

Logo Development
By Bob Hopkins
Technical Support for Generations®

Skill Level: Intermediate to Advanced.

Tools - Generations® Version 1.3

Before we Begin:

Go to **View / View Preferences** and change preferences to the following:


- Measure Unit - set to MM.
- Grid Size - 10 mm.
- Use Thread Library - Remove check mark.

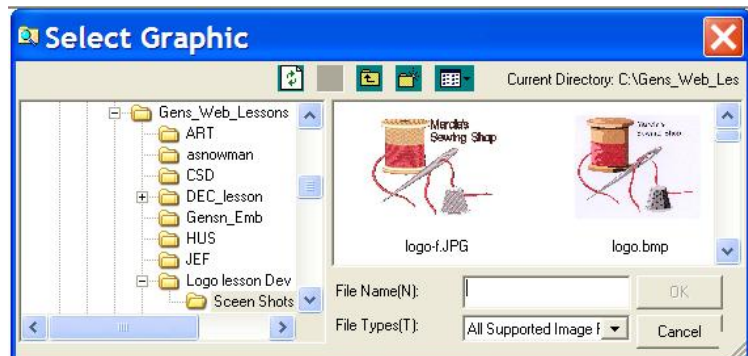
Hoop / Original Point settings as follows:

- Auto Center - Check mark this one.
- Machine Hoop setting - your choice.



1. Scanned Images / Cartoon Edit

- Left click the Insert Image Icon  to get the Select Graphics screen.
- Using the directory tree structure on the left panel, locate and OPEN (double click) the folder where you stored the lesson when you downloaded it.
- Double left click the logo.bmp image to load it to the **Image Processing** screen. The jpg you see is the screen shot at the top of the page.
- This bmp is a highly pixilated image created from an original wmf image. I used a complicated process to lower the overall quality to reflect what we generally get from a customer for logo digitizing. The only reason it's a bmp and not a jpg is that my scanner doesn't output the jpg format. It's still a bad image as you will see shortly.
- Because the image is bad, it comes into the Image processing screen as a Scanned Image. Accept the defaults on the screen by left clicking the OK button.



Note: We could change the Image type to "Insert as a Template" and completely Manual punch this design. Maybe we'll use that approach in a later lesson.

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- The initial Scanning Process screen pops up and it becomes obvious immediately that the image is less than complete (screen shot to the right).

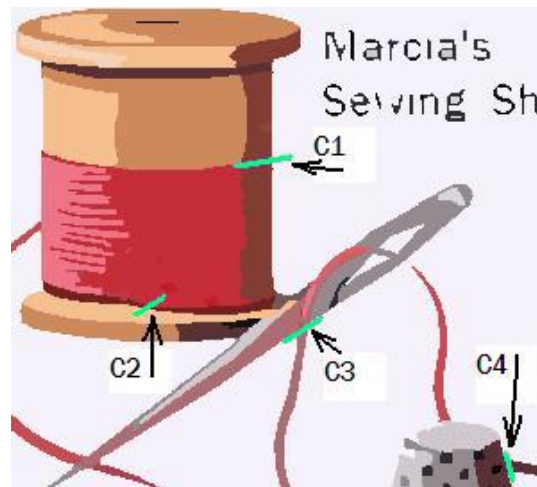


- Change the Thresh value to 55 and left click the **APPLY** button. If we go higher, we'll start getting a lot of extra colors we don't want. At 55 we get the pieces we are missing (somewhat). We can complete the thimble later. You can left click on the Original view tab for a view of the logo before Thresh processing. You can see that there is considerable work to be done.

Note: The required thresh value will vary from design to design and possibly from computer to computer.

- Left click on the **EDIT** button. This gives us simultaneous visibility of the Original view and the Simplified view (left side versus right side) as well as several Editing tools.
- The best way to describe the use of the tools is to just dive in. Please remember my objective is to simplify this design considerably. If that doesn't meet with your personal objective than modify my instructions accordingly. It will become obvious.
- First, a few words about the top three edit tools, **Zoom In(+)**, **Zoom Out(-)**, and **Divide Area with a Line**. All three stay active after they've been used; they can be deactivated only by selecting a different tool. So be aware of that. I recommend that you use the Zoom tools by left clicking on the spot you want to change. When you want to return, select the Opposite zoom tool and left click in the same spot. You may have to use the scroll bars for positioning. *NOTE: Instructions that tell you when to use the Zoom Tools is very limited in this lesson. You should be able to determine when it's advantageous to do so.*

- Left click the **Divide Area with Line** icon  to activate it. The pale green line (C1) defines where we will divide the vertical spool shadow into an upper and lower area of slightly different shades. Use a left click to set a point on either side of the area to be divided. Press the Enter key to lock it in.
- Make Cut#2 per the screen shot using the **Divide Area with a Line** tool. Press the Enter key and the area on the left will pick up a proper red color.




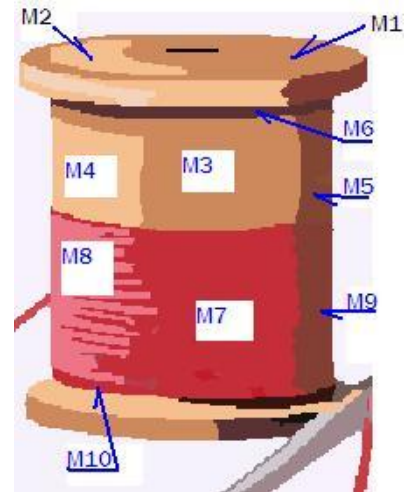
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- Make Cut #3 per the screen shot. Again the thread below the needle will pick up the proper red color as it should.
- Make Cut #4 per the screen shot. Again the thread to the right of the thimble will pick up the red color as it should.
- The screen shot to the right reflects what we will do in the next three steps.

- MERGING: Right click select area M1 per the screen shot, hold the CTRL key down and right click area M2. Then left click the **Merge Selected Areas** icon  and then right click outside the design area to deselect the merged area.



- Right click areas M3, M4, M5 and M6 (the last three with the CTRL key depressed). If your image is like mine, you still have a small area on the right side that wasn't obvious. Right click it as well while the CTRL key is down. Left click the **Merge Selected Areas** icon . Again right click outside the design to deselect the merged area.

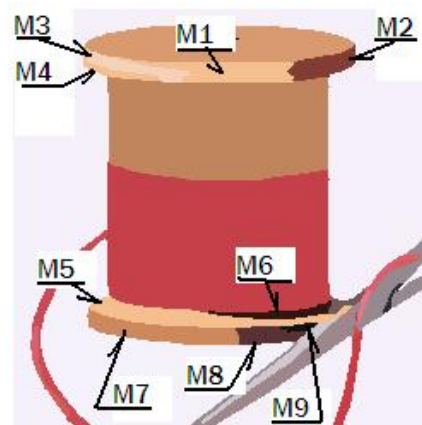
- Do the same thing with areas M7, 8, 9 and 10. As with the previous Merge, you will find some smaller areas in area #7 that also need to be selected. Be sure you hold the CTRL key down while selecting the smaller areas. Left click the **Merge Selected Areas** icon after all the areas are selected. Again, right click outside the design to deselect the merged area.

- The screen shot to the right shows our results so far. It also shows three smaller area sets that we need to merge.

- Right click area M1, hold the CTRL key down and right click areas M2, M3 & M4. Left click the **Merge Selected Areas** icon to activate the tool / process. Right click outside the design area to deselect the merged area. We didn't get the color we wanted. We'll fix that later.

- Repeat the same process (as above) for areas M5 & M6.


- Repeat the same process (as above) for areas M7, M8 & M9.




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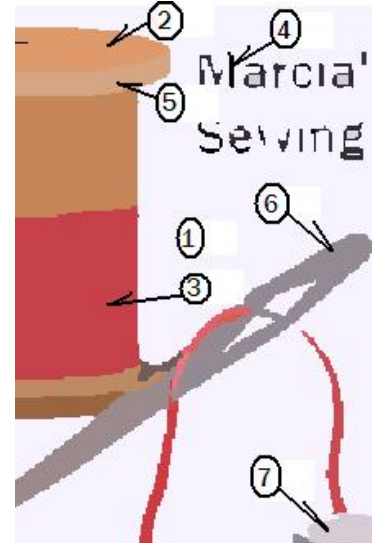
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- No Screen shot for this one. Right click the two light gray areas of the needle. Then left click the **Merge to Closest Area** icon . The light gray should merge with the dark gray. If you happen to have a small piece of black (dark brown) in the needle, merge it with the gray using the same technique.

- Now is as good a time as any to limit the colors used by the program (maybe we should've done it sooner but this approach gave us more practice with the merging function). Regardless, let's limit the colors to be used by the design. Left click the **Select Image Colors** icon  (fifth from the top).

- You should have an empty color palette in the upper left corner of the screen. No fancy cursor here. Same old windows pointer. Use it to left click the different areas per the screen shot. Then left click the OK button. Area #1 is the background color.

- If you still don't like the 7 colors we selected, you can change them. Take the white color as an example. Actually it's a very light gray and I would like for it to be a very pure white color. We can do this using the **Color Bar** on the left.



- Left click the white color chip to select it. Now, right click the white color chip to display all seven colors below. See the **"MORE Colors"** at the bottom. Left click that to bring up the **Windows Color Palette**. Left click the Pure White color and OK out of the screen.

- The white color on our screen (Simplified view only) reflects the change we just made. You can change any of the remaining 6 colors using the same technique. Leave them as they are for now to avoid any confusion with subsequent screen shots.

- The lettering image is poor and needs to be eliminated. Right click in the background to select it and then hold the **CTRL** key down while dragging a box around the lettering with the right mouse button. When you release the right mouse button, the lettering and background will both be selected. Left click the **Merge Selected Areas** icon and then right click outside the design area. The lettering is gone.

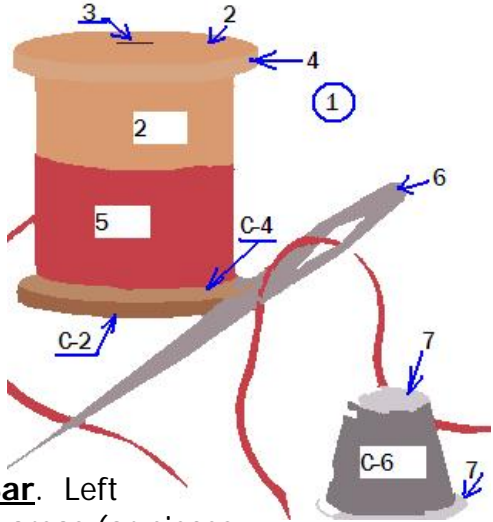
- Look closely at the eye of the needle. The thread in that area has picked up the gray color of the needle. Make a cut using the **Divide Area with Line** tool to correct this condition. The blue line that I added in the screen shot reflects the cut you need to make. When you press the **ENTER** key, the cut is made and we pick up another shade of red.



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- Let's fix this color now. Find the pale red shade in the **Color Bar** and left click it. The area is selected. Right click the pale red Color chip and left click the dark red color. The small piece of pale red is now dark red.
 - Now this last Merge is a little more difficult but you should be able to handle it. Merge all the areas of the main thimble together. Select the dark gray and then select all the other pieces (some are small) while holding the CTRL key down. Do not include the light gray on the top or bottom. You may have to Zoom in to get the small pieces. There will be defects remaining. We'll fix them later.
 - If you get to this point and your design looks *something* like this, it means your computer and settings are working similar to mine. It could be different. If you have something that looks like this, use the following procedure. If yours looks even more different than this, you may have to work a little harder. You can do it.
- 
- Areas marked with numbers 1,2,3,4,5 6 and 7 are OK for now.
 - There should be 7 different color chips in the **Color Bar**. Left click them one at a time (top to bottom). If you have areas (or pieces of trash) that are the wrong color change them to the correct color using common sense and **the same procedure as above** (see text in red above). I found several pieces of trash that was an off shade of white; make them pure white (color #1 on my **Color Bar**).
 - We need a lighter shade for number #4 then we have in our **Color Bar**. Left click that color in the **Color Bar** to select the two areas with that shade. Then right click the color chip and left click **MORE COLORS** to get the Windows color palette. Change the RED/GREEN/BLUE values to 252/214/163 respectively. Change the HUE/SAT/LUM values to 23/225/195. Left click the OK button.
 - We're finished with **Cartoon Edit**. Left click on **EXIT** and then Left click on **CONTINUE** to go to the main work area of Generations.

We could have done more in **Cartoon Edit**, but it will probably be easier with the main Generations processing.

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- The **Resize box** pops up. Accept the size for now. You can re-size later for the proper hoop size for various embroidery machines.
- Select all four pieces of background area and then use the **CTRL + Delete** technique to delete them. **Generate Stitches**.
- Do a **SAVE AS** using a file name of "Logo-IW" at this point. This provides you with a fail safe for all the editing you did in **Cartoon Edit**. If you mess up something in the next few pages, you can always come back to the Logo-IW (In Work) design and start over.

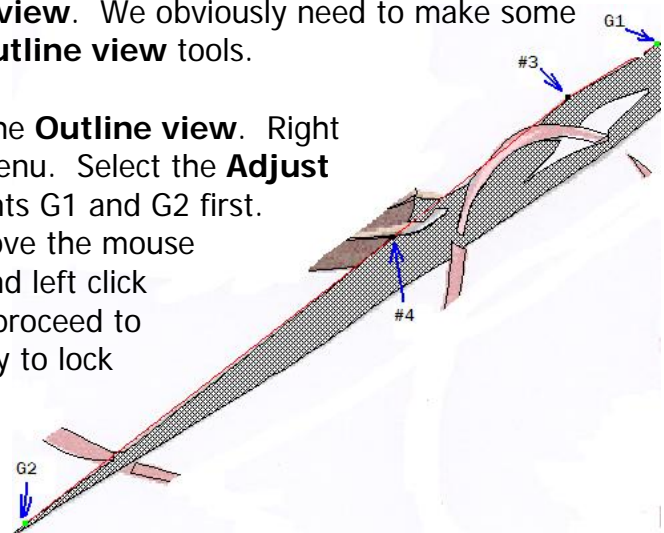
2. Finish Up Logo with Generations editing / polishing

Let's take a look at what we have to do to finish up.
The needle needs some work. Actually it needs considerable work.

The light tan area at the bottom of the spool also needs work. It overlaps the needle.
The Thimble is actually incomplete. We'll fix it and it's not too difficult.

The thread going through the eye needs to be re-routed.
Then we'll start the polish process. We'll add texture to the thimble to make it more resemble the real thing.
We'll also make the thread on the spool (what's left) look like real thread. Let's get started.

- The needle is shown to the right in **Outline view**. We obviously need to make some changes. We'll re-shape the needle using **Outline view** tools.
- Right click the needle to select it and go to the **Outline view**. Right click again in the gray area to get the tool menu. Select the **Adjust with New Points** tool. Left click to set points G1 and G2 first. These are the initial GREEN points. Then move the mouse pointer to the line between the two points and left click when you see the line change colors. Then proceed to set points # 3 and 4 and press the **Enter** key to lock them in. **Generate Stitches** at this point.
- We have some strange looking stitches and we lost the eye of the needle. We'll put the eye back later. To fix the stitches, change the Stitch type from **AutoJudge** to **Satin** (bottom of the screen) and **Generate**.




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- Make similar adjustments to the bottom side of the needle using the same tool and instructions we used on the top side. See the screen shot to the right.

Generate Stitches.

- Now we need to replace the eye of the needle that we lost. Select the needle and go to **Outline view** (F6). Left click the **Edit**

Hand Icon . Right click inside the needle for the tool

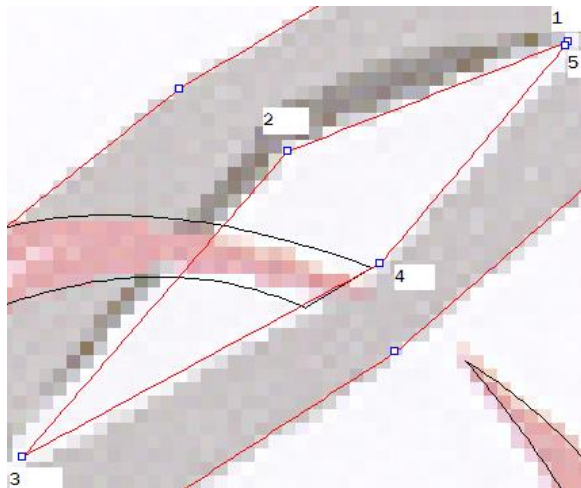
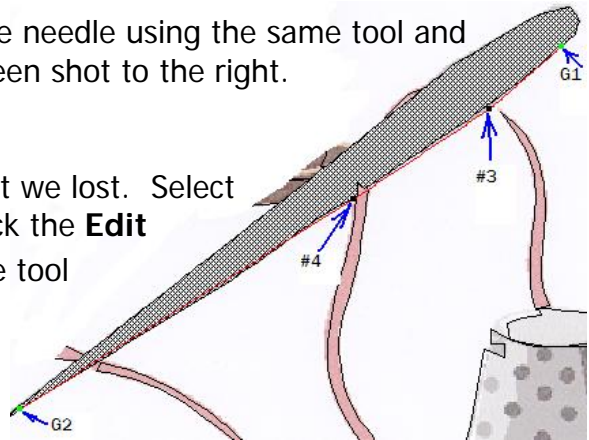
list and select the **Create A Void by Drawing**

Freely tool. Use the mouse to draw by left

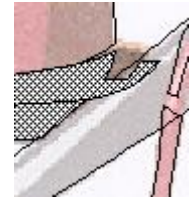
clicking points #1 – #5 per the screen shot

below left. Press the **Enter** key after setting the

last point. **ESC** to cancel the tool and **Generate Stitches.**



- The two bottom areas of the spool overlap our newly re-constructed needle as you can see from the screen shot to the right. We need to fix this.



- Right click select the two bottom areas of the spool and go to the **Outline View** (F6). Right click in the gray area to get the tool list and select the **Create a Void using Existing Area** tool. Move the pointer over the needle. When you see the purple line, left click to create the void cut. **Generate.**

- We need to do some **Node Editing in Outline View** and it's next to impossible (outside of a video) to show you step by step instructions for a specific change. Following are specific generic instructions for each **Node** editing tool. That will let me give you more general instructions and with a before and after screen shot to check your work.

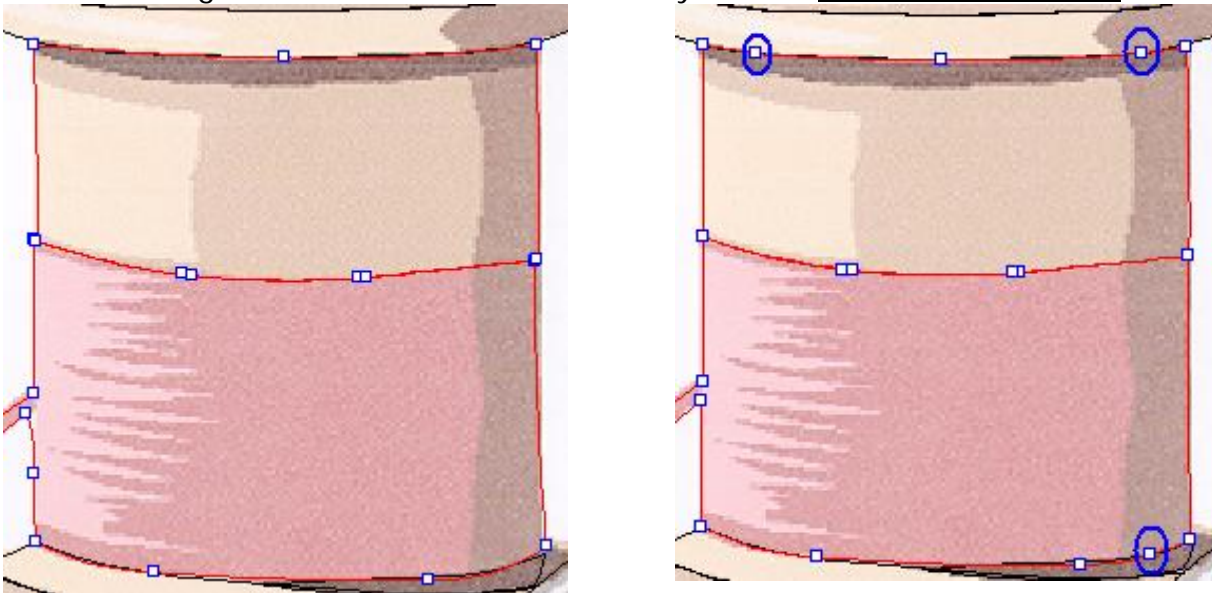
- **Nodes - Left Mouse** - Outline nodes can be moved with the left mouse button only. [Grab, hold and move to desired point and release.](#)
- **Nodes - Right Mouse** - The right mouse button will let you Delete or Smooth a node. Smoothing sometimes will give you an unacceptable effect (at least unexpected). use the UnDo if this occurs. [Right click the node and select option.](#)

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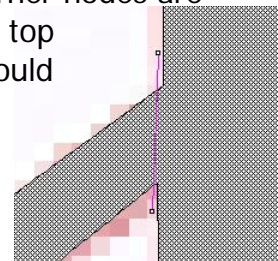
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- **Node Arrows** - The Node arrows will let you make curving adjustments with either the left or right mouse buttons.. The LEFT mouse button will give you a compound curve and may actually add additional nodes. The RIGHT mouse button will give you a variable radius arc between the nodes. *Grab, hold, move for effect and release.*
- **LINES between NODES - Right Mouse Button** -- Click on the line between two nodes, hold and move the line. It gives you a straight arc. Release when in the position you want it to be.
- **Adding the nodes** - Left clicking the line will add a node. However, you must move it slightly to lock it in place. No exceptions.
- Now that you have the basics of **Node Editing** (you may have had the basics already), Right click select the area above the red thread and clean it up in the **Outline View**. Do the same thing to the red thread area. Naturally use the **EDIT Outline Mode** tools.



- The Left side is the BEFORE view and the Right side is the AFTER view. The blue circles indicate added nodes to keep the curve line from moving when the corner nodes are re-positioned. The vertical lines are closer to being truly vertical. The top and bottom sections are more aligned vertically now. Naturally we should **Generate stitches**. Make sure both areas are selected before you generate.
- Use the **Divide With a Line** Outline View tool and separate the thread (where it leaves the spool) on the left side from the spool so that it can be changed to a **Satin** stitch. See sketch on the right.



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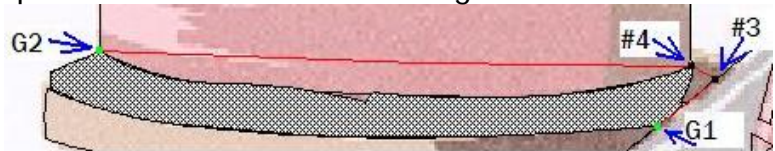
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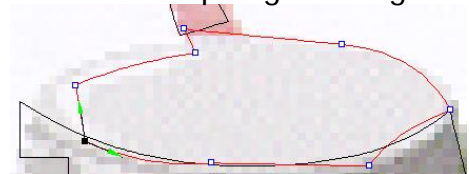
The tool requires two set points as shown with the left mouse button. Press the **Enter** key after the second point and the press the **ESC** key to cancel the tool. **Generate stitches**.

- Change the thread on the spool to a **complex** fill and the thread coming off the spool to a **Satin** stitch. **Generate Stitches**.
- Before proceeding further, take a look at the two areas on top of the spool and make adjustments (Node Editing) like we did for the main body of the spool (reference middle of page 8). You know how to use the tools now so it should be easy. Don't forget to **Generate Stitches** after your adjustments.

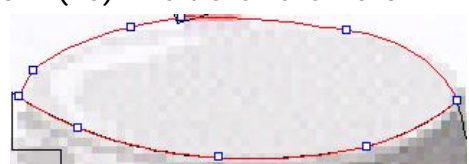
- Right click select the light tan area and go to the **Outline View** (F6). We need to change the right end of this area to mimic the angle on the left end, only opposite. Use the **Adjust with New Points** tool and set points G1 and G2 first according to the screen shot to the right. Then move the mouse pointer to the line in between G1 and G2. When you see the line change color, left click it to attach the mouse pointer to the line. Then set points #3 and #4. Press the **Enter** key to lock in the change.



- Next, activate the **Create a Void Using Existing Area** tool and move it over the red thread of the spool. When you see the magenta line, left click the mouse to make the cut. **Generate Stitches**. That cleaned up the jagged lines we had on the top edge and right end.
- Next, let's tackle the top of the Thimble. We did nothing to the thimble in **Cartoon Edit**, thinking it would be easier to fix here.



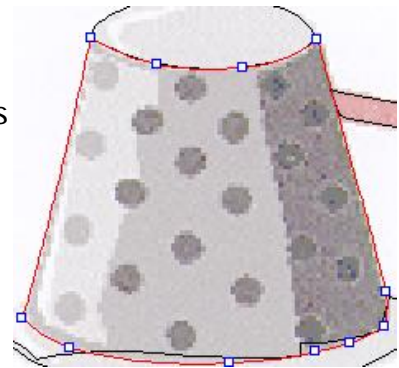
- Right click the top of the thimble and go to the **Outline view** (F6). Left click the **Edit hand** icon to eliminate the gray area. We're still in **Outline view** and the tools will still work but we can now see the image more clearly. The red outline is the wire frame for the area outline.



- Use the **Edit Outline mode** tools (they're active now) to adjust the outlines the way they should be. Directions for use of these tools are at the bottom of page 7 / top of page 8.
- The screen shot above right shows my adjustments to the top of the thimble. It doesn't need to be as exact as I have made it, but close. **Generate stitches**.

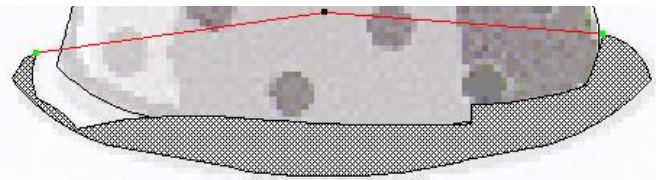
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- Do the same thing to the middle section of the thimble. Right click to select it, left click the Edit hand and go to the **Outline View** (F6). Edit the outline using the **Edit Outline mode** tools which are already active. Actually you can use any tools you want as long as the results are similar to the screen shot to the right.



- **Generate Stitches** and then we will focus on the bottom rim of the thimble.

- Let's use a different approach this time. Right click to select the bottom rim of the thimble and go to the **Outline View**(F6). Get the tool list and select the **Adjust with New Points** tool. Set green points by left clicking at the left and right sides according to the screen shot and then move the mouse pointer to the line between the green points and left click when you see the line change color. That attaches the mouse pointer to the line. Then set one additional point in the middle per the screen shot and press the **ENTER** key to lock it in.



- Get the tool list again and select the **Create Void using Existing Area** tool. Move the pointer over the Middle section of the thimble. When you see the lines change color, left click to initiate the cut. Right click to cancel the tool and **Generate Stitches**.
- Now let's put a little polish on the thimble. Right click the top section of the thimble, press the space bar to get the **Area Object Stitch Properties**, left click on the **Complex Icon** and **tab**, use the **Select Pattern** tool and select the **2pair** pattern. Ok out of both screens and **Generate Stitches**.
- Do the same thing to the middle section of the thimble except use the **4pair** pattern and change the **max step** to 6mm and use a **Stitch direction** of 75 degrees.

- Your thimble should look something like the screen shot to the right

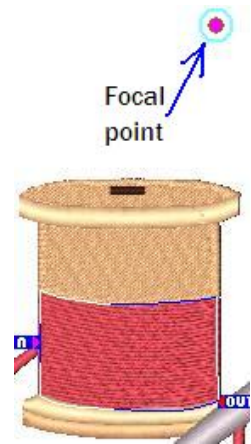


- Now, let's turn our attention to the red thread on the bottom of the spool. We would like for the fill to look like thread on a spool. Try using the **ARC fill** with Pattern 3 or 4. I used 4 but try both and use the one that suits you best.

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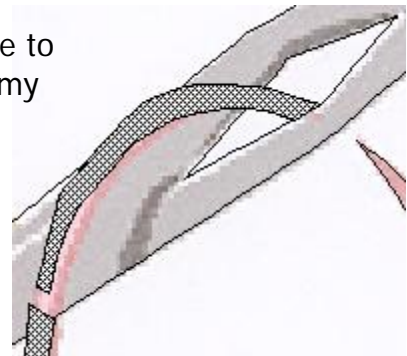
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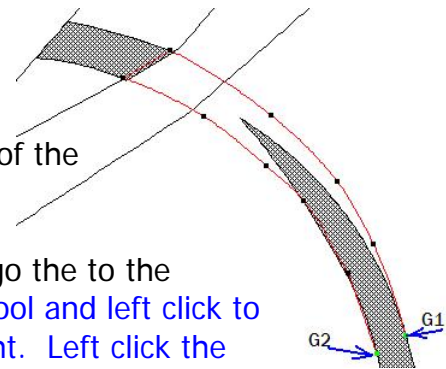


- Right click the red thread on the spool, press the space bar to get the **Area Object Stitch Properties**, left click on the **ARC fill** icon and **tab**, use the **Select Pattern** tool and select the **pat4** pattern. Ok out of both screens and **Generate Stitches**.
- Now we need to adjust the **focal point** (the manual calls it “the dot”). Grab and hold the **focal point** with the left mouse button and move it to the approximate position shown by the screen shot to the right.
- Please note that the **Focal point** represents (somewhat) the radius of the stitch flow and not the radius of the stitch pattern. If you center the **Focal point** above the spool (where you think it might need to be), you will not get the effect you want.
- Select the needle again and look at the very top end in **Outline view** (F6). It needs to be a little more rounded. Use any of the **Outline** tools you like to adjust it so that it's more rounded. You should be able to do that without instructions.

- I changed the flow of the thread through the eye of the needle to minimize the amount of Satin sewing on top of Satin. Follow my lead until you see where I'm going. If you don't like this approach then do it a different way. That's what digitizing is all about.... You get to do it the way that works best for you. And if you don't like it, change it again.



- Right click the two pieces of thread shown in the screen shot and go to the **Outline view** (F6). Activate the **Create a Void using Existing Areas** tool and move the pointer over the needle. When you see the magenta lines, left click to make the cut. Cancel the tool and **Generate Stitches**.
- Select the small piece of red thread remaining above the needle (after the cut we made in the previous step) and do a **Ctrl + Delete** to remove it. **Generate Stitches**.



- Next we need to connect and Merge the pointy piece of thread below the needle to the small piece inside the eye of the needle. See the screen shot to the right.
- Right click both pieces of thread per the screen shot and go the to the **Outline view** (F6). Use the **Adjust with New Points** tool and left click to set green points G1 and G2 per the screen shot to the right. Left click the pointy line to attach it to the mouse when you see it change colors and then set the

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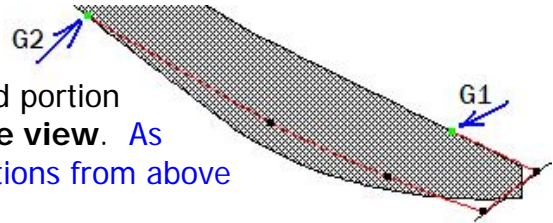
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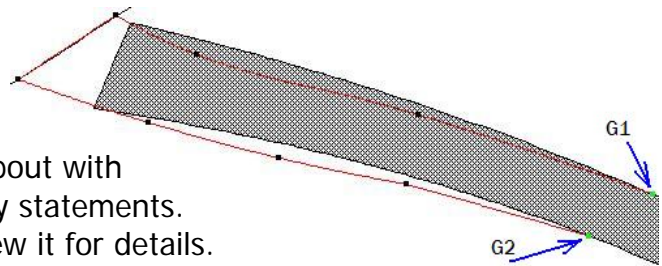
remaining visible points. Press the **Enter** key after the last point to lock in the change.
Note: Right clicks set curved lines/points and left clicks set Straight lines/Corner points.

- The two areas are overlapped slightly now. While they both are selected, use the **MERGE** tool to merge the two pieces together and **Generate stitches**. We have now successfully re-routed the thread through the needle. This section of red thread must sew after the gray needle.

- Now let's use the same tool (as above) to fix the thread coming off the spool where it intersects with the lower needle. Right click select the thread portion above the lower needle area and go to the **Outline view**. As said before, use the same tool and the same directions from above (see blue text above). **Generate stitches**.



- Now do the same thing to the thread below the needle. See screen shot to the right.



- **Summary:** There is a lot I haven't talked about with this design which leads me to a few summary statements.
 - I've included a copy of my gen file. Review it for details.
 - I prefer **Complex** and **Satin** to **AutoJudge**. **AutoJudge** has been changed accordingly.
 - We haven't discussed the **IN** and **Out** tags or things like **stitch angle**. Review my design for the changes I made.
 - **Sequence Order** – I used the **Optimize Stitching order** function and then changed a few frames to suit me. Red sews twice intentionally.
 - For those with Commercial Machines, you may want to force some trims to avoid traveling stitches (your choice). The jumps will already have the **Scissors (Trims)** on.
 - I may have made a few minor changes without documenting them. If something doesn't look right, review my design to see what I may have done. One of the very best tools you have to help you learn to digitize is "Reviewing designs" done by others to see how they did something.

3. **Now we need to take a quick look at the Lettering (Marcia's Sewing Shop).** I used 8mm Arial font for the lettering. The lower case letters, like the letter "e", are actually about 6mm.

- As the image shows, bring the lettering in on two lines. The screen shot is zoomed in a little. You can see that it needs a little work. I hope to keep this as

**Marcia's
Sewing Shop**

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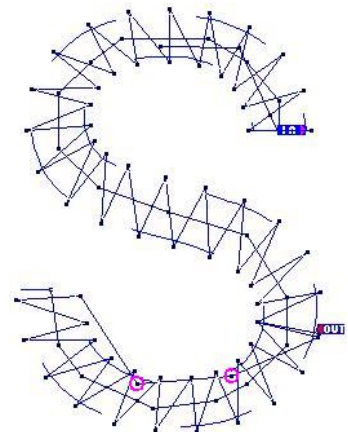
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simple as possible. The letters look fuzzy. The stem width in Outline view is about 1.07 mm. In stitch view they are about 1.9 mm. That's a lot of **pull compensation** for such small letters. Also, the letters came in as **AutoJudge**. We want **Satin**. Most likely the **density** is a little too heavy as well for such small letters.


- Select all letters by left clicking the blue color chip on the color bar (left margin).
- Press the space bar to get the **Area object Stitch Properties** and left click the **Satin** Icon and tab.
- Place a check mark in front of the **"Use Auto Density"** selection. This will decide automatically the density that should be used based on the Stem width of letters.
- Change the **Max Step** value from 10.00mm to 1.5 mm and the **Min Step** from 0.2mm to 1.2mm and then left click the **Pull Compensation** tab.
- Change the **Standard Value** from 0.40mm to 0.11mm (about 10% of the Stem width).
- Left click the **Underlay** tab and move the **Zigzag** underlay to the right side and the **Center line** to the left side and change the **Max Step** from 8.0mm to 2.0mm.
- For small lettering, I prefer to use close spacing that will not allow Trims. Without Trims, **TIE In & TIE OFFs** are not required. Left click the **Basic tab** and uncheck the **"Use Tie Stitch"** selection. Also, change the **Basic Step** value from 3.00 to 1.50mm.
- Oops. We need **Tie Ins / Tie OFFs** for the first letter / last letter in each word. Select them individually and incorporate them only for those letters.
- Left click the OK button at the bottom of the screen and **Generate Stitches**. As you can see, the lettering is much improved but not perfect. More work is required.
- Shorten each line of letters by using the "▷" icon at the end of each line of letters. This is tricky but it can be done. Use the left mouse button. You may have to grab and move the letters (as a group) with the left mouse button. I like no more than one mm (or less) between small letters.
- When you lessen the **pull compensation**, the traveling stitches within the letters end up too close to the edge in some letters. Meaning that, when the letters shrink a little (and they will), the traveling stitches will show. A good example is the letter "S". In this case, you can correct most of that by moving the IN tag as shown in the screen shot and **Generating Stitches**.
- There is still some clean up to be done. BTW, you can't see the **IN** and **OUT** tags in the **Stitch Edit mode**. You have to move them while NOT in **Stitch Edit Mode**.
- There are two very small purple circles on this screen shot

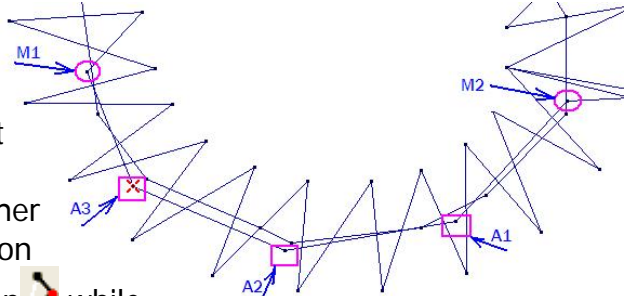
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- that indicate traveling stitches / lines that are too close to the edge and need to be moved to the center using the **Stitch Edit mode** tools. Take a look at the screen shot below to see exactly what I did.
- While in **Stitch View** and **Edit Stitch mode**, left click on the node and move it to position M1 per the partial screen shot to the right. You have to left click it once to assign the red X and left click it again to move it. Do the same to the other purple circled node, but move it to position M2. Next left click the **Insert Stitch** icon  while the red X is at position M2. Then add stitches by left clicking at positions A1, A2 and A3. Then immediately press the **Enter** key to lock it in.
- There are other cases with letters where these traveling stitches are not centered. To improve the quality of the letters sew out, these need to be moved / added as per the above example. Now that you know how, go for it.
- You can use a zoomed in view of my lettering to help you with the above.



- Draw a box around all components of the design with the left mouse button and left click the **Group / ungroup** Icon to make sure all components of the design are grouped together. **Generate Stitches.**
- We're finished with this lesson. Since this is an Intermediate / Advanced lesson, you should already know how to save as a gen file and export.

Hope you have enjoyed the lesson and learned a lot.