s)
	SHIFT 1	Convert Curve To Line (Bezier Mode)
	SHIFT 2	Convert Line To Curve (Bezier Mode)
	1	Make Node a Cusp (Bezier Mode)
	2	Make Node Smooth (Bezier Mode)
	3	Make Node Symmetrical (Bezier Mode)
	4	Remove Right Handle of the selected node (Bezier Mode)
	5	Remove Left Handle of the selected node (Bezier Mode)
		Size Selected Nodes
		Rotated Selected Nodes
		Offset Selected Outline
AutoClose	A Or mouse click on first node in digitizing mode	Auto Close Path . eg On a runstitch, clicking on the first node at the end automatically closes the shape.
Extend		Extended Selected Path
Add Outline		Add outline (holes) to Object, if object supports that (eg Tatami holes)
	CTRL G	Add Object(s) to Previous Group
S		Select First Object
	SHIFT TAB	Select Previous Object
	TAB	Select Next Object
E		Select Last Object
		View dragging curve type.
		Display tooltip when digitizing

		Swap mouse left and right buttons. Active in digitizing modes that support left and right clicks. Dimmed in Bezier Mode.
		Bezier drawing style (Enhanced Graphic Competence)
		Arc drawing style
		Spline drawing style (Similar to Arc-Spline)
		Arc-Spline drawing style (Traditional Simple Preferred)

Additional Shortcut Keys When Using (Node Edit Tool)

Shortcut	Action	Definition
ESC		Cancel any action
SHIFT	Creating a dual curve object (like Satin)	Enter node position relative to the opposite node, only in horizontal or vertical position
CTRL	Moving a node or a handle	Move only in horizontal or vertical direction
ALT	Moving or creating a node	Snap to the other nodes of the same object (to snap to other objects, you can use “Snap to Objects” F11)
ALT	Moving a Bezier handle	Move handle point only in handle direction
	Mouse double click on a node	Select all nodes of the curve
CTRL	Mouse click on a blank area	Lasso mode, double click to end lasso mode
		Cut / Copy / Paste outlines from one object into another object

View Tool Bar

Tool Bar	Shortcut	Definition
	CTRL F1	Draft view, views outlines only
	CTRL F2	Normal view, views outlines and stitches
	CTRL F3	Enhanced view, views outlines + stitches + stitch points
	SHIFT 1	Stitches view, views stitches only
	SHIFT 3	Stitches enhanced view, views stitches + stitch points
	SHIFT 2	3D View
		Antialias Drawing, Smooth line drawings: if active, the screen refresh will be a bit slower
		View Design Start End = ON
		AutoSet Design Center
		Design Start (Click to custom select a point)
		Design End (Click to custom select a point)
	W	View Schiffli repeats on screen
		Open/Close object manager

Property Tool Bar When Using (Stitch Edit Tool)

Tool Bar	Shortcut	Definition
		Add nodes between other nodes on outlines
	DEL	Remove Selected Nodes
	1	Convert selected stitches into Normal Stitch

Jump	2	Convert selected Stitches into Jump Stitch
	3	Add/Remove Sequin A
	4	Add/Remove Sequin B
	5	Add/remove Sequin A+B
		Size selected stitches
		Rotated selected stitches
		Align selected stitches
		Stitch point display size
Insert		Insert stitches
S		Select first object
	SHIFT TAB	Select previous object
	TAB	Select next object
E		Select last object
	PAGE UP	Previous 10 stitch increments
	ALT	Previous stitch Previous function
	ALT	Next stitch Next function
	PAGE DOWN	next stitches in increments of 10's
		Cut / Copy / Paste Stitches from one object into another object

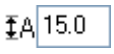
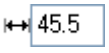
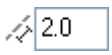
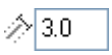
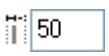
Additional Shortcut Keys When Using (Stitch Edit Tool)

Shortcut	Action	Definition
ESC		Cancel any action
CTRL	Moving selected stitches	Move only in horizontal or vertical direction
ALT	Creating Manual Stitch	Snap to the other stitches of the same object (to snap to other objects, you can use "Snap to Objects" F11)
	Mouse double click on a stitch	Select all the stitches on an object
CTRL	Mouse click on a blank area	Lasso stitch select, double click to finish lasso mode. You can use the combination of SHIFT and CTRL keys.

CTRL ALT	Mouse click on a blank area	Intelligent lasso stitch select, detect and select a block of stitches. Double click to finish lasso mode. You can use the combination of SHIFT and CTRL ALT keys.
SHIFT	Mouse click on a stitch	Add stitches from the current stitch to the clicked one, to the stitch selection set.
SHIFT →		Add/Remove next stitch to/from the stitch selection set
SHIFT ←		Add/Remove previous stitch to/from the stitch selection set
SHIFT PAGE UP		Add/Remove next 10 stitches to/from the stitch selection set
SHIFT PAGE DOWN		Add/Remove previous 10 stitches to/from the stitch selection set
SHIFT HOME		Select stitches from the current position till the first stitch
SHIFT END		Select stitches from the current position till the last stitch
HOME		Go to first stitch
END		Go to last stitch
DEL		Delete current stitch and move to next stitch
BACKSPACE		Delete current stitch and move to previous stitch
CTRL ← CTRL → CTRL ↑ CTRL ↓		Move selected stitches left Move selected stitches right Move selected stitches up Move selected stitches down
\ CTRL \		Increase movement value (mm: * 10) (inch: * 2) Decrease movement value (mm: / 10) (inch: / 2)

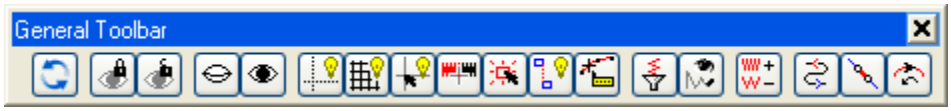
Stitch Property Tool bar

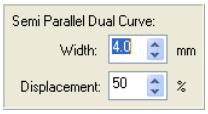
The icons on this tool bar will change regarding the kind of underlay you are creating or editing

Tool Bar	Shortcut	Definition
		Underlay, enabled/disabled. Click the small triangle to expand/drag out the underlay toolbar if necessary or preferred.
		Center running underlay
		Edge running underlay
		Zigzag underlay
		Dual zigzag underlay
		Diagonal zigzag underlay
		Dual diagonal zigzag underlay
		Edge running underlay (closed curves)
		Tatami underlay
		Double tatami underlay
	ALT 1 ... ALT 9	Digitizing template,: will be activated when you pick a stitchtype too. Before becoming active, some user defined parameters need to be set. When set, as soon as you click on ‘default ‘ a popup showing the values will appear.
		Auto stitch generation on/off. When this option is ‘on’ the stitches of the object will be generated automatically while it is being edited and if ‘off’, the stitches of the object will remain unchanged. Note screen messages when activating.
		Lettering font style
		Text Overall letter height
		Text width adjust
		Text height adjust
		Text width and height non-proportional resizing
		Runstitch length
		Column Width (SPS) also known as midline columns.
		Center line position

0.5		Density

General Tool Bar



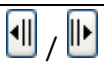
Tool Bar	Shortcut	Definition
		Convert Objects Convert to Manual Stitch (remove path) Convert to vector/object outline Convert to Running Convert to Satin  Width: Satin width (converting single curves to dual) Displacement: Center line positioning Convert to Tatami Convert to Motif Convert to E Stitch Convert to Single Path Satin Convert to Non Parallel Tatami Convert to Contour Tatami Convert to Single Path Contour Convert to Contour Stitch Convert to Pattern Stitch Convert to Spiral Fill Convert to Satin Fill (press F8 for angles) Convert to Cross Stitch
	K	Lock Selected Objects
	SHIFT K	Unlock All Locked Objects
		Hide Selected Objects
		Show All Hidden Objects
	ALT F1	Guidelines On/Off
	ALT F3	Grids On/Off
	ALT F5	Cross Hair Cursors On/Off
	V	View unstitched objects
	H	Highlight object on mouseover

	ALT F6	Connectors on/off
		Tooltip on stitch travel on/off
		Filter Short Stitches
		Highlight stitches of a preset length (Short Stitches)
		Object Processor, Increases or reduces stitch counts
	ALT F11	Reverse Selected Objects (swaps first/last stitch)
	J	Join Selected Objects (Note Object End to Object Start)
		Retrace (running objects)

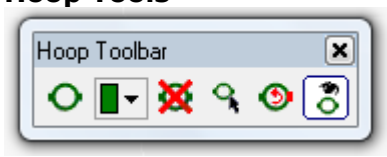
Machine Functions

Tool Bar	Definition
	View Special functions (displayed symbols on screen)
	Add/Remove Trim on selected stitch point
	Add/Remove Stop on selected stitch point
	Tie In Tie in by distance Tie in off Tie in always
	Tie Off Tie in by distance Tie in off Tie in always
	Trim Trim by distance Trim off Trim always
	Tie in , Tie off, Trim inside groups and text objects
	Show / Hide additional machine functions

Color Manager

Tool Bar	Definition
	Select previous color in sequence
	Current color (click to select a new color from color palette)
	Select next color in sequence
	Eyedropper tool
	Background color (or background image for 3D view)
	Object outlines color
	Close / Open Color Manager
	Reorder colors in use
	Increase reduce image size
	Colors in use Left click to select objects by color (you can also use SHIFT or CTRL + L/Click) Right click view objects by color (you can also use CTRL + R/Click) double click to open Design properties to change color or choose a thread from charts
	Select previous color in sequence
	Select next color is sequence
	View all colors

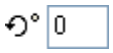
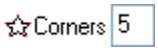
Hoop Tools



Tool Bar	Definition
	Choose a new Hoop (hoop will be saved with the design, and every design can have a different hoop, but only one hoop)
	Change Hoop Color
	Remove Hoop
	Reposition Hoop
	Rotate Hoop

	View / Hide Hoop

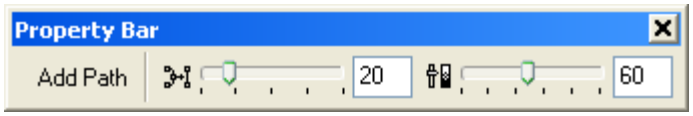
Property Bar When Creating Shapes ( )

Tool Bar	Definition
	Width. This tool will take effect when creating a shape using a dual curve object like Satin, if you hold down the CTRL key before any mouse click on screen, a ring will be created and this tool will define the width of the ring.
	Shape Rotation Angle
	Start Corners, affects on Start Shape
	Star Corners Sharpness, affects on Star Shape

Additional Shortcut Keys When Using Shapes

Shortcut	Action	Definition
ESC		Cancel any action
SHIFT	Resizing	Resize by center of shape
ALT	Resizing	Proportional resizing
CTRL	Before any clicks on dual curve objects e.g. satin	Create a Ring

Property Bar When Using (Auto Trace Tool)

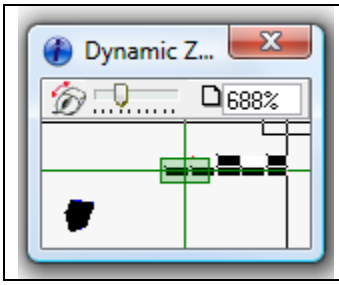


Tool Bar	Definition
	Trace a hole or sub-path (if the object can have sub-paths, like Tatami)
	Reduce Nodes, A higher value will trace a path(outline) with less nodes
	Color Tolerance, reduces colors of the image for better trace

I-Cliqq Object Stream

	A	Add /Remove Object Stream content (tap A while an object is selected)
	SHIFT A	Select Object Stream
		De-Select Object Stream
		Refresh Stitches (Should such instances occur)

Dynamic Zoom Overview

	B	Show/Hide Overview

Digitizing Options

		Depressing this icon simulates holding down ALT – allows digitizing node on node.
		Draw as Open Curve. Switching this icon off/on determines whether you see an autoclosed appearance on tatami while digitizing.
		View Dragging Curve Off/On – Determines how you see outline creation as digitizing.
		View Tooltip Info while Digitizing

Additional Notes or Changes will appear as Release Notes
Specifications are subject to change without notice.

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