

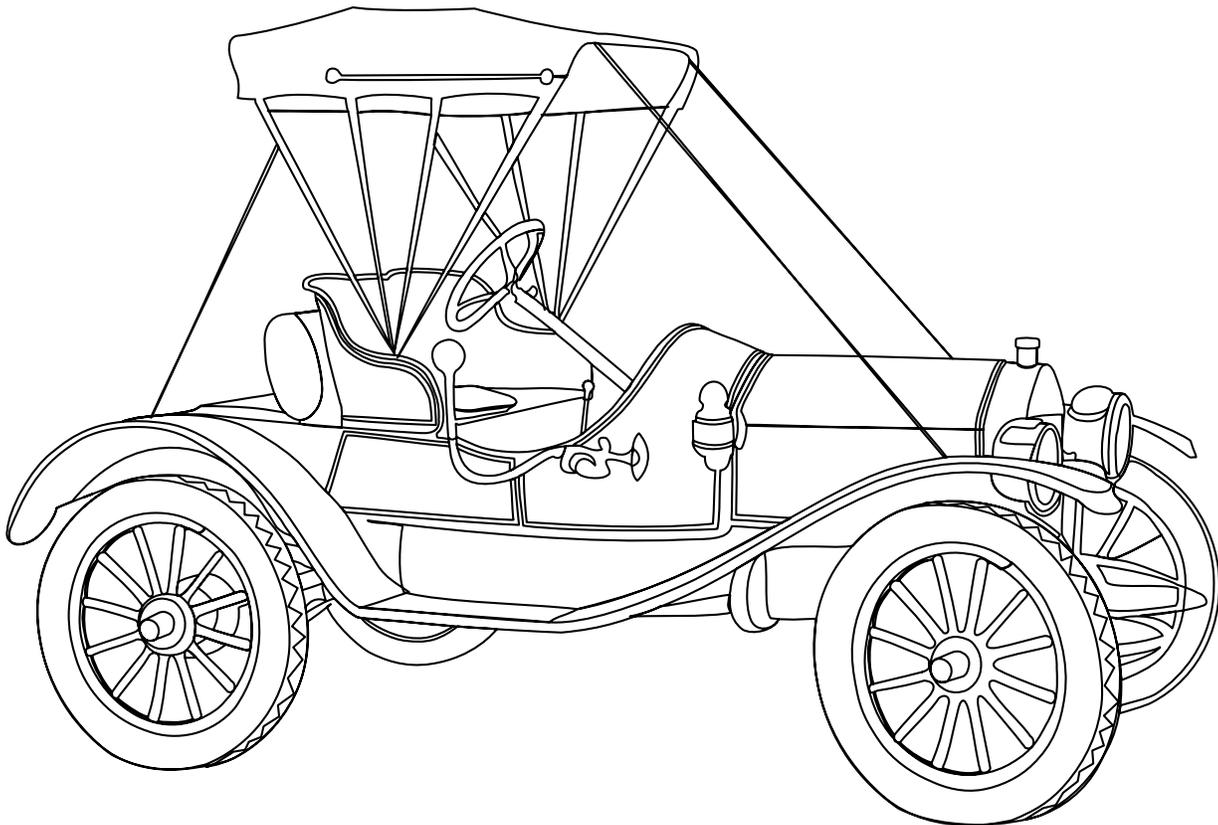


Addendum 2

Creating Very Detailed Patterns in Art and Stitch

by

Jack M. Stewart





About the author, Jack M. Stewart



Jack M. Stewart

I am a retired Business owner, having spent my career in the Industrial Maintenance, Trucking and Warehousing fields.

I was drawn to "Longarm Quilting" as an outlet for my creative side. After a bout with Throat Cancer, welding smoke, saw dust, etc bothered me, so with this new found hobby I was in where it is clean and warm, or cool depending on the time of year, and able to get the satisfaction I needed.

Bought my machine in 1998, prior to Stitch Regulators and long before computer assisted machines. I retro fitted my Gammill Classic to a Statler Stitcher in 2007. Took one digitizing class and never looked back.

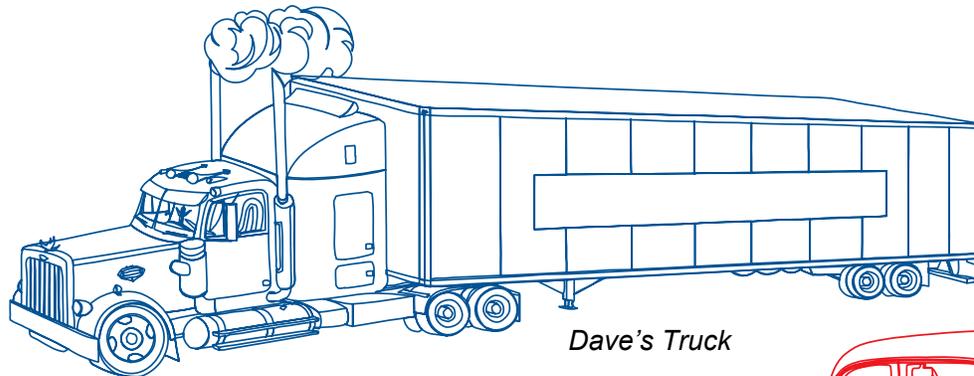
The first drawing I made consisted of two 3 point arcs joined together. I tested the simple pattern. It sewed. I thought now that I have "mastered" that, a very detailed pattern is just a WHOLE BUNCH of those same arcs.

The Peterbilt look alike, was my first very large detailed pattern. I am guessing that It took 300 hours. These patterns have been sewed up to 48 inches long, and still maintain their crisp appearance.

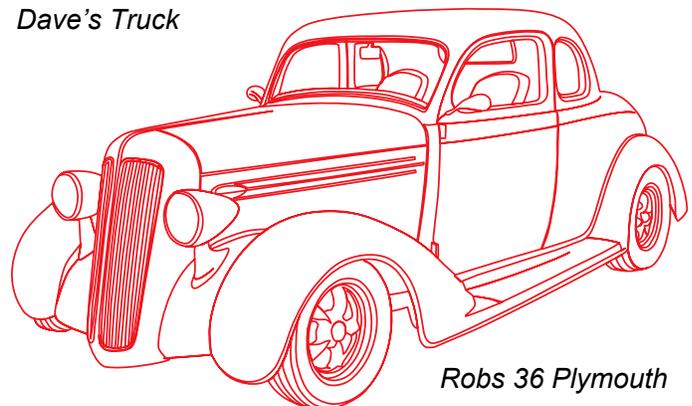
I create patterns across the whole spectrum, but the Automotive and Machinery ones are the most complex ones.

Now with Art and Stitch, design time is considerably less and the infinite detail is so easy to achieve.

To see more of my designs, please visit my website <http://www.jacksmagicstitches.com>



Dave's Truck



Rob's 36 Plymouth



Introduction

For those of us that know how to accomplish this feat we say == Aah Shucks there is nothing to it == Well -- let me tell you there is.

Art and Stitch is a very powerful tool that allows us to create our beloved patterns. With each new update, this, by the way is provided without additional cost (as long as new functions are within the scope of the software), we are able to take our designing to greater heights.

The basics of Jack's Continuous Line Method

Quilting designs are best when they sew as a continuous path with as few jumps as possible. Complex drawings are hard to draw in just one run.

This demonstration will deal with "tracing" an image by reshaping a long continuous line. Digitizing this way it is IMPOSSIBLE to lose your direction. I do not have to count and my GPS is used for the purpose that it was intended.

Today we are going to be using the following Buttons or Tools:

Backdrop - 3 Point Arc - Reshape tool - Select - Magnifier - Pan - Undo - Redo
and at the far right the Sequence View.

In order to reach the perfection that is possible with Art and Stitch, we will also be making use of the function Connect Objects. Connect is like welding two items together.

For parts that have to remain separate (like the wheels in today's example) you can use "Group". When stitches are applied "No Sew" Lines to jump to the separate objects will automatically be created.



I have chosen a picture of the 1909 Metz that my father restored back in the 60s

Open the image for your project



I have already made a new Folder and pasted the Metz picture into it.

Open AnS grab a new page, click on the Backdrop Tool, navigate to the folder with your desired picture. Click "Open" and the fun begins.

I recommend you name your project at this point -- including a destination that you will be able to get back to when you reopen tomorrow or in a week from now. In my case everything is stored in "C" drive, subtitle "Jacks Documents". That way the hunt and detect usually takes less than a day. It took Diane a long time to get me to do this EVERY time -- but -- Life is sooo much simpler this way.



The first steps

When I have the pic loaded I like to take time to study the subject for the best starting point == then go get a coffee == come back and if you are lucky the same spot is still your best choice. I always have to take a deep breath before starting. Breathing becomes much more relaxed as soon as you lay the first few lines.

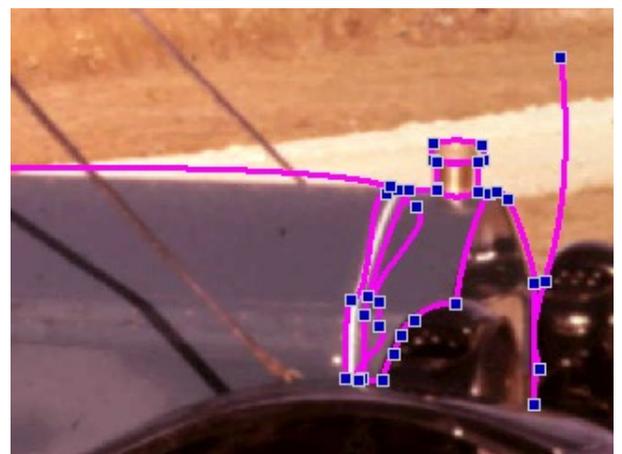
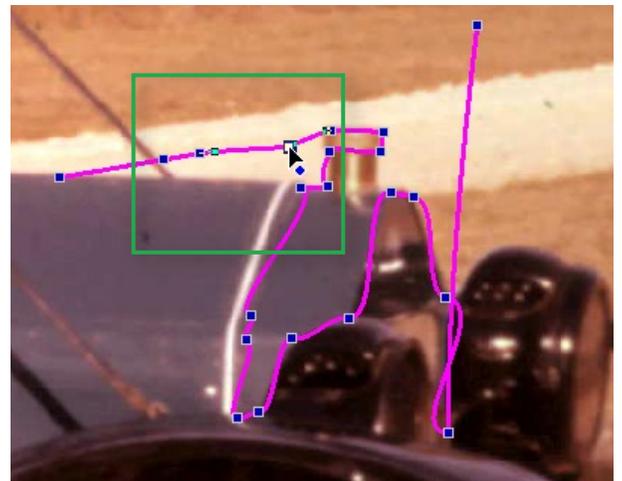
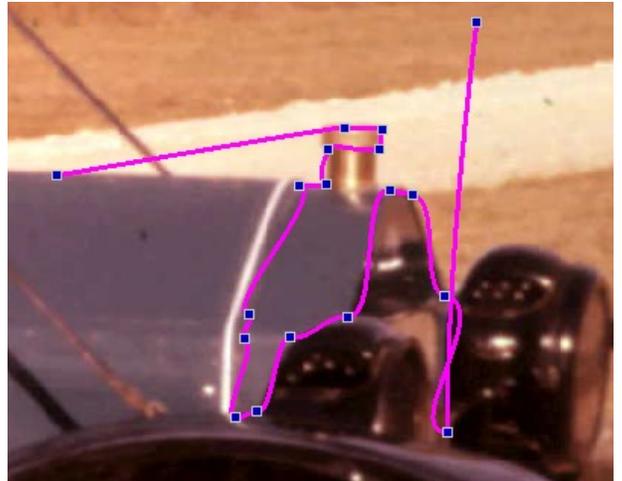
My starting point is behind the left head light. With the 3 point arc tool make a couple of clicks, and right-click to finish.



Then take the Reshape Tool. This is the Tool that you will use the most with this method. Start your first point clear of the subject so you always know where it is. Drag out a good long tail, and again, make sure this end is also visible. I learned this the hard way.

Now you can start adding points == still with the Reshape tool. Double-click on the line to add a point. Add several points and then you can start to drag the line into position. Do this in a rough manner until you have a given area outlined. I outlined the radiator and across the top of the hood. Remember "Drag the tail" to a clear spot.

Keep adding points and move them in place, thus "dressing" the image.





Using the Anchors

Now you are ready to start "Refining" your lines.



Choose the "Magnifier Button" or press letter Z on your keyboard -- its Your choice. By magnifying you have much greater control over line placement. After zooming in press Esc to return to the last used tool (Reshape).

Place the points on the seams and start making use of "Anchors". Left click activates the point and displays the Anchors.

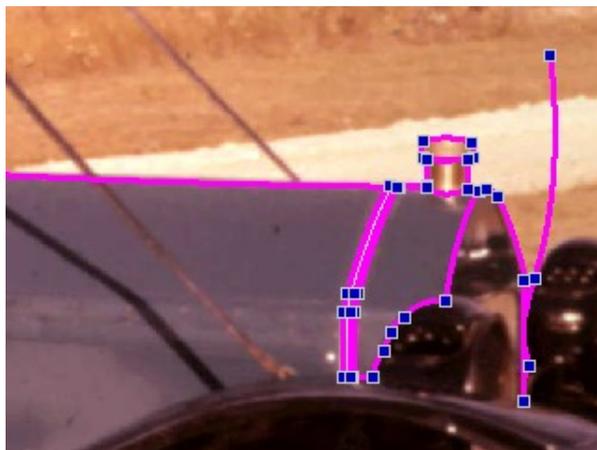
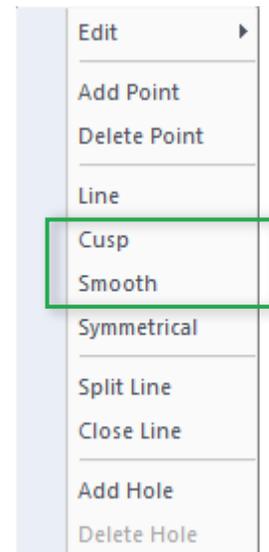
Right click a point and a drop down menu appears, where you can change the properties of the selected point: Cusp and Smooth are the two functions you want for refining lines.

- If two Anchors are shown click Cusp -- this allows the independent movement of Anchors.
- Only one Anchor -- click Smooth and then Cusp.

In most cases the line balloons out of shape -- do not despair, the Anchors will put everything in the proper place. Whew -- pretty scary when it happens for the first time.

I try to keep the number of points to a minimum -- but -- in order to get the infinite detail, points close together are just one of the hazards of detailed digitizing. You can get into the tight quarters and find the right point by clicking a neighboring point, then moving to the desired point by pressing "Ctrl" and using the Arrow Keys on your keyboard. Practice this as it saves a heap of frustration.

The above process is employed throughout the project.



Oops I forgot to mention the "Pan Tool" that big white glove just below the Magnifying Glass. This one is essential in order to keep your work area centralized. Click on the Pan tool (or press letter M on your keyboard) and you can move the design page to get the best view on the area you are working on. Press Esc to return to the last used tool.



At any time you can click the Select button to see how well you are progressing.



You can even apply stitches to test how well it sews. Both of these functions are a good idea, at several junctures throughout the task.



Click on the blue "Back to Artwork" button under the Stitch toolbar and resume your digitizing work.



Separate objects and Side Streets

With any subject there is always a Side Street or two.

I treat wheels and in this case the top as separate items. The side streets I refer to are the Horn - Steering wheel and the side light.

Choose a different color for each item and lay lines as you have done with the major part of the project. You can add these as you are going by or wait and do them at the end -- its YOUR choice. This time they were added as we went by.

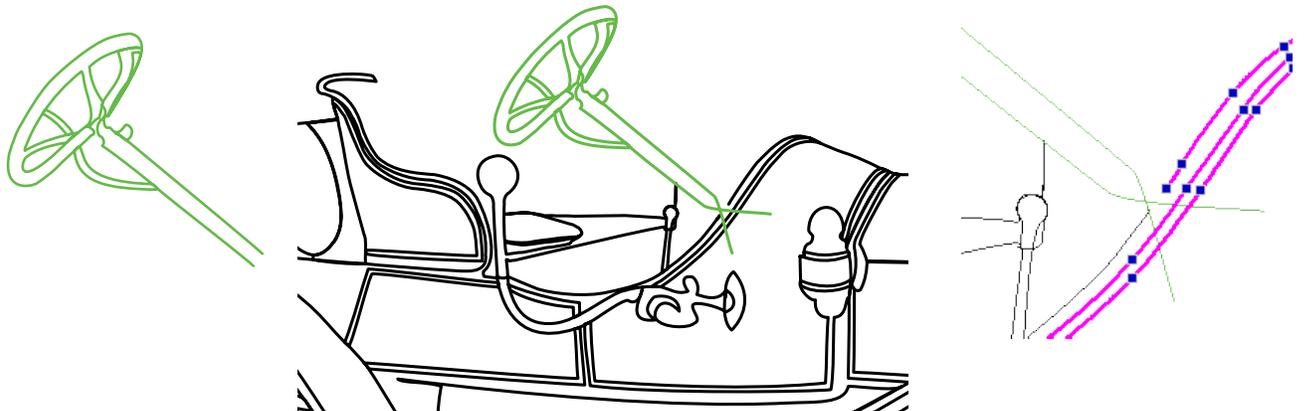
NOW -- this is where I deviate from "Jack's Continuous Line Method".

Dress the items in question, using the "Continuous Line Method".

When you have a Side Street tricked out to your satisfaction, it is time to create an intersection with a smooth flow.

Split the line of the Major object, by right-clicking the line and choosing Split line. Open the split -- so you don't lose your place. I find the best result is to move these "Ends" to an open area.

Cross the lines of the Side Streets and then lay the ends over the Major Object's split lines.



Connect the "Side Street" Objects

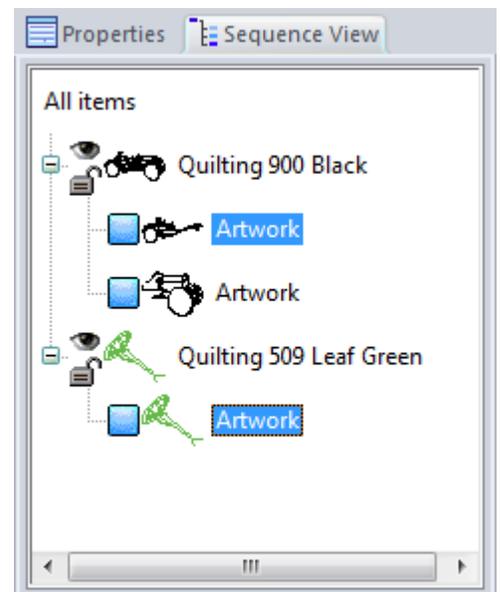
First need for the Sequence View.

Highlight the two items that you wish to Connect by holding down "Ctrl" and clicking the two items in question

Click "Connect Objects". Only 2 lines will connect. The remaining 2 will require an additional Connect Objects click.



If a second Connect Objects is required you have to go to sequence view and highlight the two as you did with the first pair.





Tidy the connections

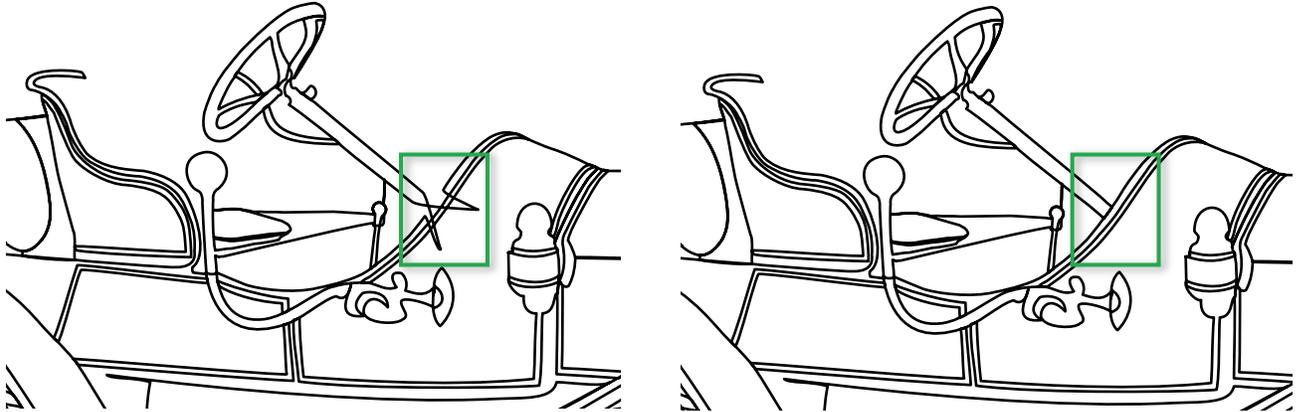


Click "Reshape" == all previous parts should be a single Item.

Time to tidy the "Joint"

Remove the Loops that appeared at the connections, by deleting a point at each. Move the lines back into position.

Now you want to uncross those Side Street lines. This overlaps the major lines. So you won't have a gap at the intersection. Neat EH!



Repeat the above for the other 2 Side Streets, and you are well on your way to having the Main Body digitized.



Wheels are next.

They are digitized much like the main part, except they are usually as 2 or 3 separate items. In order to have a clean look, it is best to create the individual pieces and then "Group" them. Repeat for wheel #2.

The wheels will not be connected to the rest of the car.

It's a good idea to test sew == if you adhered to "Jack's Continuous Line" method there will be NO OVER STITCHING

Now we will digitize the top in the same manner. You can do this in a separate design page, opening the same backdrop. Test sew == then combine with the other objects, by copying the finished top onto the design page of the body and wheels. Save!

The finishing Touch



Check all objects of your project, see if any parts need reshaping. Then take the Select tool and press Ctrl+A to select all: click on the Line Sew button at the top of the Stitch toolbar to apply stitches. "No Sew" lines will magically appear between the separate parts (body, top, wheels).

Isn't it a wonderful feeling == Now you can have a beverage of your choice. Salute!

Using this method and being VERY precise with line placement your patterns will sew at the full capability of your machine and will be as sharp as a drawing.

Now PRACTICE - PRACTICE - PRACTICE

The images on the following pages show "The Making Of" this Metz project.

