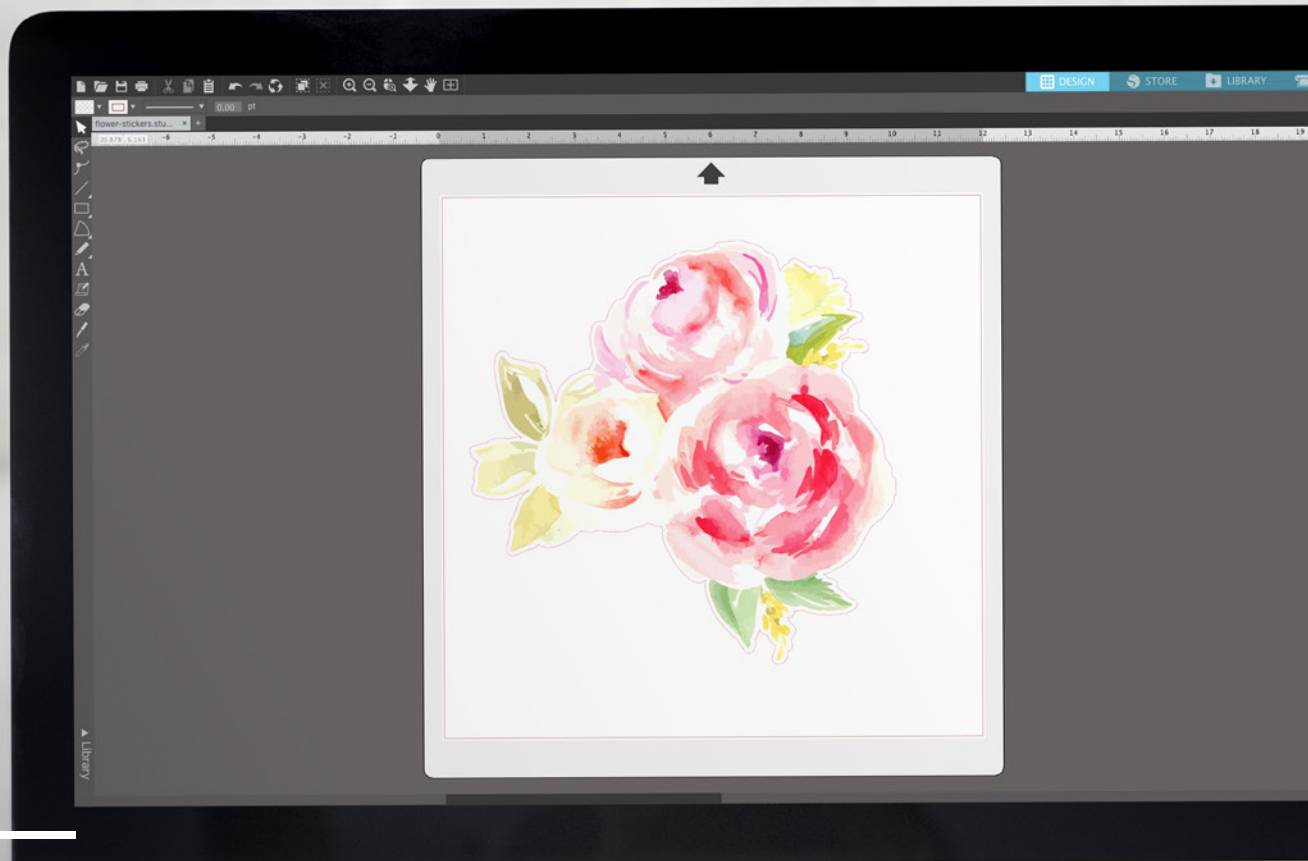


— *Silhouette* 101 —

# MASTERING SILHOUETTE STUDIO®

Unlock the power of your  
Silhouette software



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## Introduction

Creators and makers understand that in order to make something great, they need to use the best tools available. That's exactly what Silhouette Studio® is! It's a tool that, if you know how to use it correctly, will open up all kinds of creative possibilities. Create or purchase designs, add text, tweak shapes to your heart's content, and discover everything that the Silhouette software can do for you!

Learning everything you need to know about Silhouette Studio® is no simple task; we get it. That's why we created this comprehensive guide for you. It not only shows you each feature available in the software but also teaches you how to use it.

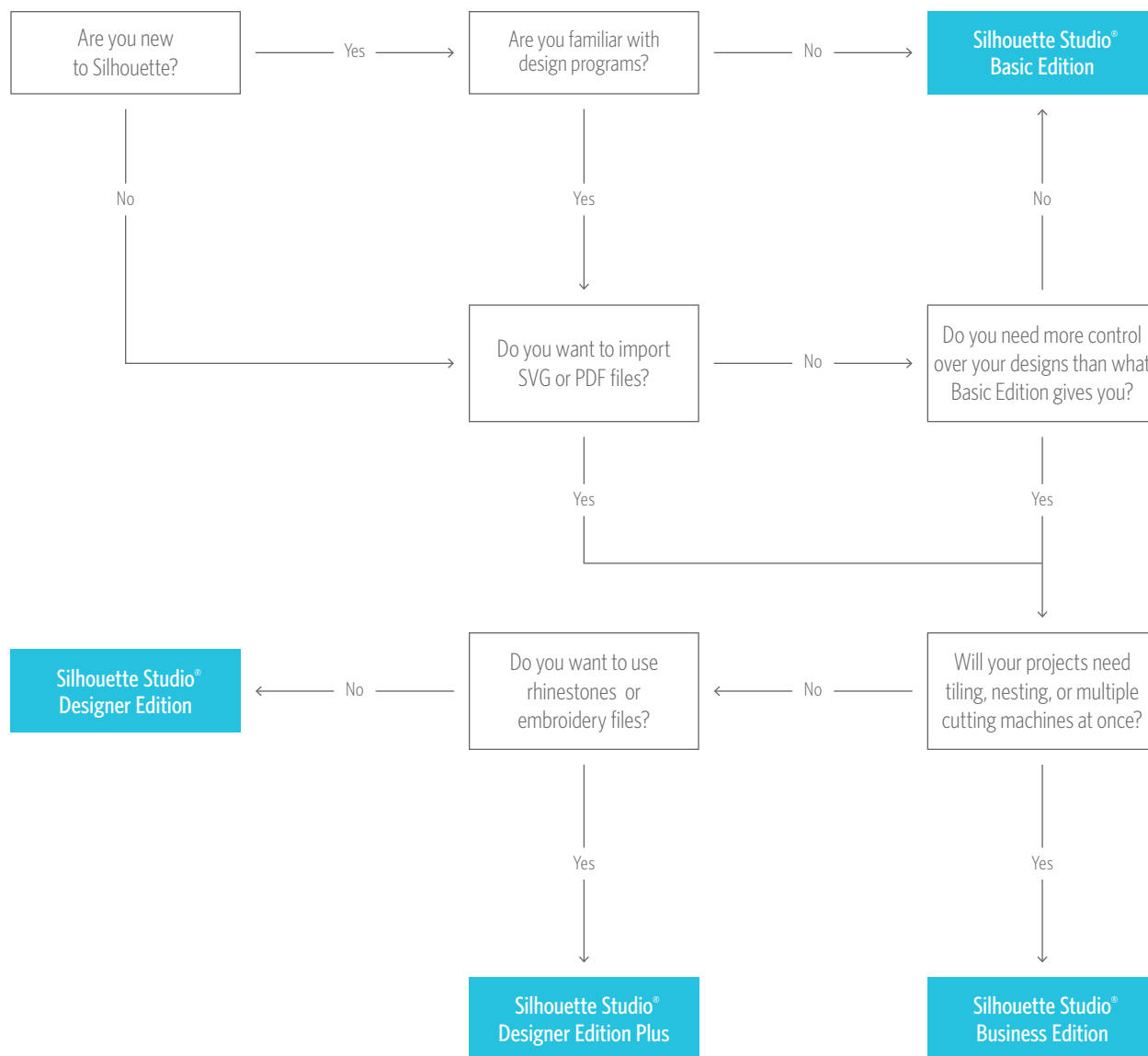
Silhouette Studio® will take you to new heights, and this ebook can teach you things about the software that you didn't even know existed. Our goal is to help you become the best creator you can be.

We can't wait for you to get started! Are you ready to become a Silhouette Studio® master?

# Setup and Design

## GETTING STARTED

Which Silhouette Studio® Edition is Right for You?



Click on the edition you are interested in to learn more about it.



## CUTTING/DRAWING AREA

There are two different sections in your workspace: the white design page or cutting area and the gray holding area. Images and designs can be placed on both the gray holding area and the cutting space, but only designs or images within the active cut area (bound inside the red box on the white page) will be sent to your Silhouette. The gray area can be used to place your extra work.

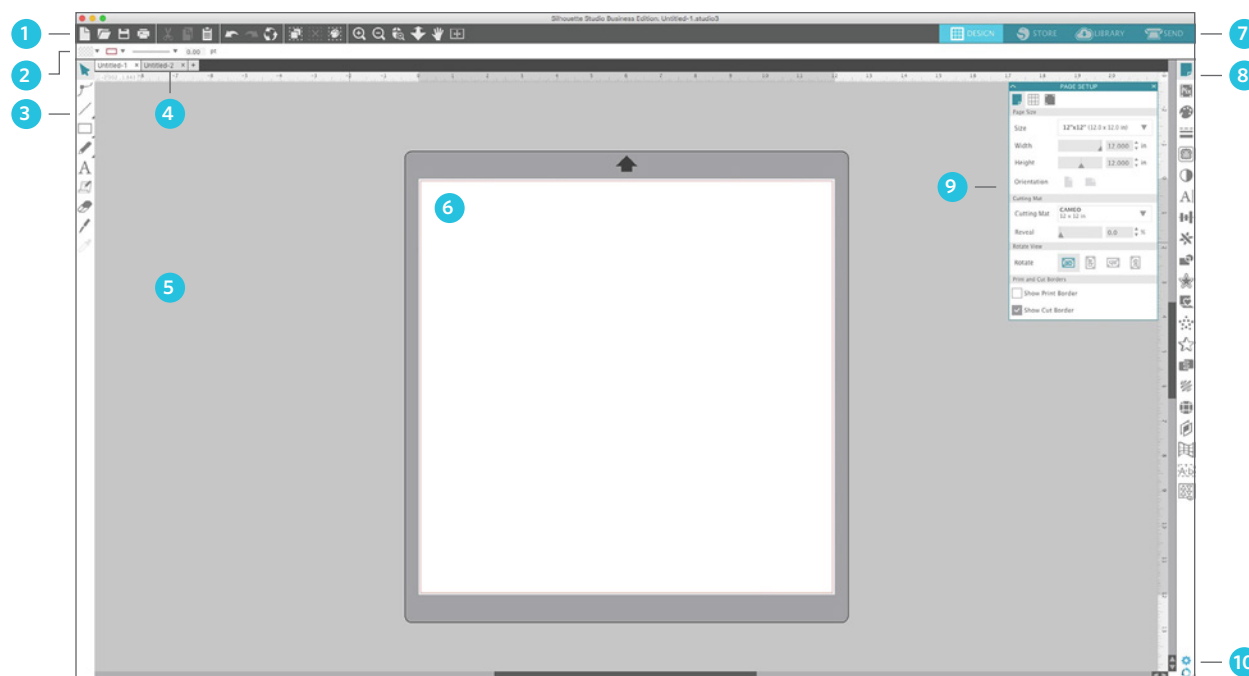
## DOCUMENT TABS

Your document tabs are located at the top of your workspace. When you open a new document while you already have a document open, a new tab will open. The document tab highlighted in white shows which document is open in your workspace. The other open documents are shown with grayed-out tabs.

Your document tabs allow you to move easily back and forth between multiple documents and let you know at a glance what projects you currently have open. When you save a file, the document tab automatically updates to the file name.

## KEYBOARD SHORTCUTS

Silhouette Studio® has built-in keyboard shortcuts to make designing more efficient. You can find them in a blue outlined box near each function.

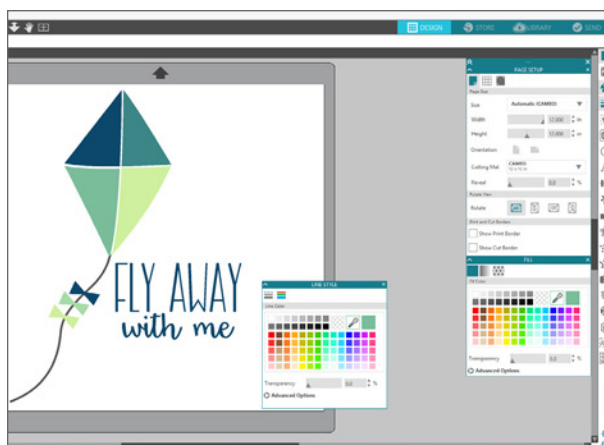


## WORK AREA OVERVIEW

- |                         |                             |
|-------------------------|-----------------------------|
| 1. Document Tools       | 6. Active Cut Area          |
| 2. Quick Access Toolbar | 7. Navigation Tabs          |
| 3. Drawing Tools        | 8. Silhouette Studio® Tools |
| 4. Document Tabs        | 9. Panels                   |
| 5. Holding Area (Gray)  | 10. Preferences and Themes  |

## PANELS

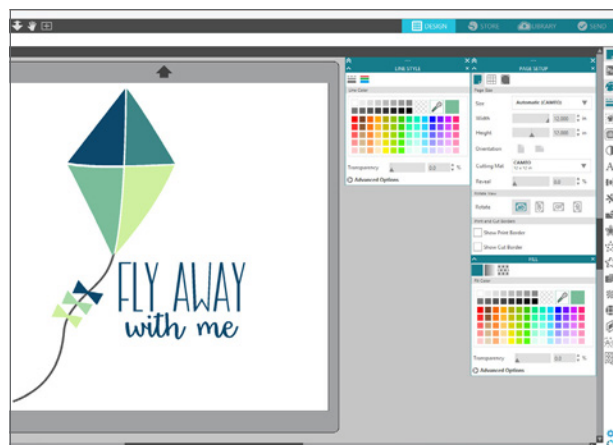
Silhouette Studio® design icons open their own panels. Panels open on the right-hand side of the screen when you click a design icon. The first panel you open will be at the top. Any panels you open after the first will replace the panel currently open as long as it is in the default position. If you move the panel from the default location, you can open a new panel and it will snap to the default location. Using this method, you can have as many panels open as you want, and you can move them anywhere in your design screen.



**COLLAPSING PANELS:** Panels can be collapsed by clicking the white arrow on the left-hand side of the panel. Collapse, move, and rearrange the panels to set up your screen exactly as you like.

When you close panels, the ones underneath will jump up to fill their place.

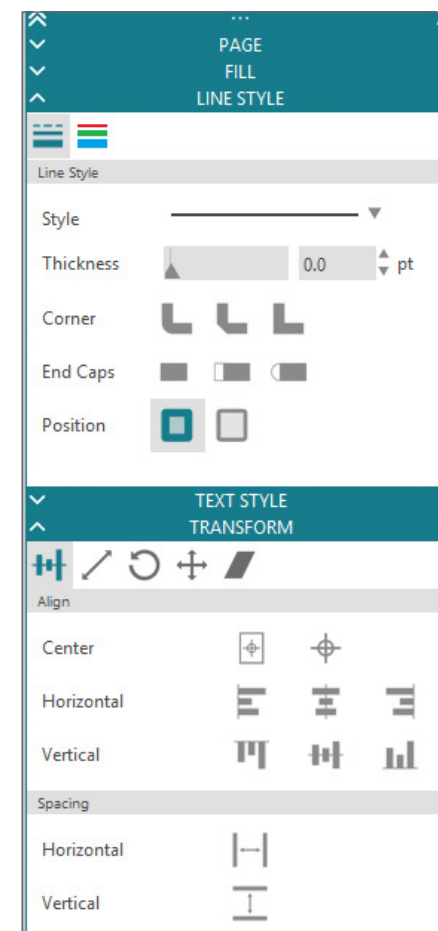
**STICKY PANELS:** Panels are sticky, meaning they snap to the top of the design area or to each other. But panels don't need to stick to each other. You can move groups of panels or individual panels anywhere on your screen. Depending on your project, you might want lots of panels open to make adjustments using a wide variety of tools, or you might only want a single panel open at a time.



Beachy Font | by Rivka Wilkins  
Design ID: 137774

Day Trip | by PPbN Designs  
Design ID: 140738

Kite | by Echo Park  
Design ID: 55046



**PANELS HOUSING MULTIPLE ICONS:** Some panels are single icon panels, such as PixScan™ or Offset. Other panels consist of a group of related icons. These icons are available within the panel via separate tabs. For example, the Transform panel includes the Align, Scale, Rotate, Move, and, if you have Designer Edition, Shear icons.

**PANEL MODE:** You can customize the panel mode in the Preferences panel. Under Defaults, you can choose how you want your panels to open.

- ▶ **Single Panel Mode:** Only one panel can be open at a time. If you have a panel open and you click another icon, that new panel will open in place of the panel that was previously open.
- ▶ **Flexible Panel Mode:** Default. Similar to Single Panel Mode, Flexible will seemingly not allow you to have multiple panels open at once. But, if you move a panel from the default location, it will remain open when you click another panel icon. If you leave the panel in the default location and click another icon, the new panel will open in its place.
- ▶ **Multiple Panel Mode:** All new panels will open no matter how many panels are already open.

## SILHOUETTE STUDIO® EDITION COMPARISONS

Do you need help deciding what edition of Silhouette Studio® is right for you? Take a look at this comparison chart to make sure you get the software edition that meets all your needs.

Features	Basic Edition Free	Designer Edition \$49.99	Designer Edition Plus \$74.99	Business Edition \$99.99
Create Designs and Send to Silhouette	✓	✓	✓	✓
Basic Design and Text Tools	✓	✓	✓	✓
Manipulation Tools: Move, Rotate, Scale, Align, Replicate	✓	✓	✓	✓
Modification Tools: Weld, Divide, Crop, Subtract	✓	✓	✓	✓
Cut by Line or Fill Color	✓	✓	✓	✓
Font Access (for font files on your computer)	✓	✓	✓	✓
Import JPG, BMP, PNG files	✓	✓	✓	✓
Trace	✓	✓	✓	✓
Image Effects (b/w, tint, color saturation)	✓	✓	✓	✓
Print & Cut	✓	✓	✓	✓
PixScan™	✓	✓	✓	✓
Silhouette Library Storage	✓	✓	✓	✓
Object on Path	✓	✓	✓	✓
Offset	✓	✓	✓	✓
Stipple (Curio, Cameo 4, and Cameo 3 only)	✓	✓	✓	✓
Emboss (Curio only)	✓	✓	✓	✓
Sticky Notes	✓	✓	✓	✓
Pop-up Creator (Basic)	✓	✓	✓	✓
Color Fonts	✓	✓	✓	✓
Print Bleed	✓	✓	✓	✓
Commercial Font Indicator	✓	✓	✓	✓
Select Machine at Setup	✓	✓	✓	✓

*Continued on next page*

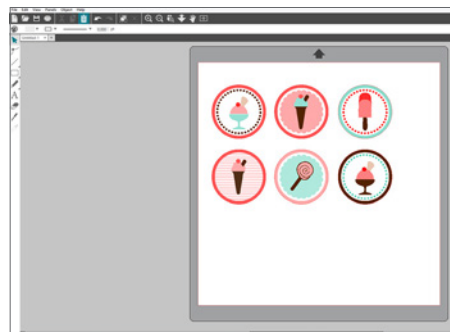
Features	Basic Edition Free	Designer Edition \$49.99	Designer Edition Plus \$74.99	Business Edition \$99.99
Import SVG, PDF Files		✓	✓	✓
Layers (Including Cut by Layer)		✓	✓	✓
Rulers/Guides		✓	✓	✓
Nesting		✓	✓	✓
Shadow Tool		✓	✓	✓
Eraser Set Tools		✓	✓	✓
Knife Set Tools		✓	✓	✓
Eyedropper Tool		✓	✓	✓
Shear		✓	✓	✓
Sketch Effect		✓	✓	✓
Trace by Color		✓	✓	✓
Magnet Trace		✓	✓	✓
Rhinestone Conversion		✓	✓	✓
Glyph Support		✓	✓	✓
Font Management		✓	✓	✓
Basic Warp		✓	✓	✓
Pop-up Creator (Advanced)		✓	✓	✓
Ability to Import Custom Patterns		✓	✓	✓
Lasso Selection		✓	✓	✓
Warp Templates		✓	✓	✓
Custom Color Palettes		✓	✓	✓
Advanced Rhinestone Features			✓	✓
Import Embroidery Files (PES, DST, EXP, JEF, and XXX)			✓	✓
Advanced Warp (Conical, Perspective)			✓	✓
FlexiShapes			✓	✓
Puzzle Generator			✓	✓

Continued on next page

Features	Basic Edition Free	Designer Edition \$49.99	Designer Edition Plus \$74.99	Business Edition \$99.99
Line Patterns			✓	✓
Import Ai/CDR/EPS Files				✓
Weed Line Feature				✓
Multi-cutter Support				✓
Matrix Copy Feature				✓
Media Layout View				✓
Automatic Nesting				✓
Tiling				✓
Barcode				✓
Multiple Undo/Redo				✓
Export SVG, PDF, JPG				✓
Handwritten Font Creation				✓
Digital Font Creation				✓
Edition Toggle				✓

# Navigation Tabs

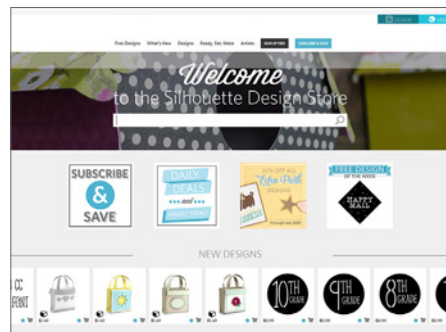
There are four tabs along the top right-hand side:



6 Ice Cream Sundae Tags Toppers | by Alaa' K  
Design ID: 46528

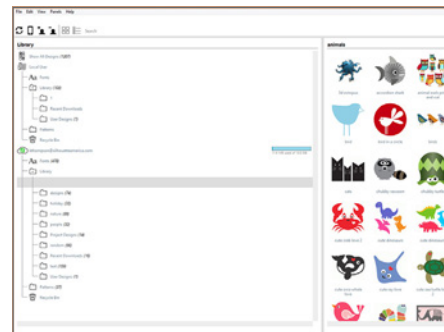
## DESIGN

This design area is your workspace to create projects. This area houses the toolbars, the white design page, and the gray holding area. When you are in the Library, the Silhouette Design Store, or the Send menu, click the Design tab to return to your design page.



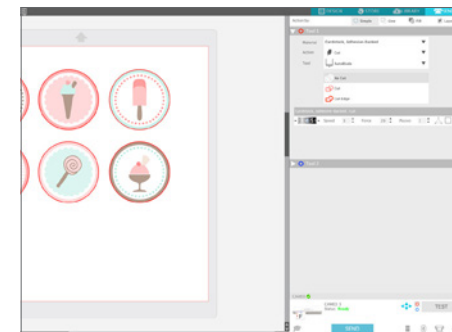
## STORE

When you are connected to the internet, the Store tab takes you to the Silhouette Design Store where you can browse and purchase designs. For more information on the Store, see page 86.



## LIBRARY

You can access your stored designs from the Library tab. Sort and organize your designs any way you'd like by adding folders and subfolders. Designs can be stored on your computer or in the Silhouette Library. For more information, see page 94.



## SEND

The Send tab allows you to adjust the cut settings for your designs and send them to your Silhouette. This menu works similar to a Send to Print menu in other programs. For more information, turn to page 96 for detailed instructions about cutting with your Silhouette.

### KEYBOARD SHORTCUT:

Show Design Area  
Windows, press Ctrl + Shift + D  
Mac®, press Cmd + Shift + D

### KEYBOARD SHORTCUT:

Show Design Store  
Windows, press Ctrl + Alt + S  
Mac®, press Cmd + Alt + S

### KEYBOARD SHORTCUT:

Show Library  
Windows, press Ctrl + Alt + L  
Mac®, press Cmd + Alt + L

### KEYBOARD SHORTCUT:

Show Send Panel  
Windows, press Ctrl + F2  
Mac®, press Cmd + fn + F2

## Document Tools



### NEW DOCUMENT

Silhouette Studio® automatically creates a new document each time you open the program. If you want to open another new document, use the New Document icon or go to File New Project Wizard. A menu appears where you can choose which type of project you want to create. Clicking on “Blank Document” will open a plain document where you can create any type of project. Clicking on an icon such as “Print & Cut” will ready your document for that particular type of project, such as automatically adding registration marks to your design page.



**KEYBOARD SHORTCUT:** New Document  
Windows, press Ctrl + N  
Mac®, press Cmd + N



### OPEN

To open existing files, you may either use the “Open” option from the File menu or select the Open icon. Navigate to and click on the file you want. Through the Open feature, Silhouette Studio® Basic Edition has the ability to open the following cutting-type files:

- ▶ STUDIO (Silhouette Studio® files)
- ▶ GSD/GST (Graphtec “ROBO Master” program files)
- ▶ DXF (Silhouette Studio® supports only the Arc, Circle, Ellipse, Line, DWPolyline, Spline, and Text DXF features.)

You can also use the Open feature to access files that aren’t supported file types, but can be imported for printing or tracing.

Compatible file types may be also accessed by dragging the saved file from your computer directly into your workspace or copying and pasting into your Design screen.

A list of recently used documents are also available under File > Open Recent.

**KEYBOARD SHORTCUT:** Open Document  
Windows, press Ctrl + O  
Mac®, press Cmd + O

When you open Silhouette Studio®, a Recovered Document Panel will open on the right-hand side of the screen with any documents you created but didn’t save when the program closed.



### SAVE

After you have created a design, don’t forget to Save! If you have not saved your document, Silhouette Studio® will prompt you to save your changes when you close a document or the program. Silhouette Studio® has an autosave recovery that will automatically save a copy of your work. This autosaved copy will be available the next time you open the software, but you will want to save your work as you go.

**SAVE:** Save creates a STUDIO file and you can save it to any location on your computer.

**SAVE AS:** This option creates a new file from your current document and saves it to any specified location on your computer.

**SAVE TO HARD DRIVE:** This saves your design to your computer.

**SAVE TO LIBRARY:** This option will save your file into the Library tab in Silhouette Studio®. You can choose which folder to save the files within your library.



**SAVE TO SD:** This feature is only compatible with the Silhouette SD and the original Cameo. This formats images to a GSP file that can be read directly by your Silhouette.

**SAVE SELECTION:** This option found in the File menu will save a STUDIO file of only the actively selected images from your document. It is saved to any specified location on your computer and can be backed up to a removable or external memory device as desired.

**KEYBOARD SHORTCUT:** Save or Save As  
Windows, press Ctrl + S or Ctrl + Shift + S  
Mac®, press Cmd + S or Ctrl + Shift + S

## MERGE

You can use Merge from the File menu to open any file into the same workspace you are using rather than opening a file into a new document workspace in another tab.

First, open the file you want the other file to merge into. Then, go to File > Merge. A menu will appear that looks like your standard Open menu. But, if you look at the top, it is labeled Merge. Choose the file you want to open INTO the file you already have open on your desktop.

In this case, the file with the clothes line is already open in Silhouette Studio®. Choose the file you want to merge into your existing file, such as the file with the laundry phrase. The Merge function

will put everything from the file you selected right on top of the file you currently have open. The laundry phrase will open right on top of the clothesline in the document already open. All of the objects will stay in their relative positions, including things that are off of the workspace in the gray area. This is great if you don't want to copy and paste everything when consolidating designs. Now you are free to arrange everything and finish designing your document.



Echo Park Clothes Banner | by Echo Park  
Design ID: 41003



Laundry Today Naked Tomorrow Phrase | by Kolette Hall  
Design ID: 120692



## PRINT

The Print icon will send your design page to your printer. To clarify, your Silhouette machine is not a printer. If you design an awesome project full of color, shadows, or gradients and send it to your Silhouette, you will only get lines cut out of the material you loaded into your machine.

Your machine does not print. But, you can send designs with registration marks to your home printer from Silhouette Studio®. Then, you can load the printed sheet into your Silhouette machine. Your machine will use its optic scanner to read the marks and cut the cut lines specified in your design file.

Your machine does not read a piece of printed paper and know how to cut around shapes. You must define the cut lines in the software. Your machine uses an optic scanner to read registration marks, and it uses these marks to orient where the page is on the mat. Then it will cut the lines designated in the software according to its calibrations.

**KEYBOARD SHORTCUT:** Print  
Windows, press Ctrl + P  
Mac®, press Cmd + P

**CUT LINES:** Regular cut lines are the most basic and common type of designs in Silhouette Studio®. When you open a cut design from the

Design Store or when you start to design on your own, the default settings will be red cut lines.

While these don't look as good as your finished project will, these simple lines are all your Silhouette needs to cut. You can open a design from the Design Store, move it around the page and use the corner handles to resize it, and then send it to cut. If you don't want to spend time in Silhouette Studio® customizing your design, you don't have to! Send the design to your machine, cut your material, and get right to assembling your project.



Wild and Free Bear | by Ty Pilcher  
Design ID: 173713

**CUT LINES FILLED WITH COLOR:** Filling shapes with color or changing the color of cut lines does not affect how they will cut when you send your design to your Silhouette. This design has brown lines and a brown fill applied. But, when you send this to your machine, it will cut exactly the same way as the design above with red cut lines and no fill. If you add registration marks and

print this design with your printer, it will print the brown lines and fill. You can then cut it with your Silhouette.



Note that the text on the bear is not filled with white. It is simply the design page showing through because the image is a compound path.

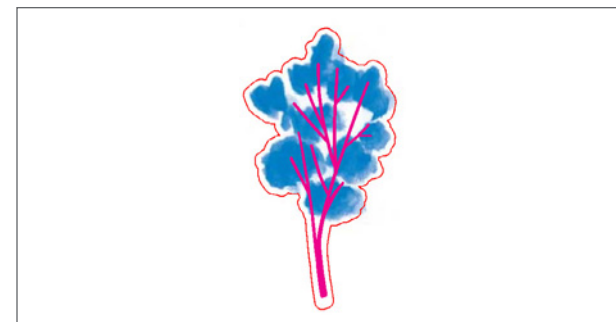
**WHAT IS A COMPOUND PATH?** A compound path is one way that two shapes can interact with each other. Instead of the letters lying flat on top of the bear, they are acting like a cookie cutter and slicing through the shape below them. In terms of cutting, it doesn't matter if objects are compound paths or simply layered on top of each other. But when filling with color and printing, compound paths are very important. For more information, see page 73.

When we give examples in this chapter, the shapes will most often be filled with color. This

is simply so you can more easily see what is happening on the design screen, not necessarily because the design is intended for print.

**PRINT & CUT:** Print & Cut designs are made specifically to print to your home printer and then cut with your Silhouette. They have red cut lines included around the outside of the printed area.

If you send this tree to cut without printing it first, the only thing that would cut is the red outlining cut line. You need to print it first, and then cut it out.



Blue Tree | by Amy Tangerine  
Design ID: 150359

So, just remember that your machine does not print. Don't be disappointed when your adorable design doesn't print and cut out of your machine simultaneously. Your machine was designed with an easy Print & Cut feature to pair your home printer and your machine.



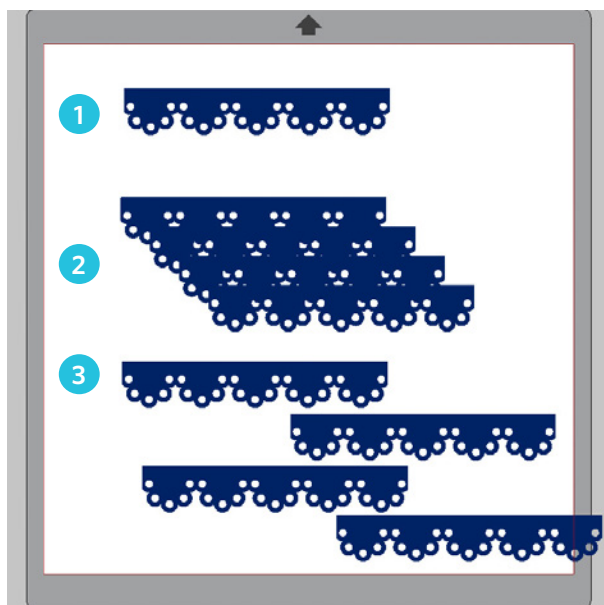
## CUT, COPY, AND PASTE

Cut, Copy, and Paste are the basic tools for copying selected images, pasting them, or cutting them from view. Images copied or cut will sit in your computer's memory on a virtual clipboard. You may only have one object on this clipboard at a time.

This means if you copy one image and then copy another, only the most recent image will be waiting on the clipboard to be pasted. You can access these from the top toolbar, in the Edit menu, or by right-clicking on an image.

Pasting copied images will place the copy directly in front and slightly to the right of your original image so you can easily see and find your copy. Paste in Front pastes a copy of an image directly on top of itself. This is found in the Edit menu or by right-clicking and selecting "Paste in Front."

Shown on the next page is a lace border. It is filled with a dark blue color and has dark blue lines. We need four copies of the border to make a square shape and create a frame. (1) Select the border and copy it. (2) Then paste three copies into your workspace, making a total of four borders. The copies will paste in a slightly overlapping diagonal line on top of your original image.



6 Borders | by Lori Whitlock  
Design ID: 24827

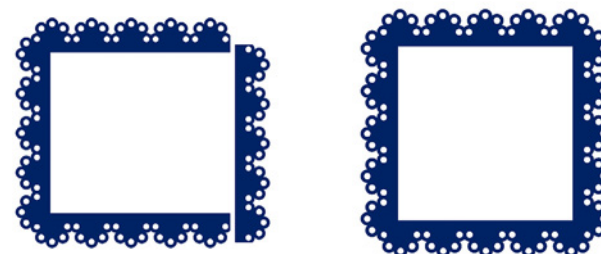
(3) Select each piece and move it slightly apart from the others so you can see what you are doing. Notice how one shape overlaps onto the gray space. That's okay! Use all the space you need. Just remember not to let it overlap outside the red cut border when you are ready to send your design to cut.

Now that there are four copies, we need to rotate the borders to make the frame. Flip the top border vertically by right-clicking and selecting "Flip Vertically." Or, go to the Rotate panel and rotate 180°.

Next, click one of the side borders. In the Rotate panel, rotate one of the borders 90° and the other one 270°. Start placing your borders together.

**SILHOUETTE PRO TIP:** Line up the circles on the edges to get the design straight. Then select all four pieces and weld them together so the frame is a single shape. For more on Rotating, see page 67.

When you have it completed, you can use your border square as frame for a photo or a design. You made a design from a single object! Copying and pasting are essential tools for designing your own projects.



**KEYBOARD SHORTCUT:** Cut  
Windows, press Ctrl + X  
Mac®, press Cmd + X

**KEYBOARD SHORTCUT:** Copy  
Windows, press Ctrl + C  
Mac®, press Cmd + C

**KEYBOARD SHORTCUT:** Paste  
Windows, press Ctrl + V  
Mac®, press Cmd + V



## UNDO AND REDO

Any action you do, including simply moving an image, may be undone. To back up to your previous action, click the Undo icon. There is an unlimited number of actions you may go back to with the Undo feature, including going back to when you first opened your new workspace. In other words, you can't ruin your design. Try something out and if you don't like it, Undo! This is great for experimenting with different fill colors, resizing, and effects. Once you close your file, the function resets. You won't be able to open a document tomorrow and undo something you did today.

Undo is crucial for welding as there is not an "unweld" function. The only way to unweld something is to undo. (For more on welding, see page 21).



If you welded the borders above together "inside out," don't worry. Try out your new best friend Undo! Click the Undo icon as many times as you need to get your design back to where you can put the borders back together correctly. And if you accidentally undo too far, click "Redo" and it will redo your action.

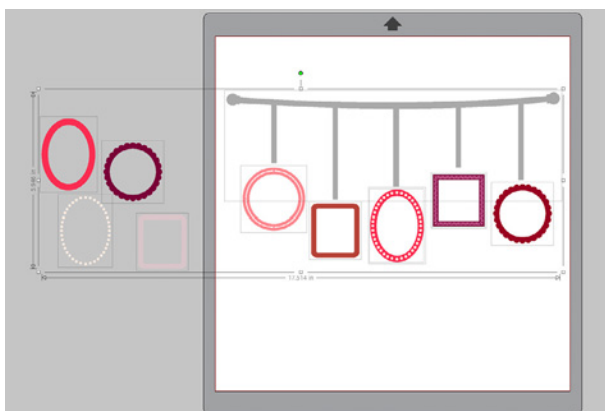
**KEYBOARD SHORTCUT:** To Undo an Action  
Windows, press Ctrl + Z  
Mac®, press Cmd + Z

**KEYBOARD SHORTCUT:** To Redo an Action  
Windows, press Ctrl + Shift + Z  
Mac®, press Cmd + Shift + Z



## SELECT ALL

This selects all your objects in your work space, including things in the gray holding area.



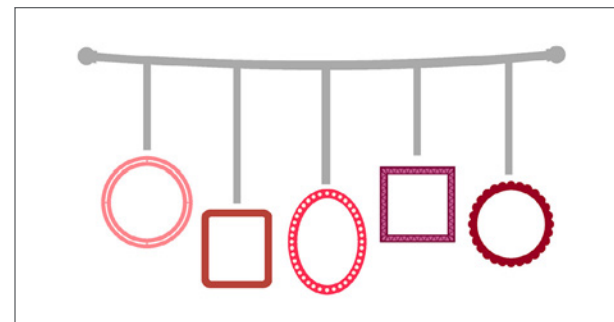
Frames | by Silhouette  
Design ID: 31869

**KEYBOARD SHORTCUT:** Select All Tool  
Windows, press Ctrl + A  
Mac®, press Cmd + A



## DESELECT ALL

This deselects all your objects in your workspace.



**KEYBOARD SHORTCUT:** Deselect All Tool  
Windows, press Ctrl + Shift + A  
Mac®, press Cmd + Shift + A

## ZOOM TOOLS

When you view your workspace, you may wish to zoom in or zoom out to either get a closer look at smaller images or see your entire design. There are a variety of zoom options you can utilize. Also, it is helpful to know the zoom shortcuts so you can zoom in and out quickly and easily.



Megan Font | by Rivka Wilkins  
Design ID: 142256

**KEYBOARD SHORTCUT:** Zoom In and Out Windows & Mac®, press Alt + Scroll up or down with mouse wheel.



**ZOOM IN:** This tool zooms into your workspace wherever your mouse is positioned for a closer view. You can see the small details of an object while zoomed in. It is really helpful if you are editing small parts.



Sparrow Bird | by Jamie Koay  
Design ID: 54632



**ZOOM OUT:** This tool zooms out from your view for a broader perspective so you can see the objects that are in the gray holding space. Objects outside of your page will not be sent to your Silhouette, so the gray holding area is great place to put your extra work.



**DRAW OVER A SHAPE TO ZOOM:** This tool allows you to zoom to specific areas of your workspace by drawing a box around the area you wish to zoom into.



**KEYBOARD SHORTCUT:** Drag Over a Shape Zoom Windows/Mac®, press Z and drag a box around the area you want to see closer.



**ZOOM IN AND OUT USING MOUSE:** After clicking on this tool, your mouse will appear as the Drag Zoom symbol. Click and hold down your mouse to zoom in or out to any selected scale.



**PAN USING MOUSE:** This function doesn't actually zoom at all—it pans your work area. You can move your design screen in any direction using the Pan tool. Click the Pan Using Mouse icon. Then, click and hold your mouse on your design screen. Now you can move your entire screen anywhere you want. This can be really helpful if you are zoomed in close and need to move from one part of your design to another.

**KEYBOARD SHORTCUT:** Pan Tool  
Windows/Mac®, press Spacebar and move the design screen.

**KEYBOARD SHORTCUT:** Scroll Left or Right  
Windows, press Ctrl + Scroll mouse wheel  
Mac®, press Cmd + Scroll mouse wheel.



**FIT TO WINDOW:** Clicking the Fit to Window icon will immediately fit the full defined workspace (the white page and the dark gray cut mat) to the center of your screen. When you are zoomed far in or out, Fit to Window is a good option to get your design back into the center of your page.



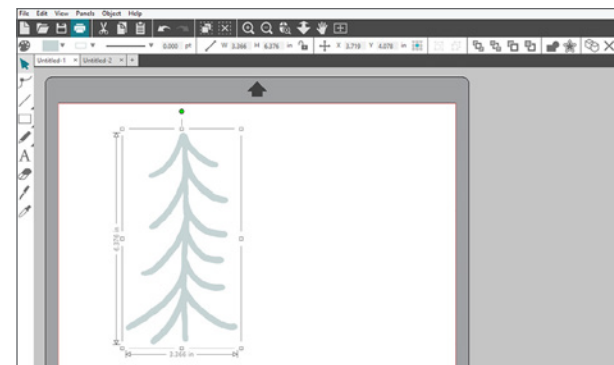
**KEYBOARD SHORTCUT:** Fit to Window  
Windows, press Ctrl + 1  
Mac®, press Cmd + 1

## Quick Access Toolbar

Tools that do not open in panels open in the Quick Access Toolbar located at the top left-hand side of the Design screen. Editing and Drawing tools such as Point Editing, Eraser, and Knife open here.

### SINGLE SHAPE

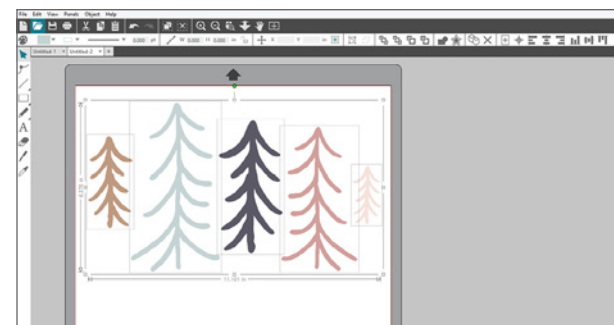
When you have a single shape selected, the Quick Access Toolbar will open with drop down options for Fill Color, Line Color, Line Style and Thickness, Scale, Move, Grouping, Arrangement, Weld, Offset, Duplicate, and Delete options.



Twiggy Trees | by Bonnie Christine  
Design ID: 172240

### MULTIPLE SHAPES

When you have multiple shapes selected, the Quick Access Toolbar will open with the same options as a single shape along with Align options.





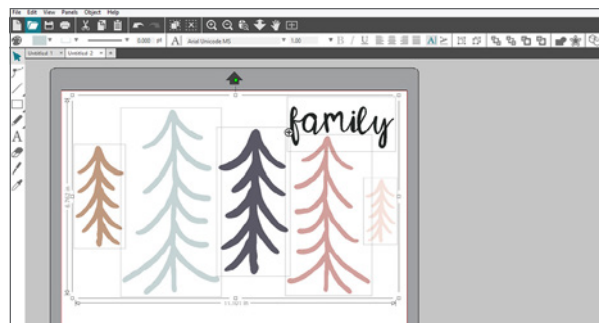
Access Fill, Line, Scale, Move, and Align options here or in their respective panels through icons on the right-hand side.

Group/Ungroup, Bring to Front/Send to Back, Duplicate, and Delete are only accessible from this toolbar or by right-clicking an object in the design screen and selecting from the dropdown menu.

Weld and Offset are accessible from this toolbar, by right-clicking an object in the design screen and selecting from the dropdown menu, or by the Modify panel for Weld or the Offset panel for Offset.

## TEXT

If you have text included as part of your design, the Quick Access Toolbar will open with Text options such as font, size, bold/italics/underline, justification, direction, and kerning. Fill and Line options will also open.



Merry Christmas Script Font | by Gina Marshall  
Design ID: 161785

## DRAWING TOOLS

Drawing tools with extended options do not open in panels; they open in the Quick Access Toolbar. Editing and Drawing tools such as Point Editing, Eraser, and Knife open here.



## GROUPING/UNGROUPING

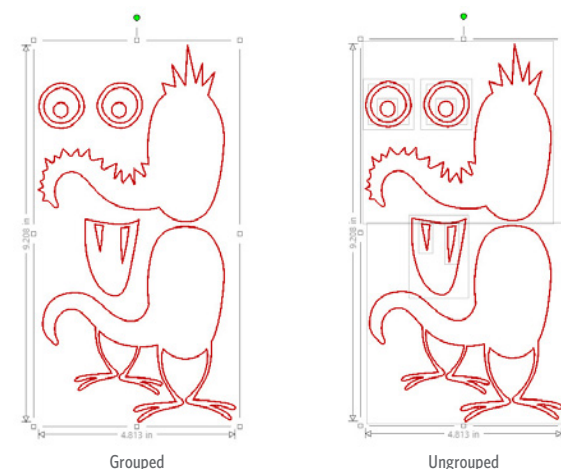
Any lines or objects can be grouped together so they are fixed in their relative positions, even when you move them. You can group things temporarily just to move them and then ungroup them. Or, you can group things and keep them grouped indefinitely.

The berry bush is an example of a single line. The image seems to have many parts, but it is one line with a single starting point and ending point. There isn't anything to group or ungroup. When you fill it with color, the entire shape fills. You can move the image and it all stays together because it is one single shape.



Berry Branch | by Lori Whitlock  
Design ID: 8462

This adorable monster design has lots of parts, and it opens all grouped together. You can move the objects around as a single image, but you cannot click on individual parts. So, you have to ungroup it to start to rearrange and fill in the color. To ungroup, select the object and either click the Ungroup icon or right-click and select "Ungroup." Once ungrouped, there will be individual selection boxes around each new ungrouped object.

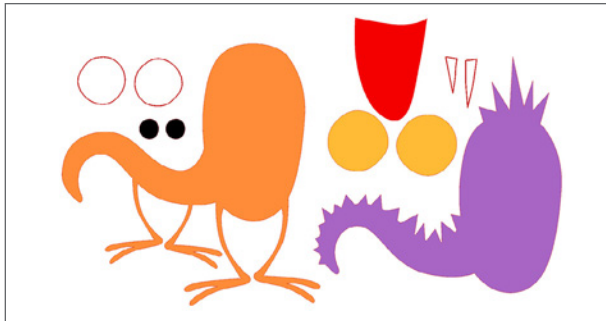


Grouping has nothing to do with cutting. Cut lines will remain unchanged no matter what the object may or may not be grouped with.

**KEYBOARD SHORTCUT:** Group Items  
Windows, press Ctrl + G  
Mac®, press Cmd + G

**KEYBOARD SHORTCUT:** Ungroup Items  
Windows, press Ctrl + Shift + G  
Mac®, press Cmd + Shift + G

Start with filling each object with color. This will make it easier to see which parts go where. Make sure you fill the white shapes with white or they will retain their clear fill.



Group the eyes together. Each eye is made of three separate circles. Place the white circle on the orange, and then the black on top of the white. Select all six shapes and then group.

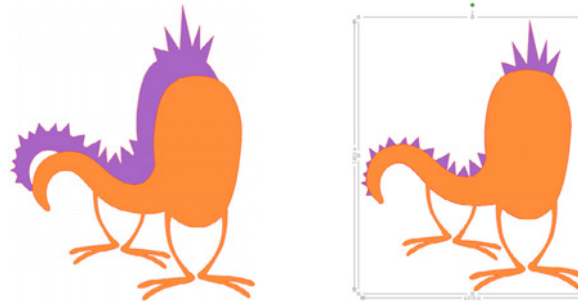


**SILHOUETTE PRO TIP:** If you want each circle to be exactly centered, simply center them with each other using the Align Tool (page 62.)

**IS THE WRONG OBJECT IN FRONT?** Right-click and select "Bring to Front." See page 21.

Now that you have your eyes grouped, you can move them as one object instead of six. It is so much easier than trying to move each circle individually.

Group the body together so you can move it as one piece. Place the orange body on top of the purple body and select them both. Group them.



Group the teeth onto the red mouth. Place all the monster pieces on top of each other and group the entire design. Now you can move the monster as one object! Remember, you can ungroup it at any time to adjust or move parts of it.



Orange Monster | by Jennifer Wambach  
Design ID: 14324

**WHAT IS THE DIFFERENCE BETWEEN GROUPING AND WELDING?** Grouping takes two or more shapes and attaches them together. They will appear as one shape, and you can move them as one shape. But, you can always ungroup them and they will then return to their separate shapes. When you group things, each shape retains its individual properties like color.

When you weld shapes, they join together to create one continuous shape. The new shape will have all the properties of only one of the original shapes. Once you weld something, there is not an unweld feature. You can undo your action with the Undo feature, but once you close the file, you cannot open it up and Undo a welded object. For more on Welding, see page 21.

## ARRANGE OBJECTS

Many of your designs will have parts that overlap each other. The order of which image is in front and which is in back can be arranged any way you want. You can use the icons or right-click your design to pull up the arrange options.



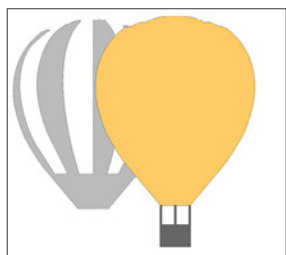
**BRING TO FRONT:** This takes your selected image and moves it in front of all other overlapping images.

**KEYBOARD SHORTCUT:** Bring to Front  
Windows, press Ctrl + Shift + ]  
Mac®, press Cmd + Shift + ]

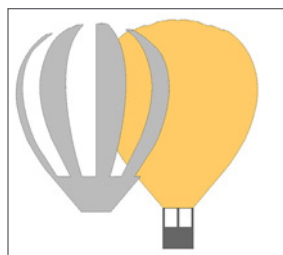




**SEND TO BACK:** This takes your selected image and moves it behind all other overlapping images. In the left image, the yellow shape is in the front. We need the gray one in front to see the stripes. Right-click the yellow one and “Send to Back.” (Or right-click the gray one and “Bring to Front.”)



Hot Air Balloon | by Carta Bella  
Design ID: 78068



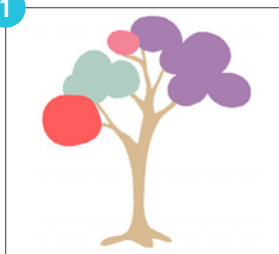
**KEYBOARD SHORTCUT:** Send to Back  
Windows, press Ctrl + Shift + [  
Mac®, press Cmd + Shift + [



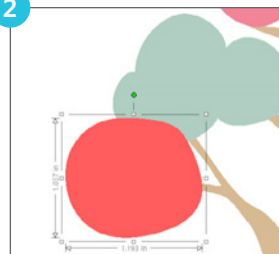
**BRING FORWARD/SEND BACKWARD:** “Bring Forward” and “Send Backward” send the selected image only one layer forward or backward. If you have more than two objects layered, this is essential. This tree has a part where three shapes overlap. There is the salmon pink circle, the teal cloud shape, and the brown branch. (1) Initially, the pink shape is on top of the other two. We want the pink one to overlap the branch, but we want the teal shape to be the top shape. (2) Select the pink one and “Send Backward.” (3) If you send it all the way

back, the branches will be on top. (4) Send it just one layer back.

1



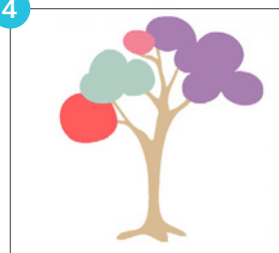
2



3



4



Tree | by BasicGrey  
Design ID: 76958

**KEYBOARD SHORTCUT:** Bring Forward  
Windows, press Ctrl + ]  
Mac®, press Cmd + ]

**KEYBOARD SHORTCUT:** Send Backward  
Windows, press Ctrl + [  
Mac®, press Cmd + [



## WELDING

You can select objects that overlap and weld them into one object. This way, when you cut your material, you will not have lines cutting through overlapping shapes. This is especially helpful for text that has overlapping letters.



Unwelded



LD Family Script | by Lettering Delights  
Design ID: 95561

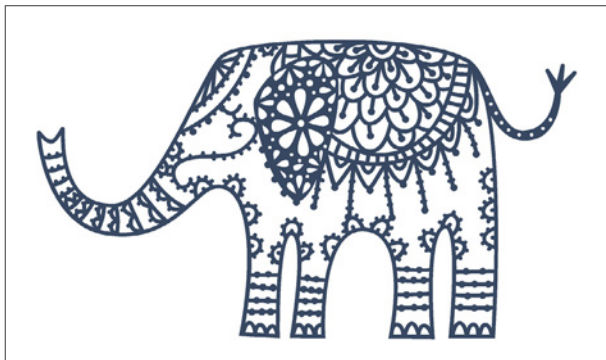
Welded

Select all of the overlapping images or letters you want to weld together and click the Weld icon. That's it! The important thing to remember is that this is not seen as text anymore; it is an image. You cannot type additional letters into this. You also cannot unweld something. You can undo the action, but you can not go back to something you welded yesterday and unweld it.

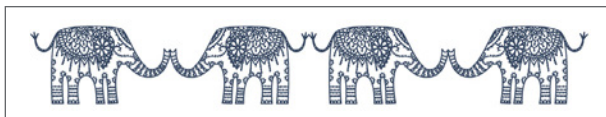
**SILHOUETTE PRO TIP:** If you want, make a copy of your design and put it in your gray holding area. Then, if you do not like your welding later on, you can delete the welded image and use the unwelded image from the side of the page.

Welding isn't just for letters and fonts. Objects can be welded, too. Weld objects together to create new shapes, easier to cut shapes, or even to create borders. Take a single design like this elephant. Make three copies. Select two of the copies and right-click “Flip Horizontally.” Arrange

the elephants trunk to trunk and tail to tail, making sure they slightly overlap each other. Select all four elephants and weld. Now when this cuts out, it will cut as one elephant border, not four separate elephants.



Filigree Elephant Papercut | by Nic Squirrel  
Design ID: 170755



**KEYBOARD SHORTCUT:** To Weld Windows, press Ctrl + Shift + W  
Mac®, press Cmd + Shift + W

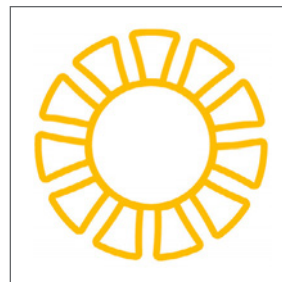


**OFFSET:** Offset is located in the Quick Access Toolbar, by right-clicking an object, or at the right in Silhouette Studio® design tools. Offset creates a slightly larger or slightly smaller outline of your selected shape. For more on using offsets, see page 73.

Offsets can be applied to shapes, text, and designs. Apply an offset to a simple design, like this sun, to make your own unique creation!



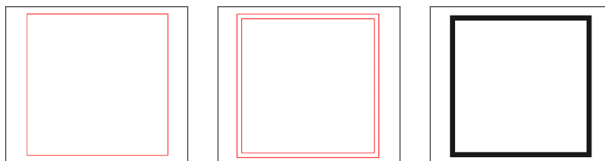
Sunshine | by Silhouette  
Design ID: 56763



## OFFSETS AND COMPOUND PATHS

Use offset and compound paths together to create a frame. Draw a square. Make an offset with corner edges. Select both of the squares and right-click. Select "Make Compound Path."

How can you tell if your shape is now a compound path instead of two rectangles? You can move the two rectangles as one shape and you can fill the space between the two with color.



**NOTE:** Your machine will cut the middle shape and the shape filled with black in exactly the same way. Compound paths only affect how you view the design on your screen.

**COMPOUND PATHS:** The concept of compound paths is important in order to understand why certain features are applied differently to seemingly identical situations. Compound paths are a collection of two or more objects where lines are embedded or cut into the image. A compound path may appear the same as a grouped set of lines, but they will look very different when they are filled with color.

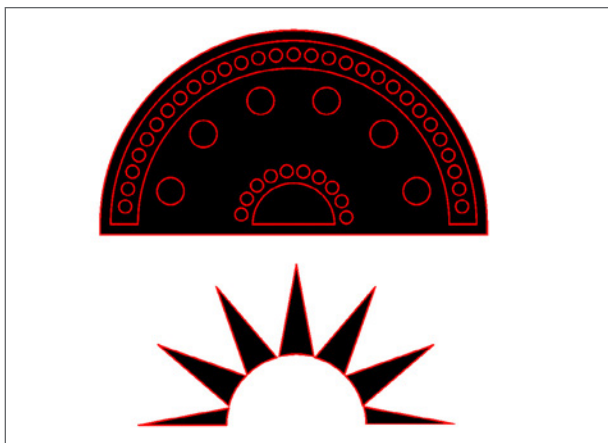
**NOTE:** Compound paths do not have an icon in the Quick Access Toolbar, but they are essential to understand when designing. They can be accessed by right-clicking or through the Modify icon in the Silhouette Studio® design tools.

The sun pattern below is an image from the Design Store that has many different parts. It is originally a non-compound image, so when you open it from your Library and fill it with color, it will not look like you might want it to. Everything will fill with black because there isn't any negative space in the design, even though it looks like the little circles should punch through. Though grouped together, all the shapes and lines are just

individual pieces lying on top of each other, so they are all filled with the black fill color.

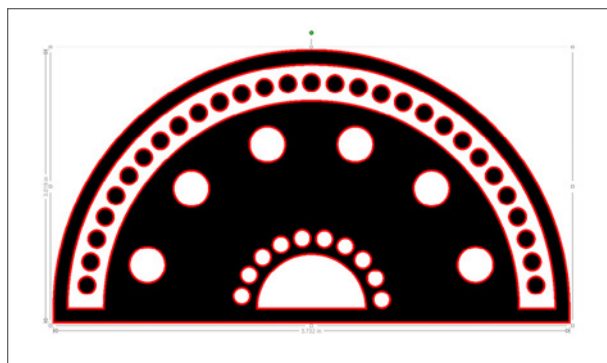
We want to use a compound path to make the circles punch through the design. Ungroup the entire image. Then select all the triangles that make up the sun at the bottom. Group those shapes together. Change the fill color of that group to yellow.

Now, select all the objects that make up the half circle and right-click, “Make Compound Path.”



Sun Pattern | by BasicGrey  
Design ID: 66734

This punches the circles through the image instead of simply lying on top. Now the circles will show through to the white of the design page. It is important to note:



- ▶ Compound paths can not be ungrouped to move multiple image parts around. However, you can release a compound path to be able to move the pieces in your design again.
- ▶ Compound paths do not affect how the design will cut, only how it will print or how it looks on your design screen.
- ▶ Using a compound path on text changes the text into individual, editable pieces. Releasing the compound path does not change the pieces back into text.

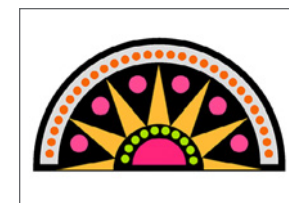
Take the yellow sun and place it on top of the half circle. Group the design. Change all the line colors to clear so you can see what it will look like if you want to print it.



**KEYBOARD SHORTCUT:** Make Compound Path  
Windows, press Ctrl + E  
Mac®, press Cmd + E

**KEYBOARD SHORTCUT:** Release Compound Path  
Windows, press Ctrl + Shift + E  
Mac®, press Cmd + Shift + E

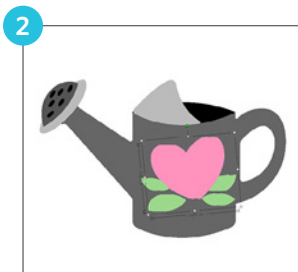
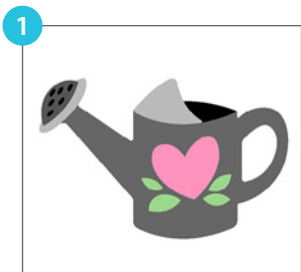
Do you want to add a lot of different colors to this design? The best way to do this is by ungrouping, not by making it a compound path. To see an in-depth tutorial on ungrouping, see page 19. But, for a quick tutorial, take the original design and ungroup it. Then pull apart the pieces and fill them with color. You can group together pieces that go together, like each set of circles that make up an arch. After you fill everything with color, layer them on top of each other and group.



**DUPLICATE**

When you select an object or group of objects and click the Duplicate icon, it will make a copy of what you have selected and place just slightly off-center of the original. You can move the copy and manipulate it.

1. Open a design or object that you want to duplicate.
2. Select the cute heart and leaves from the watering can and duplicate the design.
3. Right-click and flip the design horizontally (see page 67).
4. Place the image into a text design. Using this method, you can make corresponding designs.



Watering Can | by Sarah Bailey  
Design ID: 122000



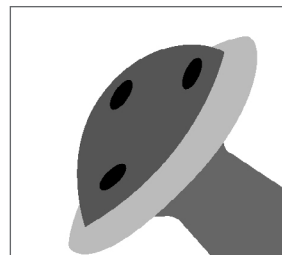
PN Wiggle and Jiggle | by ScrapNfonts  
Design ID: 126980

**KEYBOARD SHORTCUT:** Duplicate  
Windows, press Ctrl + D  
Mac®, press Cmd + D

**DELETE**

Delete will take anything you have selected and delete it. You can also do this by selecting something and pressing Backspace or Delete on your keyboard.

You can delete parts of designs to customize them. On this watering can, delete some of the water spout holes so you only have to worry about adhering three tiny black dots instead of six. No one will even notice and you made it a little easier on yourself!



## Drawing Tools

**SELECTION**

The plain arrow is your standard selection mouse. Use it to drag your images around your screen, resize objects, and click on different parts of your design.

**KEYBOARD SHORTCUT:** Selection Tool  
Windows/Mac®, press V

**POINT EDITING**

To enter the Point Editing Mode, either double-click a selected image or use the Edit Points tool which will open in the Quick Access Toolbar. This allows you to edit any points of your image. Only single ungrouped line selections may be point edited. To exit Point Editing Mode, click on a blank part of your screen or return to the regular selection mode by clicking on the Select tool.

In Point Editing Mode, the selected point will be displayed in white while all other points will be dark gray. The selected line associated with the selected point will be emphasized as a bolded red line. Additional lines that have blue points are handles to adjust curved lines.

When you enter Point Editing Mode, selected images will change from displaying the resizing

and rotating control handles around the image to showing the points, or nodes, of the image. Points on lines are where the line may take a new direction or change from being straight to being curved.

We have a fairly simple banner here. Each banner shape has only seven points (not counting the letter points), so it will be easy to change it up.

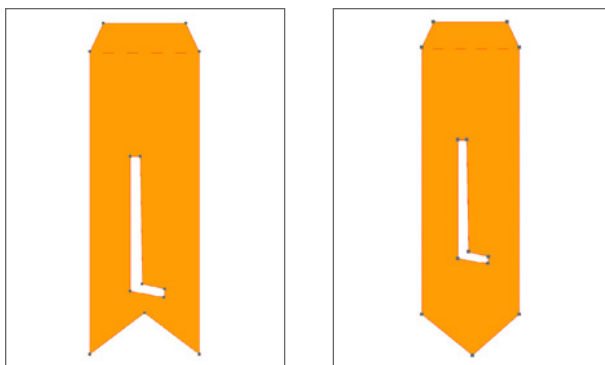


Happy Fall Banner | by Amanda McGee  
Design ID: 66781

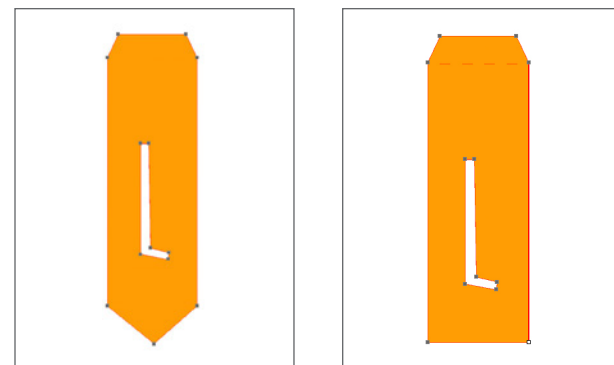
**KEYBOARD SHORTCUT:** Edit Points  
Windows/Mac®, double-click your shape or press A

**I CAN NOT MAKE THE POINTS APPEAR!** If you are trying to enter Point Editing Mode and the functions are grayed out, or if you double-click your design and nothing happens, you will either need to ungroup your design or make it a compound path.

**MOVE/ADJUST POINTS:** Move a point by hovering your mouse over any point on the line. When you are over a point that can be adjusted, the cursor will adjust to show you may click and grab the point to move it. With curved lines, you may similarly grab the blue points and drag them around the screen to adjust the curve of the associated line segment. On the banner, select the middle point of upside down “v” shape. Pull it straight down. Now it is a “v.” We didn’t add or subtract any points. We just moved one point down.

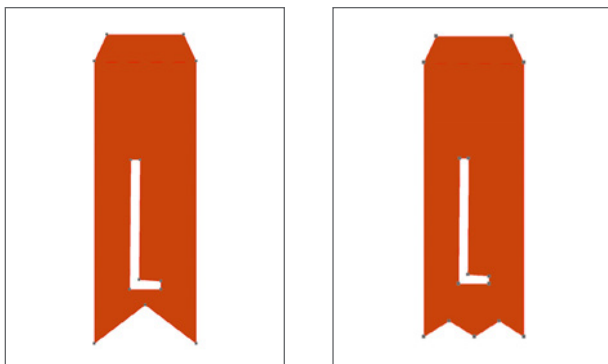


**✕ DELETE POINT:** Any point can be deleted by right-clicking on the selected point and selecting the Delete Point icon. Deleting a point will cause the closest points on either side of the deleted point to join and create a new connecting line. This tool is different from deleting an image and is only intended to delete individual points. On the “L” banner that was adjusted above, select the middle point at the bottom of the “v” at the bottom. Click the Delete Point icon. It deletes the point and connects the two points on either side of the deleted one, making a straight line between the two.



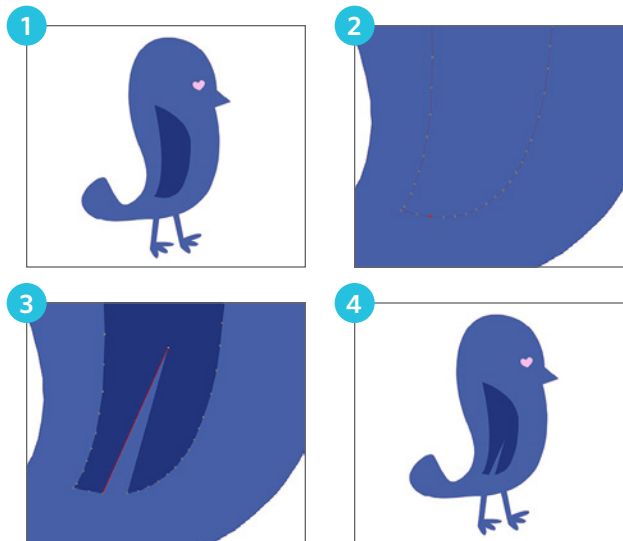
Do you want to delete or modify many points at once? On a PC, hold Shift and use your mouse to draw a selection box around the points you want. On a Mac, hold Shift + Alt and use your mouse to draw a selection box. Once you have multiple points selected, you can use any of functions in the panel

**ADD POINTS:** Add a point by hovering over a spot on a line where there are currently no points. Once you are over a line where a point may be dropped, the cursor will adjust to show that you can click to drop a point onto the line. On the banner, pull the bottom middle point that makes the upside-down “v” down to make a flat line. Then, add a point on either side of that point so there are three points on the line. Drag the two side points up slightly, leaving the middle point where it is. This will give you a zigzag edge on the bottom of your banner. How easy was that? You only had to add three points to change the entire shape.



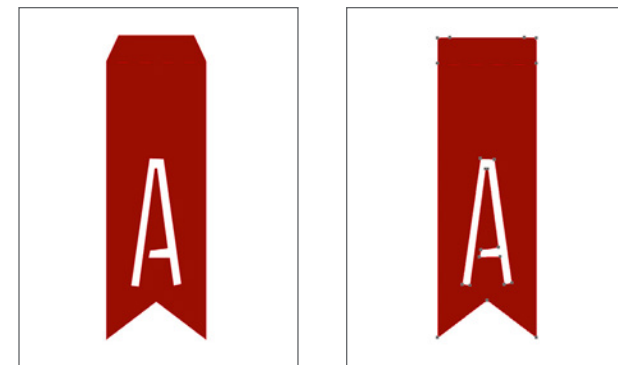
**BREAK PATH:** You can break the path of any line by using the Break Path tool or by right-clicking on a point and selecting “Break Path.” Breaking a path will create two new points from the original point. A broken path or two unconnected end points can be rejoined by dragging one red end point onto the opposite red end point.

1. Break the path at the bottom of the wing.
2. The bright red dot shows that the path is broken. The wing loses its fill color because the path is broken and it is no longer a closed object. Make two points from the one red point.
3. Pull them both upwards into the wing and then reconnect them. The wing will fill with color again.
4. Now the wing has a little more feather-like dimension.



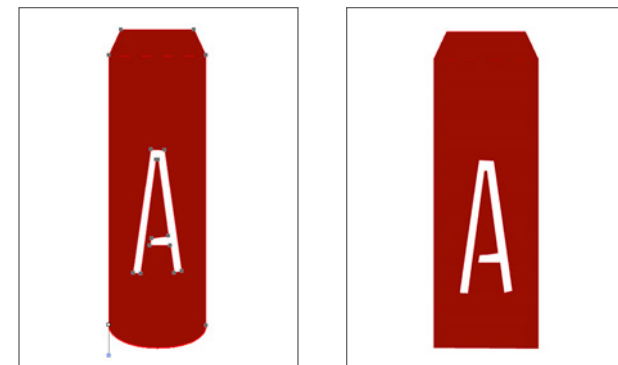
Bird | by Loni Harris  
Design ID: 7428

**CORNER:** The Corner tool allows a selected point to be adjusted to create a sharp corner. Add a point at each of the corners. With the new point selected, click “Corner.” Drag the point upward to make the banner a right angle.



**SMOOTH:** You can use the Smooth tool to adjust a selected point to make a smooth transition point at the selected intersecting point.

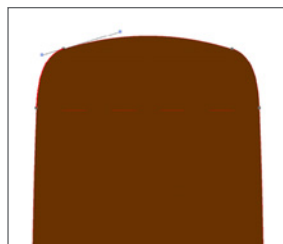
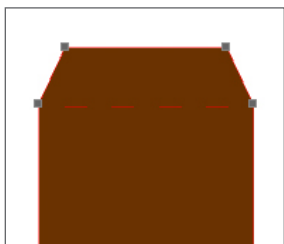
**MAKE FLAT:** The Make Flat option will adjust the selected line (the line emphasized in bold red that is associated with whichever currently selected point) to a flat, straight line.



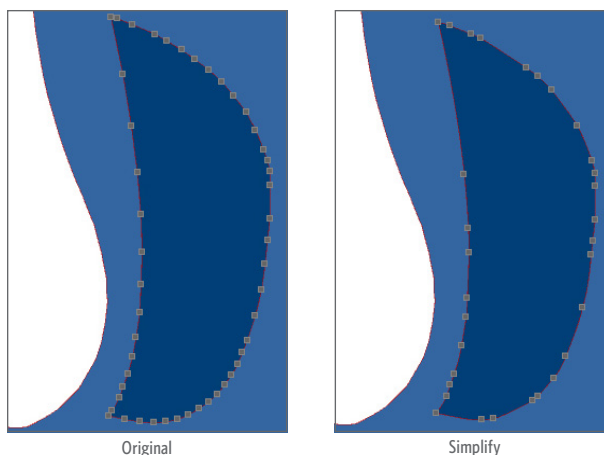




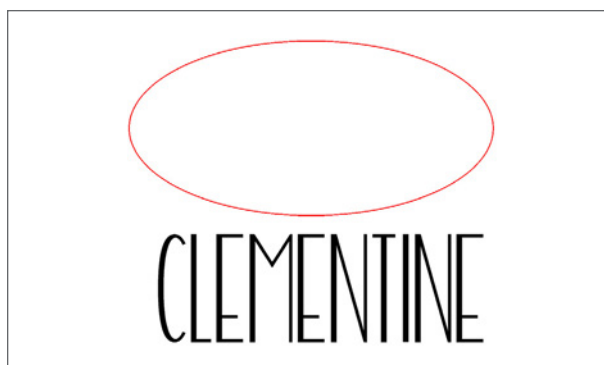
**MAKE CURVE:** Make Curve adjusts the selected line (the line emphasized in bold red that is associated with whichever currently selected point) to a curved line. On the banner, select one of the top corner points. Then, select “Make a Curve.” It will curve between the two points on either side of the point you selected. You can adjust it by rotating the little bar that appears on your object



**SIMPLIFY:** This bird has far more points than the banners, so it is a little harder to edit. Click the wing. See how many points there are on the wing alone? Some images contain a very large number of points. The Simplify tool automatically re-adjusts the image’s points and simplifies the image to its smallest number of points without changing the shape of the image.



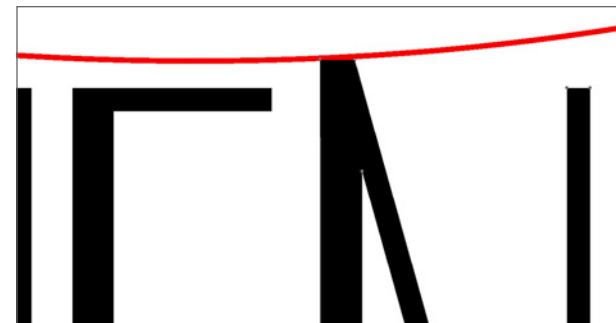
**POINT EDITING WORDS:** If you are interested in making word art, all you need to do is point edit your text. Start by typing a word in a fairly basic font in all caps. You want your letters to be pretty close to the same size. Draw an oval shape above your text. The oval should be approximately the same length as your word.



Beachy Font | by Rivka Wilkins  
Design ID: 137774

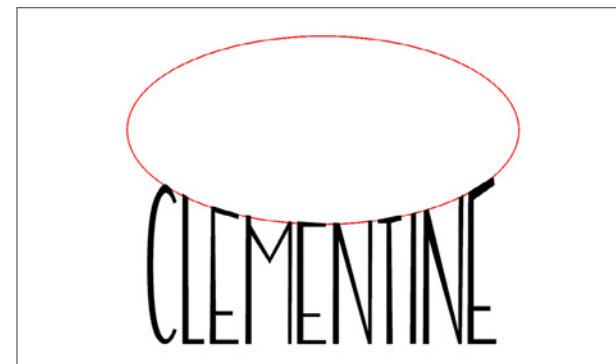
In order to curve the text to the shape, you need to ungroup your text. This will change the text to individual shapes. Start in the middle and select

a letter. Stretch the top endpoints up to the oval. Don’t mess with the bottom points; those need to stay where they are so you have an even base line.

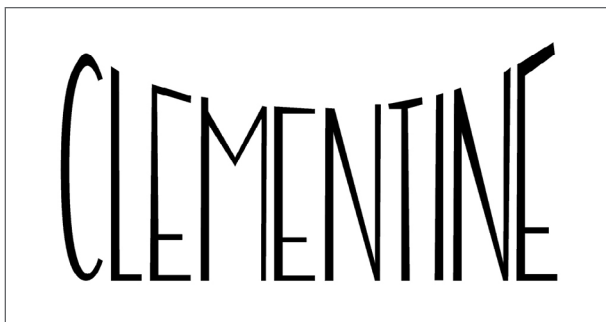


Point Editing text is different than text to a path. If you want to leave your letters mostly unchanged and simply curve them to a path, see page 59.

Some letters are easier to stretch than others. For some of the more difficult ones, like the “E”s, you might have to adjust a few of the surrounding corner points, as well.



Once you have adjusted all of the letters, remove the oval. You made your own unique word art!



Another way to point edit words is the place the text inside of the oval. You will need to adjust both the top and the bottom of the letters to fit within the oval.



Just like in the previous example, select the points at the top of the letter and drag them to the oval line. Then select the points at the bottom of the letter and drag them to the bottom of the shape.



When you have adjusted all of the letters, delete the oval.



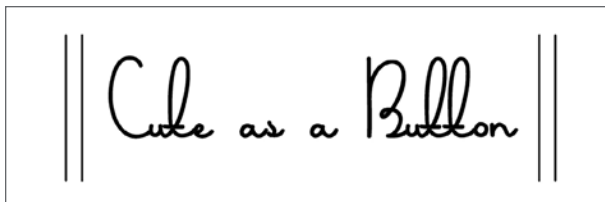
### DRAWING LINE TOOLS



**LINE:** The Line Tool creates straight lines.

Holding down Shift on your keyboard while drawing will force a straight vertical, horizontal, or 45° diagonal line from the starting point.

Type your text in a font you like. Add two vertical lines to the right-hand side. Copy the two lines and paste them to the left. Using only simple lines, you personalized your design.



KB Honeybuns | by ScrapNFonts  
Design ID: 155830

**KEYBOARD SHORTCUT:** Make a Line  
Windows/Mac®, press \

**Weed Lines:** Add weed lines manually by using the line tool. Weed lines are lines placed in the negative space of your design. These lines make it easier to weed vinyl and heat transfer. If you are cutting vinyl, you can add lines to your design between your words or shapes. Then, when you are pulling out the negative space of your vinyl, it can break in sections instead of trying to weed your entire design at once. It is so easy and it will save your sanity. Use the Line feature to draw lines in open spaces, making sure not to touch any parts of your design with the lines. You can add as many or as few as you want. This will make weeding vinyl so much easier.

**YOU'RE PRETTY  
MUCH MY  
FAVORITE OF  
ALL TIME IN  
THE HISTORY  
OF EVER.**

'You're My Favorite' Phrase | by Lori Whitlock  
Design ID: 54870

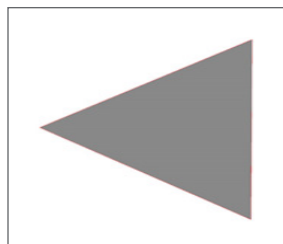
**YOU'RE PRETTY  
MUCH MY  
FAVORITE OF  
ALL TIME IN  
THE HISTORY  
OF EVER.**

Looking for automatic weed lines? Turn to  
page 131 in Business Edition.





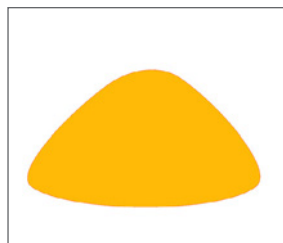
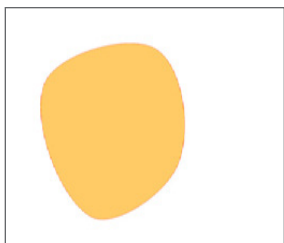
**POLYGON:** The Polygon Tool creates a shape out of multiple straight lines. A point is created with each mouse click. Lines will be drawn until you close the image by aligning the ending point with the starting point or by double-clicking. Holding down the Shift key on your keyboard while drawing will force a straight vertical, horizontal, or 45° diagonal line from the starting point or last point dropped.



**KEYBOARD SHORTCUT:** Polygon Tool  
Windows/Mac®, press P



**CURVED SHAPE:** The Curved Shape Tool creates a shape from multiple curved lines. A point is created upon each mouse click. Lines will continue to be drawn until you close the image by aligning the ending point with the starting point or by double-clicking.

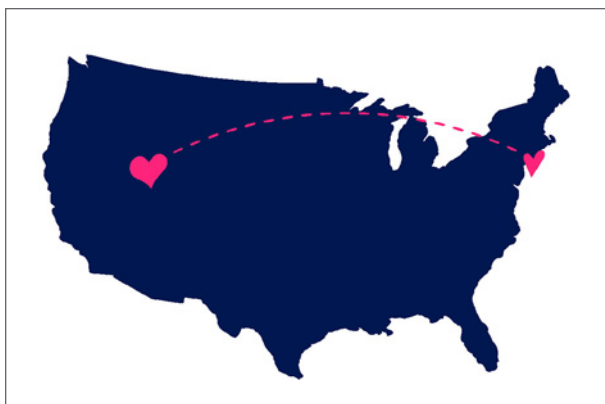


**KEYBOARD SHORTCUT:** Curved Shape Tool  
Windows/Mac®, press C

**SILHOUETTE PRO TIP:** You can Point Edit these objects after you draw them to fine-tune their shape. For more on Point Editing, see page 24.



**ARC:** The arc tool makes smooth, arcing lines. Adjust the angle and the line style to use the feature in a variety of different ways.



US Map | by Hero Arts  
Design ID: 65978

11 Hearts | by Lori Whitlock  
Design ID: 37852

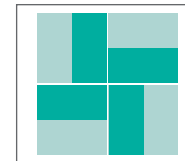
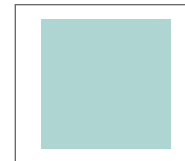
**KEYBOARD SHORTCUT:** Arc Tool  
Windows/Mac®, press Shift + A

## SHAPE TOOLS

Silhouette Studio® provides you with a set of basic drawing tools you can use to create shapes.



**RECTANGLE:** The Rectangle Tool creates squares or rectangles. Holding down Shift on your keyboard while drawing will create a square, while holding down Alt on your keyboard will make the initial cursor point as the exact center of your object. Use rectangles to create boxes, cards, tiles, patterns, etc.



**KEYBOARD SHORTCUT:** Rectangle Tool  
Windows/Mac®, press R

See what you can do with basic rectangles and the Shear tool on page 110.



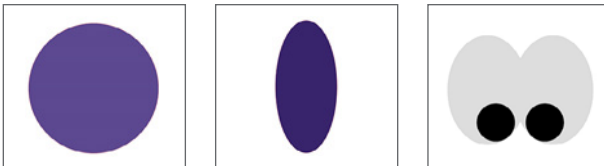
**ROUNDED RECTANGLE:** The Rounded Rectangle Tool creates a square or rectangle with rounded corners. Holding down Shift on your keyboard while drawing will create a rounded square, while holding down Alt on your keyboard will make the initial cursor point as the exact center of your object. When you select your rounded rectangle, you will find two red control points on the rectangle's upper left-hand corner.

You can drag these individually to adjust the curves of the rectangle, or you may select both simultaneously by holding down Shift on your keyboard and dragging all of the control points at once. Use the Knife tool to slice a rounded square to make a fun design.



**KEYBOARD SHORTCUT:** Rounded Rectangle Tool  
Windows/Mac®, press Shift + R

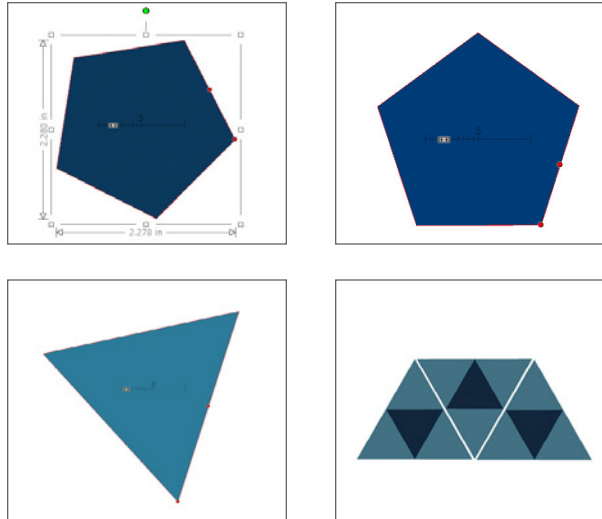
**ELLIPSE:** The Ellipse Tool creates an oval or circle. Holding down Shift on your keyboard while drawing will create a circle, while holding down Alt on your keyboard will make the initial cursor point as the exact center of your object. Try to create something easy, like making eyeballs by welding two white ovals together and placing two black circles on top.



**KEYBOARD SHORTCUT:** Ellipse Tool  
Windows/Mac®, press E



**POLYGON:** Polygons have a slider bar in the middle where you can adjust how many sides you want the shape to have. Hold Alt while drawing a polygon to have it snap to one of its sides. After you draw a polygon, you need to “Convert To Path” so you don’t keep changing the number of sides when you try to adjust your shape.



**KEYBOARD SHORTCUT:** Polygon Tool  
Windows/Mac®, press P

## FREEHAND TOOLS



**REGULAR FREEHAND TOOL:** The Freehand Tool creates a continuous free-form line. Lines drawn with this tool will continue until the mouse is released or the image is closed by aligning the end point with the start point. Use

it for anything, from closing open images to adding text embellishments to make spiky letters, like shown below.



ED Papercut Font | by Emily Dyer  
Design ID: 56803



Shadow Play Monster | by ScrapNfonts  
Design ID: 100463

**KEYBOARD SHORTCUT:** Regular Freehand Tool  
Windows/Mac®, press F

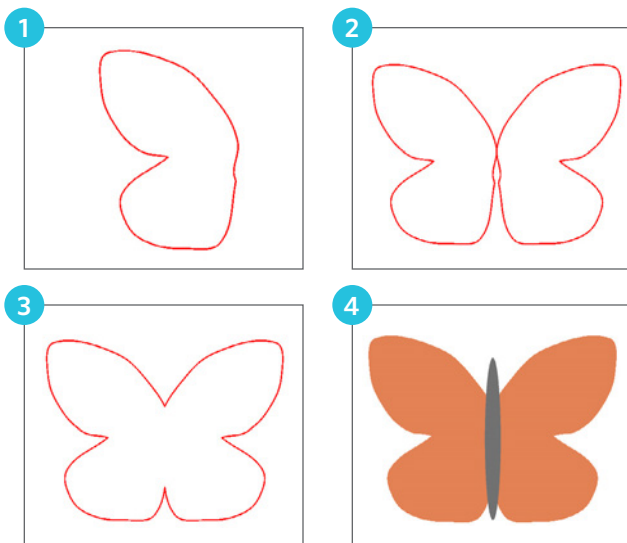


**SMOOTH FREEHAND TOOL:** The Smooth Freehand Tool creates a smooth, continuous free-form line. Lines drawn with this tool will have smooth transitions, no sharp angles, and will continue until you release the mouse, or the image is closed by aligning the end point with the start point.

**KEYBOARD SHORTCUT:** Regular Freehand Tool  
Windows/Mac®, press Shift + F

Make your own butterfly in four simple steps:

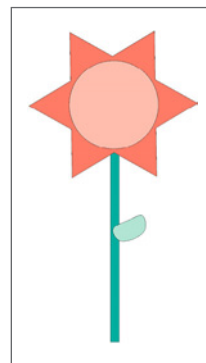
1. Use the Smooth Freehand to make a wing shape.
2. Mirror the wing to the right. Move each wing in a little so they overlap slightly.
3. Weld the two wings together.
4. Fill your butterfly with color and add an oval body using the Rounded Rectangle tool.



### SO, WHAT CAN YOU DO WITH SHAPES?:

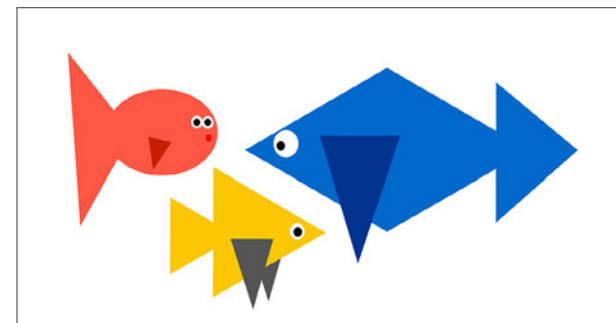
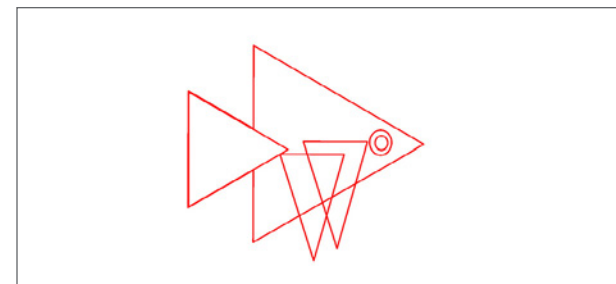
There are so many designs you can make with basic shapes. Get creative!

This flower is made entirely of shapes. First, use the Polygon feature. Draw a triangle. Then go to Replicate. Rotate a single copy of the triangle. Weld the two together. Draw a rectangle for the stem and draw a Curved Shape for the leaf. Finally draw a circle for the center and that's it! You custom made your own flower.



The light pink flower was made with the Curved Shape Tool. The coral one was made with the Polygon Tool. The purple flower was made with the Ellipse tool, and the gray one was made with the Smooth Freehand Tool.

Start experimenting! Draw shapes, weld them together, layer shapes on top, and even point edit the shapes to minutely adjust the design. The possibilities are endless!



## A TEXT TOOL

The Text tool is located in two places: here on the left-hand toolbar and also on the right-hand toolbar. Click the Text icon on the left to type text into the workspace and use the Text icon on the right to edit the Text style. See the Text information on page 55.



PN Peanut Butter and Honey | by ScrapNFonts  
Design ID: 143690

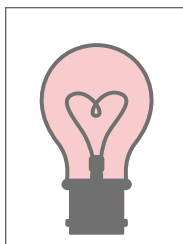
**KEYBOARD SHORTCUT:** Text Tool  
Windows/Mac®, press T and then click your design screen to open a text box.

## STICKY NOTES

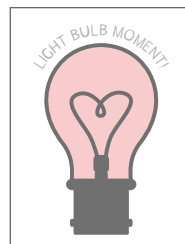
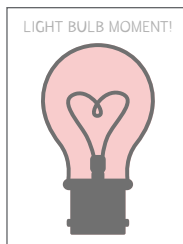
Click the Sticky Note icon to place a note on your screen. This note can be placed anywhere on your page. It will be saved into your actual design file so that you can record any important info onto the note. Then, you can close the file and open it again at a later time, and your note will still be right there.

If you have ever turned your text into an object, you can see how this feature will be so useful! Once your text is an object, you can no longer see what properties your text had. So if you weld your text or turn it into an object, you won't be able to see what font you used. It can be hard to find the same font you want to use again, so to save some time, write yourself a note!

First, set up your design on your page. After you have your design ready, add your text. Using the little circle in the bottom left-hand side of the text box, drag the text onto your path, making it curve.

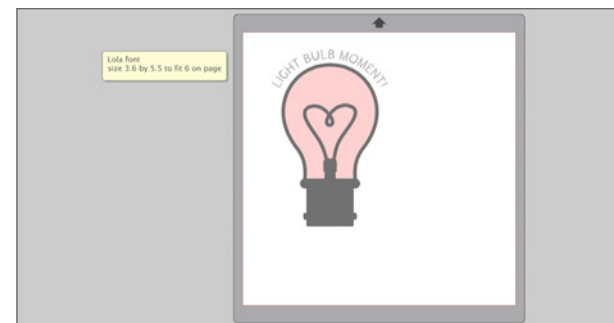


Light Bulbs Vintage Heart | by Deborah Stine  
Design ID: 74388



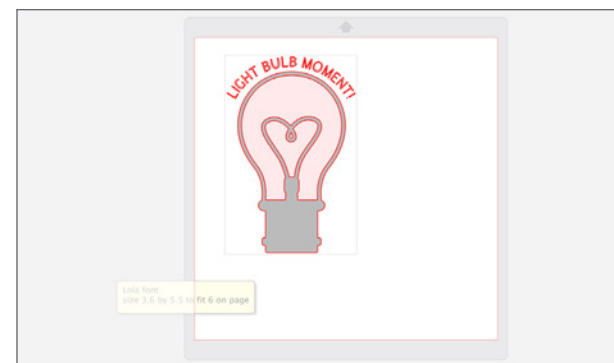
Lola Font | by Nic Squirrel  
Design ID: 131918

Before you turn your text into an object, use your sticky note feature! Click the Sticky Note icon. In the note, type which font you used.

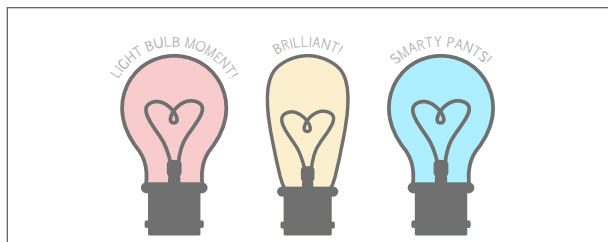


Now, you can turn your text into an object, and you don't need to worry about remembering what font you used in case you want to use or edit the same design again. You can also add any other important info, such as whether you purchased a commercial license for the design, any sizing notes to yourself, and so on.

The best part about sticky notes is that they won't ever cut, even when they are overlapping your cut area. Add as many notes as you want and adjust them or move them to the most convenient place. When you don't need a note anymore, just click outside it to make sure the text cursor isn't in the note anymore, right-click, and select Delete.



When you want to go back to your design and add additional light bulbs with text in the same font, it is easy. Instead of scrolling through your Font Library and trying to remember which font you used, just read your note. Your future self will be glad you wrote it down!



## ERASERS

Erase any part of any image using the Eraser tool. Before you erase something, check to see if you can ungroup the image. Often, when you ungroup a design, you can select and delete pieces you thought you would need to erase. If you can't ungroup or if you want to delete lines that are part of a shape, the eraser is a good option.

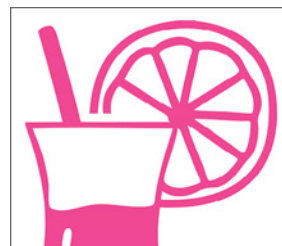
Using the eraser to manipulate an image is easy. Select your shape. We are going to be editing a fruity drink design. It has a little citrus slice on the side of the glass.

We want to delete the citrus slice to make this fruity drink into a milkshake. The citrus touches the glass in three places. Select the eraser tool. If you want to adjust your eraser settings, they are located in the Quick Access Toolbar. You can

adjust the size and shape of the eraser along with making it either a solid or outline.



Tropical Cocktail | by Hero Arts  
Design ID: 29788



It can be helpful to fill your image with color when you are erasing so you can see the lines better. Drag the eraser along the top of the glass to erase part of the citrus. Then drag the eraser at the other two places where the citrus and the glass touch. Select the discarded fruit pieces and delete them.

Change the fill color from pink to brown and you are done. Milkshake! Take it a step further and erase the straw. Now you have a plain glass full of whatever you want. Maybe witch's brew?



See how easy it is to customize anything? If you have a specific idea and can't find the perfect

design, you can manipulate shapes and create it yourself.

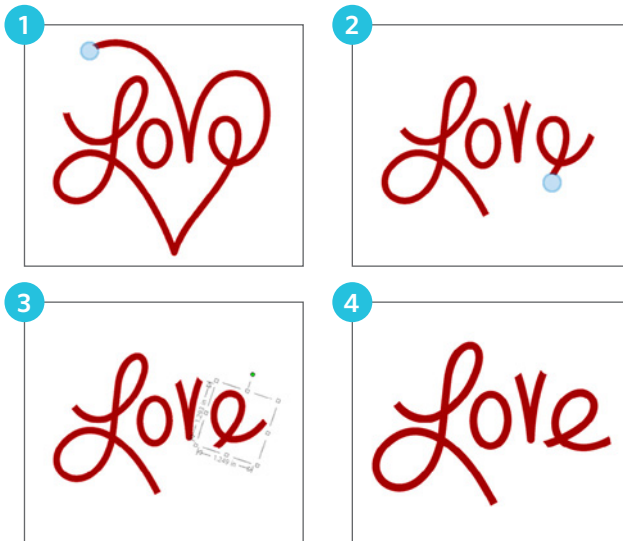
**KEYBOARD SHORTCUT:** Eraser Tool  
Windows/Mac®, press Shift + E

Here is an adorable heart word art. It is perfect as is, but we want to show you how you can use your eraser tool to customize any design.



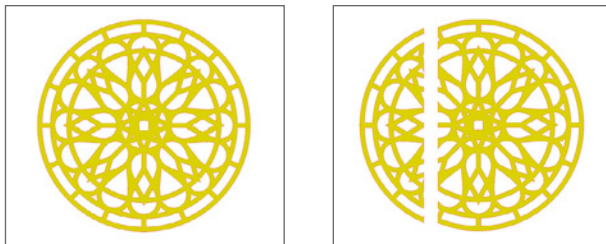
Love | by Rivka Wilkins  
Design ID: 61514

1. Select the eraser and start dragging it over the lines you want to erase.
2. We want to erase all the extra lines so the design only says "love."
3. Once you have the lines erased, select the "e."
4. Using the green circle at the top, rotate the letter slightly so it lines up with the other letters. Adjust it a little closer to the others and you are done. Love!

**KNIFE TOOL**

You can cut, slice, and segment images using the Knife tool. This tool delivers a straight-line cut to separate parts of images. It creates two, new separate shapes.

Say you are going to put this mandala on a notebook cover. But, you only want to put part of it on the front. The other part is going to wrap around and be on the back cover. Use the knife tool to cut a vertical line slightly off-center. That's all you need to do! Place the larger piece on the front and the smaller on the back.



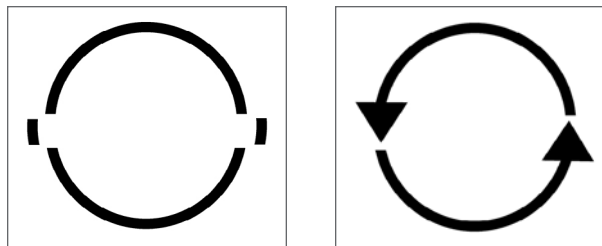
Mandala | by Studiollustrado  
Design ID: 104638

Designer Edition of Silhouette Studio® features additional options for knife path shapes. See page 106.

**CREATE DESIGNS:** Here is another example. First, draw a circle. Then make an offset and turn the two circles into a compound path (see page 22 for detailed instructions). Next, use the knife tool. Cut two horizontal lines across the circle so you have two little cut pieces that you can pull out of your design. Delete the pieces.

**SILHOUETTE PRO TIP:** Press Shift for a straight cut either horizontally, vertically, or 45° diagonally.

Use the polygon tool to draw a triangle. Make a copy of the triangle and flip it horizontally. Place each triangle at the end of either line. Group all of the pieces of your custom-made arrow design.



Another way to use the knife is to slice through letters or shapes to create stripes or half-and-half colored shapes. Type out your text. Then, use the knife tool to slice horizontal lines through your

text, making stripes. Hold down the Shift key while you slice so your lines are straight. Slice enough rows to fill your shape. Then, start at the top and select the little pieces making up the top row. Fill them with a different color. Skip a line and do the same on the next. You made striped text!

**Stripes**

**Stripes**



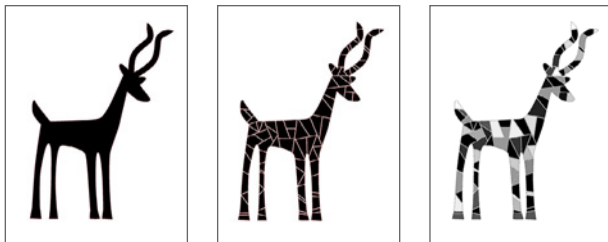
LDJ Martian Mania | by ScrapNfonts  
Design ID: 23445

Dandelions - Star Tipped | by Snapdragon Snippets  
Design ID: 119435

**WHAT IS THE DIFFERENCE BETWEEN THE KNIFE AND ERASER?** The Knife and Eraser do similar things, but the Eraser deletes parts of an image. The Knife only separates parts, and then you can delete or keep the segments.



Use the knife to do more than just slice. Fill this antelope design with black. Use the straight knife to make lots of small straight cuts. Then, select the small shapes you created from the cuts and fill them with various greyscale colors. Think of the awesome geometric projects you can create.



Antelope | by Silhouette  
Design ID: 1715

**KEYBOARD SHORTCUT:** Knife Tool  
Windows/Mac®, press K

## Silhouette Studio Tools

The section along the right-hand side of the screen provides a range of tools including filling images, altering lines, adjusting text attributes, adjusting and replicating images, adjusting page and cutting conditions, and more.

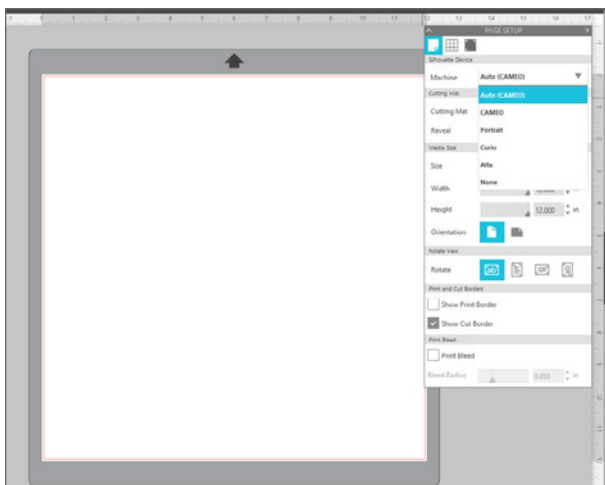
When one of these tools is clicked on, it will open in its own corresponding tool panel.

## PAGE PANEL

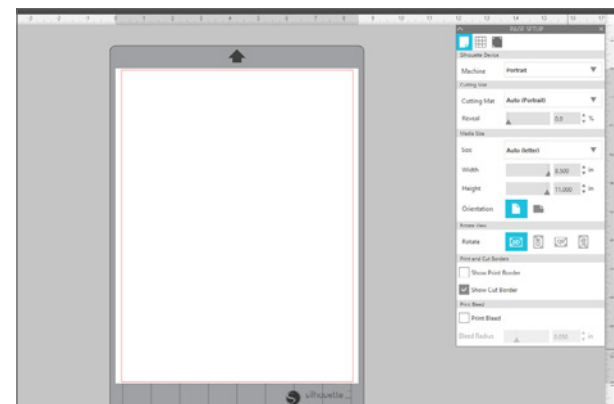
### SELECT MACHINE AT SETUP (ALL)

To make your page setup even easier, Silhouette Studio® helps you select the compatible page and cutting mat sizes according to the machine you select. This option helps cut down on confusion and time it takes to prepare your design space.

To select your machine, go to the Page Setup panel. The Cameo is the default or automatic option selected, but to change it, you can click the drop-down menu next to the machine and select your machine.



So that you can see the changes, we'll select the Portrait as the machine.

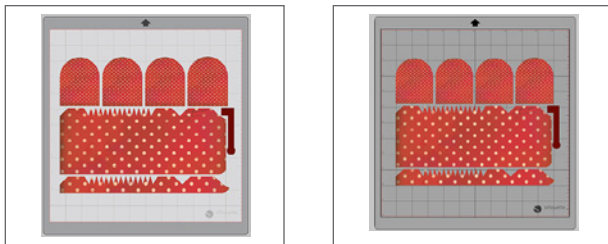


Now the cutting mat and the media space are now the Portrait sizes. In addition, the drop-down menus next to the cutting mat and the media size show options that are only compatible with the Portrait.

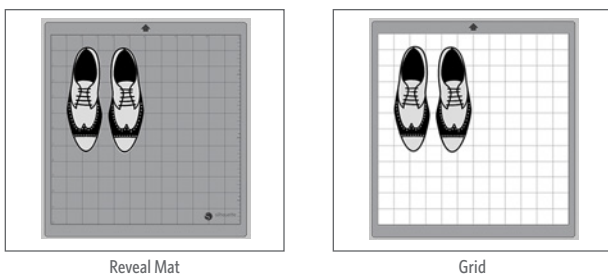
If you'd prefer to work in a design space without constraints, you can select "None" as your machine. And when you're ready to start cutting, you can come back to the Page Setup panel to select a machine as well as your cutting mat and media size.

**CUTTING MAT:** Choose your cutting mat depending on the mat you are actually going to be cutting on. Mats come in different sizes for different machines, so make sure to choose the one you have. Your machine comes with a standard mat size, but you can buy a longer one to cut larger projects. When the cutting mat is shown, you can move the slider bar to "Reveal" the cutting mat and see exactly where your images will be cut on your mat. As you slide the bar to the

right or increase the percentage number, the white page workspace will become more transparent and show the cutting mat beneath. A setting of 100%, or having this bar slid all the way to the right, will allow you to see the cutting mat and your white workspace will be entirely transparent.



What's the difference between revealing the cutting mat and showing the grid? When you reveal the cutting mat, the little numbers in the grid boxes will show. It will look just the same as your mat. If you are sick of counting boxes to line up your media, this is for you! For more Grid options, see page 38.



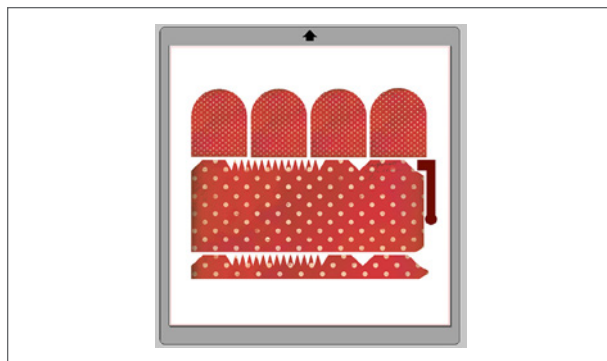
Reveal Mat

Grid

**PAGE SIZE:** This is where you can choose your page and your cutting mat. Choose the cutting mat corresponding to the machine you will be using to cut. It is important for your page settings

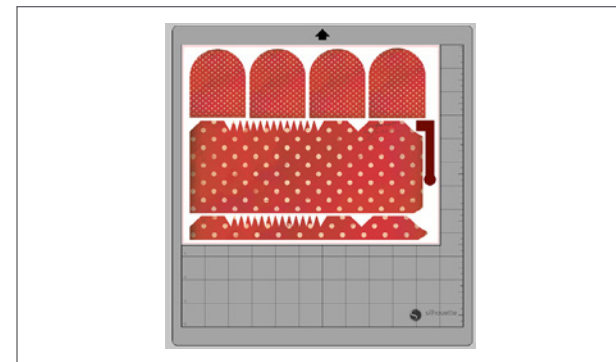
to match your physical page and mat so your machine knows where to cut.

When a new document is opened, the default document size will always open in a standard letter size (8.5 in. x 11 in.) for the Portrait, 12 in. x 12 in. size for the Cameo, and 8.5 in. x 6 in. for Curio. You can change the size of your page, the size of your mat, and even if you want to see the mat or borders. Everyone has different preferences of how they like to view their screens, so experiment and find what works best for you.

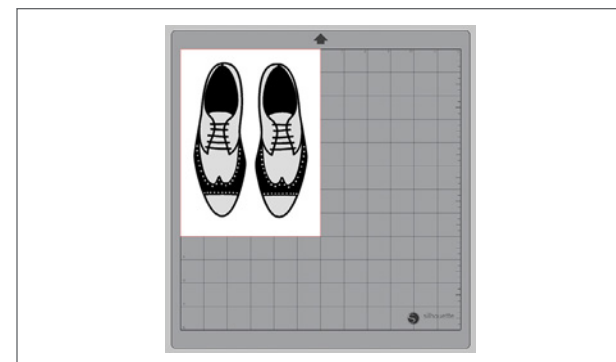
Love Nest Polka | by Glitz Design  
Design ID: 301283D Mailbox | by Lori Whitlock  
Design ID: 38512

You can alter the width and length of your document. There are preset sizes you can select, or you can manually set measurements for any custom page size. Within custom page sizes, you can adjust the width up to a maximum 8.5 in. for the Portrait and Curio or a 12 in. width for the Cameo. The minimum recommended width for a custom size is 3 in. The height may be adjusted up to any measurement you want, but the maximum recommended height is 40 in. While you can

select longer material ranges, lengths exceeding 40 in. have the possibility of becoming misaligned on the Silhouette machine's rollers. The minimum recommended height for a custom size is also 3 in.

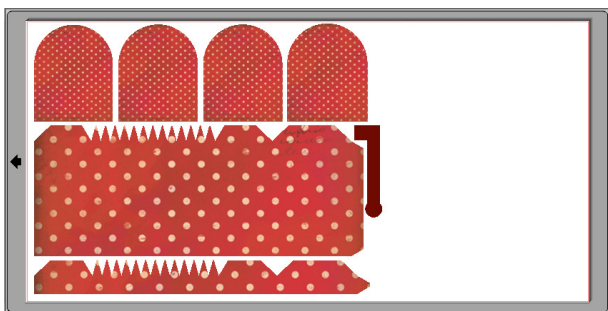


If you are cutting on a small piece of material, you want to make sure your design fits on the piece so you don't cut off onto your mat. Measure the dimensions of your piece of material. Then, change your page size under "Custom" to match the material. When you place the design on your mat, align the material to the grid lines, matching the image in the software. This will ensure you cut your design right onto the material.

Brogues | by Nic Squirrell  
Design ID: 139583



Using the same mailbox design from before, resize your mailbox to be almost 15 in. long. It is too long for a standard Cameo 12 in. by 12 in. page size and cutting mat. Pick the 12 in. by 24 in. page size and cutting mat option. If you want to cut a design wider than the 12 in. cutting area, see the Tiling feature on page 134.

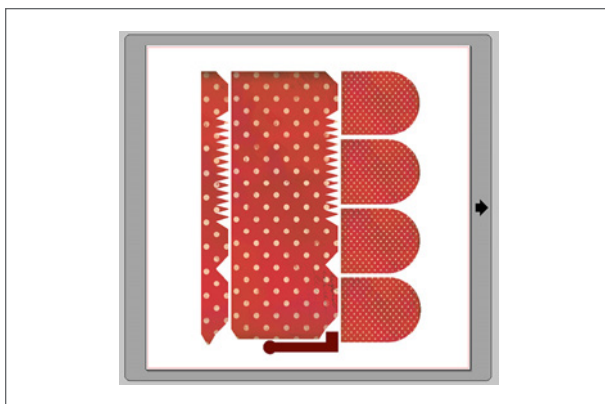


**KEYBOARD SHORTCUT:** Page Panel  
Windows, press Ctrl + F1  
Mac®, press Cmd + FN + F1

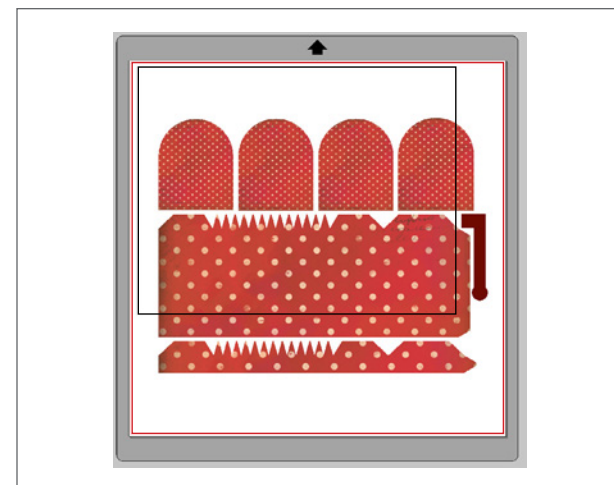
**ORIENTATION:** You can view your document in landscape or portrait orientation. Landscape is the default orientation when you open a new document. When a document is in landscape orientation, it will be sent to the Silhouette with the upper left-hand corner of the screen coinciding with the upper right-hand side of your material. When a document is in portrait orientation, it will

be sent to the Silhouette with the upper right-hand corner of the screen matching the upper-right hand side of your material.

**ROTATE VIEW:** You can rotate how you are viewing your page. While the Page Orientation will dictate the way your cutting job is being sent to the Silhouette to cut, the “Rotate View” option will simply rotate your workspace on the screen for a different perspective.



**PRINT AND CUT BORDERS:** The red line around your workspace is your Cut Border. Images outside of this red cutting area will not be cut. The dark gray line on the cutting mat is your Print Border. This is your printer’s print margin area and is only applicable if you are making a Print & Cut.



**KEYBOARD SHORTCUT:** Show Print Border  
Windows, press Ctrl + Shift + P  
Mac®, press Cmd + Shift + P

**KEYBOARD SHORTCUT:** Show Cut Border  
Windows, press Ctrl + Shift + L  
Mac®, press Cmd + Shift + L

**PRINT BLEED:** Have you ever been annoyed when you’ve gone to cut a Print & Cut file and found that there was some unwanted white space around the object? If so, this feature is for you. It’s possible that your printer may not print to the cut lines as shown in Silhouette Studio®. A print bleed extends the printing area of a design to just outside the cut line to help prevent unwanted white space on the outside of your design once it is cut.

To turn on print bleed, go to the Page Setup panel. At the bottom of the panel, you'll see the Print Bleed section. Make sure the box is checked and adjust your bleed radius if needed. Most people find only a small amount of print bleed is necessary to make their images to cut out looking fantastic every time.



Mermaid Silhouette | by Studio Ilustrado  
Design ID: 209753



## GRID

Turn the grid on or off to measure and place your design on your page. This can be really useful when you are cutting your design out of multiple colors on your page at the same time. You can turn the grid on by either right-clicking on your workspace and clicking "Show Grid," pressing G on your keyboard, or by going to the Grid panel.

**KEYBOARD SHORTCUT:** Turn Grid On and Off  
Windows/Mac®, press G

**SILHOUETTE PRO TIP:** If you want to show grid lines, but you want the little numbers counting the inches, you need to go to the Page panel and reveal the cutting mat. See page 35 for more details.

For more grid options like guides, rulers, and crosshairs see Designer Edition on page 104.

**SQUARE OR ISOMETRIC:** There are two options on viewing your grid: Square or Isometric. Square is the regular grid with horizontal and vertical lines. Isometric is a grid with diagonal lines that you can use to view 3D objects.



Square Grid



Isometric Grid

**SPACING AND DIVISIONS:** In the Grid panel you can turn the grid on and off, adjust the grid spacing to any desired measurement, and select the number of divisions in the grid. If you change spacing to 1 in., your grid will resemble your cutting mat.

**OPTIONS:** "Show Grid" will make the grid appear or disappear. It may be useful to have your grid showing at times during your designing process, but it might be distracting in others. Knowing how to easily turn it on and off can be helpful when you are working in your design page.

The "Snap to Grid" option forces the image to conform to grid's measurement and divisions. This may be especially helpful when drawing images to force them to conform to specific desired measurements.

**COLOR:** Your grid's color can also be adjusted so your grid can either be more in the background with a muter color or very obvious with a bright one.





## REGISTRATION MARKS

Registration marks are only required when you are doing a Print & Cut. It adds little black marks to three corners of your page and hash lines along the top.

Your Silhouette can read printed jobs with registration marks sent from Silhouette Studio® to cut the lines defined in your workspace. In other words, you are able to print an image to your regular home printer and then feed the printed sheet into the Silhouette and cut out the printed image. Awesome, right?

The Cameo, Portrait, and Curio have optic scanners to read marks printed by Silhouette Studio®. These marks are called registration marks. Black marks will print around the border of your workspace and will be read by the optic scanner prior to cutting so that your Silhouette can triangulate where these marks are located and know exactly where the cut lines are defined. Registration marks are only needed when you are doing Print & Cut jobs.

Click the Registration Marks icon. Under “Style,” choose “Type 1” or “Type 2” registration marks. “Type 1” is for the Cameo, Portrait, and Curio. “Type 2” is for the Original Cameo and SD.



Abstract Planner Stickers: Navy Set | by Sarah Ehlinger  
Design ID: 103492

You can make the marks smaller or larger, but we recommend you keep them to the default settings so your machine can easily find them. You will note that the marks have a hash mark fill around them. Print information cannot be contained in the hash mark fill for the optic scanner to operate properly. Only the three black marks, not the hash lines, will print on your page.

**SILHOUETTE PRO TIP:** Don't let your design touch the hash lines of the registration marks or it will mess with the optic scanner.

**CUTTING PRINTED IMAGES:** With the registration marks displayed, you are ready to do a Print & Cut job. Again, this does not mean that the Silhouette will scan and cut around any print information. Also, your Silhouette is not a printer and it can't print your design. The Silhouette is simply using the registration marks to know where

your cut lines are defined around your printed image. Your image must have cut lines around your printed image defined in the software.

**KEYBOARD SHORTCUT:** Registration Marks  
Windows/Mac®, press M

When your job is ready, print your page to your home printer. Once you have printed your design, it is important not to make any further adjustments to your document in Silhouette Studio®. If you move or adjust any objects, the location of your printed information will be altered and you will need to reprint your design.

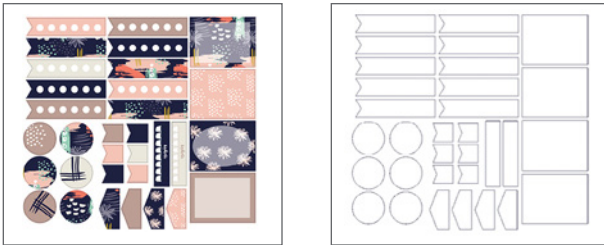
Silhouette Studio® allows you to fill any image with fill colors, gradients, and patterns. This allows you to create your own Print & Cuts from regular cut files or from scratch.

Place your printed sheet onto a cutting mat. Align your registration marks the same way displayed on your screen with the black box in the left-hand corner. Then, load the mat with the printed page into your Silhouette.

In the Page panel, adjust all of your settings and then click “Start.” As long as your marks are displayed on your design page, your machine will know to automatically detect them. The

Silhouette's optic scanner will locate the marks. Once all marks are successfully detected, your Silhouette will start cutting the defined lines around your printed image.

These planner stickers are a basic Print & Cut job on sticker paper. In this case, your printer will see the left side to print out. Your Silhouette will only see the right side to cut.



## PIXSCAN™ PANEL

PixScan™ technology allows you to cut precisely around any printed image or position cut lines on a specific place on your material using a camera or scanner. The PixScan™ feature cuts according to an image's actual size, whether it be to provide a contour cut around the image, to nest images into an oddly shaped material precisely, or to replicate a pattern at its original size.

The PixScan™ feature requires the use of a PixScan™ mat, which is sold separately.

Nest material? Yes! Take a pic of the scrap you want to use. Use your PixScan™ mat to upload the image to your software. Then see exactly where you can fit designs within the scrap. Fit your project perfectly!

What does this mean? When you use a PixScan™ mat, you can take a picture, upload it, import it to the software, trace it, and cut it out. First, take a picture of the object on your mat. For optimal results when photographing or scanning the PixScan™ mat, make sure that:

- ▶ You don't zoom in at all.
- ▶ Your lighting is even.
- ▶ Your entire mat is clearly visible in the image.
- ▶ Your PixScan™ mat is flat.
- ▶ Your cut media is contained within the cut border.

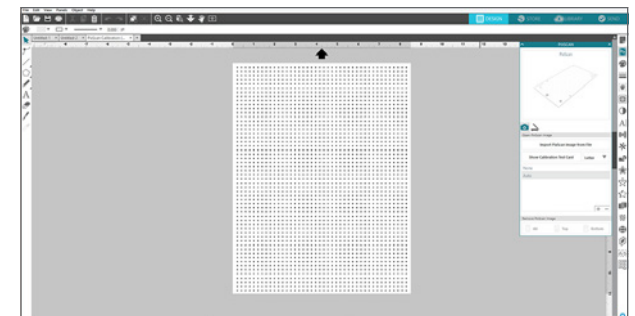
**CALIBRATING YOUR CAMERA:** You only have to calibrate your camera once. The calibration profile will be available for all future projects.

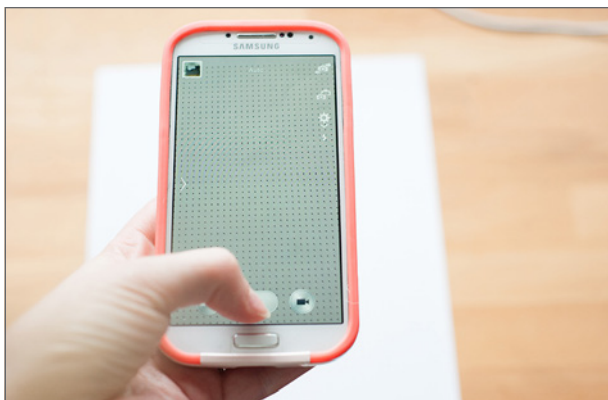
1. Click the PixScan™ icon.
2. Select the "Import from File" option.

3. Click "Camera Calibration."
4. Click "Show Calibration Test Card," choose your printer size, and print the page.
5. Take a picture of the printed calibration page from a bird's-eye view, ensuring that the calibration dots fill the entire image. Do not put the page onto the PixScan™ mat. The image should only include the dots. Save your image to your computer.
6. Click the plus (+) icon under the Camera Calibration section of the PixScan™ panel. A window will pop up. Select your calibration image and click "Open."

Your PixScan™ calibration is ready for your camera. You only have to do this once per camera.

Using your smartphone? Simply email the photo to yourself.





**SCAN TO SOFTWARE:** Silhouette Studio® offers a direct scan feature where the software can access a connected scanner to import images directly into the software program. Click on the Scanner tab. Select your scanner from the Source drop-down list. Make sure your scanner is powered on and your PixScan™ mat has been placed on the scanner bed. Click the “Import PixScan Image from Scanner” button. Your image will scan directly into the software.

**UPLOADING YOUR IMAGE:** Do you do your own hand-lettering? Do your kids make adorable drawings you want to save? Creating cut lines for original designs is just one of the awesome ways to use the PixScan™ feature. Place your design onto the PixScan™ mat. This is a cute little phrase one of us here at Silhouette hand-lettered. We want to use PixScan™ to trace the design, add cut lines, and precisely cut it out. Take a picture with your camera or smartphone and upload the image to your computer. Or, scan your mat as described in the previous section.

After you have your image on your computer, click the PixScan™ icon. Select “Import from File” or “Import from Scanner.” A window will pop up for you to navigate to and select your image. Click “Open” after you have selected your image. Once your PixScan™ image is loaded, you are ready to create or place cut lines.



**SILHOUETTE PRO TIP:** In the Page panel, rotate your page view so you can see your design right-side up.

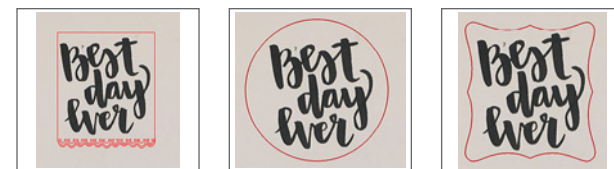
PixScan™ is also perfect for cutting out your freshly minted stamps.

**TRACING YOUR DESIGN:** Open the Trace icon. Drag the trace box around your entire design. Adjust the filters and thresholds so the yellow color completely covers your design. This will give you clean, crisp lines. Click “Trace.”



Check out those perfect cut lines! Now all you have to do is load your PixSan™ mat into your Silhouette and send your design to cut. It will exactly cut around your lines.

**ADDING CUT LINES, NOT TRACE LINES:** You can also add cut lines to your design rather than or in addition to tracing. Here we took the same design and, instead of tracing, we added fun frames around the design.



**CUTTING:** Once you have your lines set, load your PixScan™ mat into your Silhouette. Send your design to your machine like a regular Print & Cut. Your machine will automatically read the registration marks on the mat and begin cutting your project.





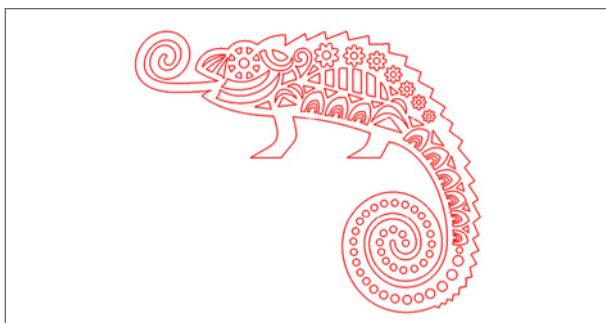
## FILL PANEL

**FILL OPTIONS:** A closed image is a design where the starting point and the ending point of a line connect. Basically, any shape you open from the Design Store or create is a closed image. You can add different fill properties to these images. If the path is broken on a closed image, the fill attributes will immediately disappear.

Closed images will default to be displayed as no fill with red cut lines, but you can choose a color, gradient, or pattern to fill your object. All three options can be accessed from the Fill icon.

The hash line selection will always represent “clear.” The clear hash is standard fill tool in all three sections.

Here is a chameleon without any fill applied. This is how most designs look when you first open them in Silhouette Studio®. It has red cut lines and a clear fill. Keep in mind, filling an image does not affect how it will cut when you send it to your machine.

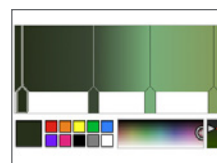


Tribal Chameleon | by Studiollustrado  
Design ID: 142484

To see the fill options better, we are going to change the line color to clear. Make sure to fill your design before you change the line color or you won't be able to see your image on your screen!



Fill Color



Fill Gradient



Fill Pattern

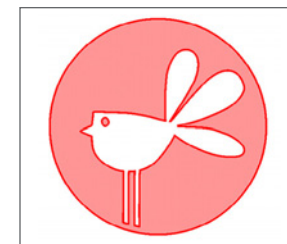
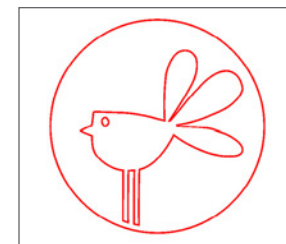
Pattern: Canvas | by Digital Pink Ink  
Design ID: 59758



## FILL COLOR

You may only think to fill your object with color when you are doing a Print & Cut, but the fill tools are useful for far more than that! Use fills to visualize your project so you don't cut your design and hate the way your colors look together. Use fills to mock up your design. Trust us, everything you design will look so much better filled with color than just red cut lines on a white page.

Open a cut file. Click on your object to select it. Then, go to the Fill panel and select a pink shade from the basic color option squares. Note that the shape has the red cut lines around the outside. Fill color does NOT change line color.



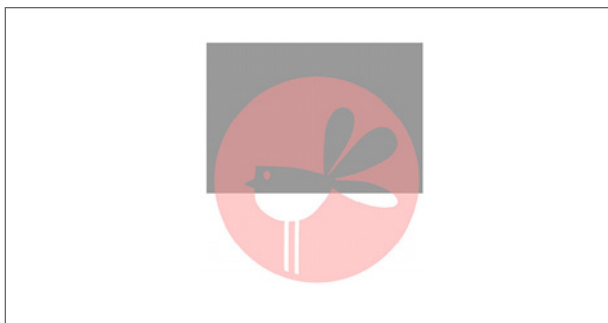
Bird in a Circle | by Hero Arts  
Design ID: 51186

**SILHOUETTE PRO TIP:** Do the red lines bug you? Want to get rid of them? Once your shape is filled, change the line color to clear or to the same color as your fill color. For more on line color, see page 49.

**ADVANCED OPTIONS:** You can make any custom color in the Advanced options. Either select one visually from the spectrum or type in the RGB (Red Green Blue), HSL (Hue Saturation Lightness), or HEX value of your desired color. You can also use a color from the basic options as a starting point to pick your new color.



You can also adjust the Transparency of the fill. Solid is 0% and completely clear is 100%. Put your transparent shape against a dark background to better see the difference.



Remember, fill color does not affect line color. If you only adjust your fill color, your line color will stay the automatic red of default cut lines.

If you are creating a Print & Cut, don't worry about the red lines. They won't show up on your printed project unless the line thickness has been increased. In the Line Color panel, you can select clear, change your lines to black, or change the lines on each object to match its fill color. See Line Color on page 49 for more tips.

Another reason fill color is so useful is because you can cut by fill color. See page 103 for more information.

**SILHOUETTE PRO TIP:** You can fill objects while they are separated or while they are layered.

**MY DESIGN WON'T FILL!** It is probably because your lines are not perfectly connected so it is not a closed shape. Zoom in close to make sure all of the endpoints connect. Enter Point Editing mode to adjust points. See page 24 for more details.

Fill color is an invaluable tool when you have complex designs. It will help you visualize what your design will look like as a finished project. Also, it can help you keep together objects that are the same color and will be cut from the same piece of colored material.

This tree is a more complex example that we are going to fill with multiple colors. Right-click your image and select "Ungroup." Otherwise, if you fill

your image when it is grouped, all of the parts will fill with the one color. Fill each object with a color. Then, layer the shapes to make a tree.



Tree | by My Little Shoebox  
Design ID: 23064

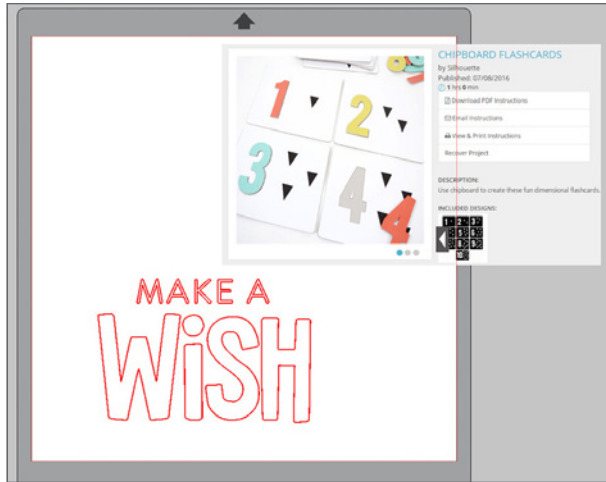
**SILHOUETTE PRO TIP:** Make sure you fill in shapes that should be white with white or they will retain their clear fill and won't appear on your image.

**COLOR PICKER TOOL:** The color picker tool allows you to select any color from another object in the drawing area to duplicate the desired color. This is a lifesaver when you are making a complex design and reusing colors throughout. Simply select an object and use the eyedropper from the Advanced Fill panel to click an object already filled, and it will fill with the same color.

Don't underestimate the color picker tool, though. It is powerful! Say you want to match a color palette of an image. Silhouette Studio® can do it! First, simply copy the image and open it or paste it into Silhouette Studio®. The object we are using is this adorable Ready Set Make right from the Silhouette Design Store. The colors are so perfect!



We could try to match or find our own by trial and error in the Advanced Fill Options, but this is an easier way.



Make a Wish | by Echo Park  
Design ID: 136637

Select the object you want to fill first. In our case, it is the “W.” Open the Fill Color panel and select the eyedropper. Hover over the image you imported. See the small box with the color sample that appears? This will show you a swatch of the color. Once you have the color you want in the box, click right where you are. That’s it! The “W” or line color becomes that exact shade of turquoise.



Now all you need to do is select the color picker tool again and repeat with the rest of the letters.



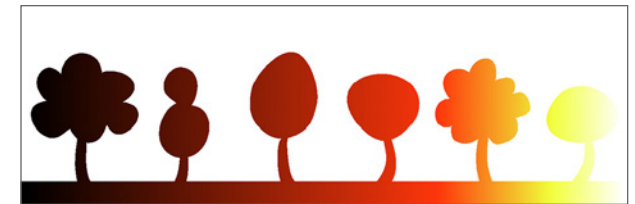
Line Color also has a color picker tool. When you select a color with the eyedropper, it will save the color temporarily in both the Fill Color eyedropper and in the Line Color eyedropper. Have both windows open at once. After you have selected the fill color, choose that same color for your line color without having to use the color picker tool twice.

## FILL GRADIENT

Similar to filling images with solid colors, you can also fill any closed line image with a gradient. To apply gradient fill options, select your image. Then select any of the Basic Menu gradient options.

**SILHOUETTE PRO TIP:** You will want to select a clear line color for your design so you can really see the gradient. For more on Line Color, see page 49.

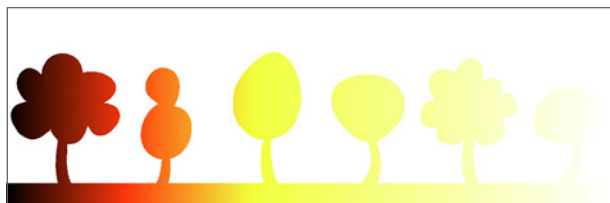
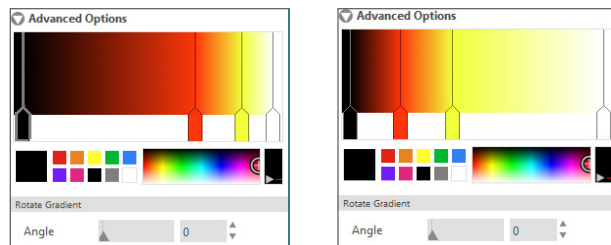
In the Basic Options, pick one of the many ready-made gradients and apply it to your object. When you first apply a gradient, it will always be horizontal.



6 Tree Border | by Lori Whitlock  
Design ID: 8468

**ADVANCED OPTIONS:** The Advanced Options menu allows you to create your own custom gradient fills based off of the last gradient fill you selected. Gradient fills have a minimum of two colors, with one color at the left and one color at the right. The gradient will create a range between the two selected colors.

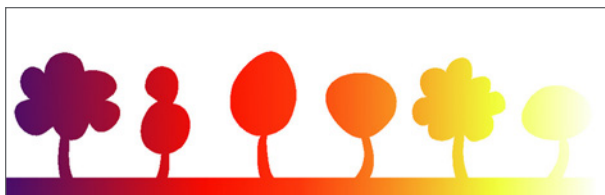
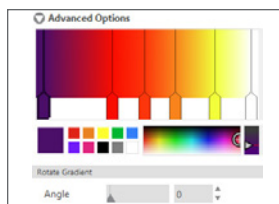
Advanced Options is where you can do all of your customization. You can adjust one of the Basic Options by moving the slider bars or by adding new stops into the gradient. To add a stop, simply click in the gradient.



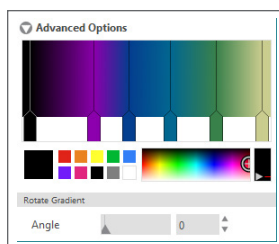
Above, the gradient on the left is the original gradient from the previous example. Simply pull the slider bars to adjust the colors and make a new gradient. This gradient uses the same four stops as the previous one, just at different places in the gradient.

You may change colors in the range by clicking on the color arrow bars on the gradient creator tool. Once the color bar is selected, you can select any new color from the Select Color tools directly below. You can add new bars at any interval between the top and bottom colors by simply clicking. Or, you can slide any color bars in between the top and bottom gradient color bars to

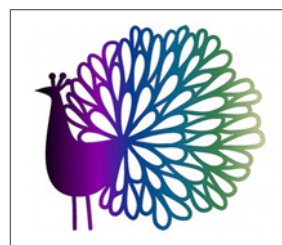
create additional gradient stops. Here we added a few more stops in our gradient, including purple.



It's easy to make your own custom gradient. Start with any gradient from the basic options. The gradient can be one you want to modify just a bit, or you can completely change all of it. Pick a left color and a right color. Then start adjusting and adding your own colors in between.



Peacock Papercut | by Nic Squirrel  
Design ID: 85604



In Advanced Options, you can rotate the angle of the gradient effect to any customized degree by either manually dragging the Angle tool or by

typing in a specified degree. The gradient was rotated 90° for this heart.



Love Heart | by Kolette Hall  
Design ID: 76491

If you have an image that has lots of different parts, each individual shape will be its own gradient. If you want your entire image to have one gradient, select the image and right-click "Make Compound Path." Make sure to do this BEFORE you fill it with the gradient. If you fill your shape with a gradient and then make it a compound path, it won't work the same way.



'Life is Good' Vinyl Phrase | by Lori Whitlock  
Design ID: 35312



Adjust the transparency of a gradient to put it behind another design. Drag the Transparency option bar or type in the desired percentage where 0% is solid and 100% is completely clear.

This coffee mug in the background has two gradients: a red to pink gradient for the hearts and a gray to white gradient for the cup. Both are rotated 90° so they are vertical instead of horizontal gradients. Adjust the transparency to 50% and place text over the gradient design.

What are you waiting for? Start making gradients part of your own Print & Cut designs!



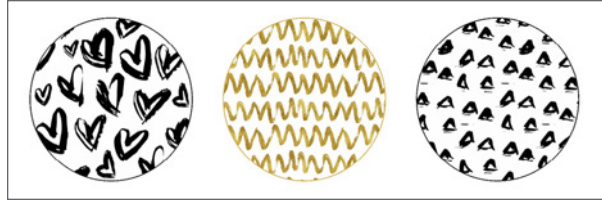
Life is Short, Enjoy the Coffee | by Sophie Gallo  
Design ID: 96332

Tea Cup Hearts | by Loni Stevens  
Design ID: 37986



## FILL PATTERN

The final fill option is Fill Pattern. To apply pattern fills, select your closed line image and select any of the pattern options. The software comes with some included patterns or you can purchase patterns in the Design Store.



Heart Pattern, Chevron Pattern, Triangle Pattern | by Angie Makes  
Design ID: 171499, 171487, 174622

**TRANSPARENCY:** You can also adjust the transparency of a pattern by manually dragging the Transparency option bar or by typing in the desired percentage of how transparent you want the pattern to be, where 0% is solid and 100% is completely clear. Here the pattern is adjusted to 50% transparency.



Abstract Colorful Confetti Pattern | by Angie Makes  
Design ID: 171181

PN Housewife | by ScrapNfonts  
Design ID: 149333

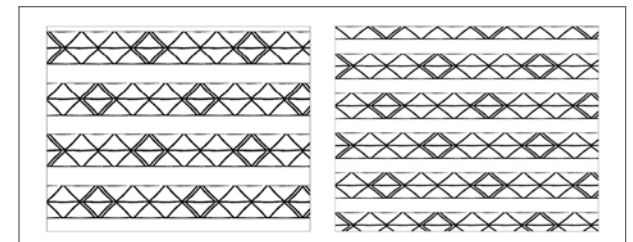
**ADVANCED OPTIONS:** Under Advanced Options, you can manipulate your pattern. You have complete control over how your pattern fits into your shape.

**MIRROR PATTERN:** Some patterns are the same no matter how you rotate, mirror, or adjust them. But others have distinctive sides or directions. For patterns like this, you can Mirror the pattern.



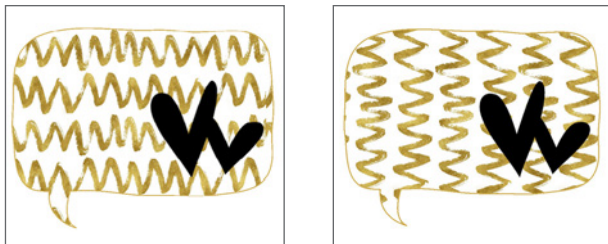
Green Watercolor Leaf Pattern | by Angie Makes  
Design ID: 174640

**ASPECT RATIO:** Aspect Ratio controls the width to height ratio of your pattern on the screen. Choose if you want to see your pattern head-on or at an angle.



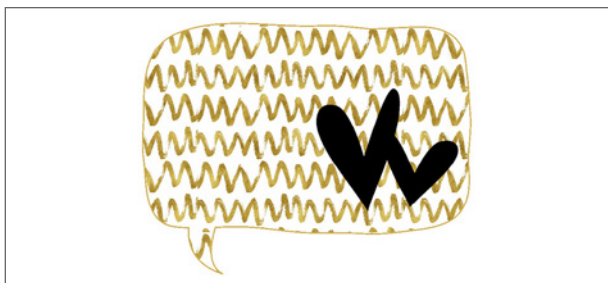
Tribal Triangle Pattern | by Angie Makes  
Design ID: 174628

**ROTATE PATTERN:** Under Rotate Pattern, you can twist the pattern in any of the four standard directions, or choose your own custom rotate.



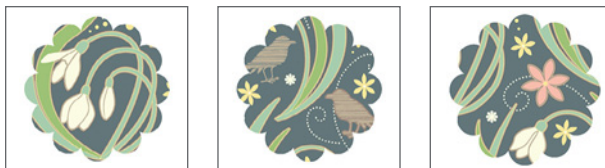
Talk Bubbles - Hearts | by Karla Dudley  
Design ID: 36334

**SCALE PATTERN:** In addition, you have the ability to scale the pattern's size to alter the pattern itself as it fills the selected shape. Do this by either manually dragging the Scale Pattern bar or entering a new percentage value of how much larger or smaller you may wish to make the filled pattern. Here is the original pattern scaled to 70%.



**PAN PATTERN:** When you have a pattern that has unique parts (not just all polka dots or something), you can use the Pan Pattern option to move the pattern to reveal the part you want. Here are three flowers filled with the same pattern. The pattern is scaled the same for all three. The first flower

reveals three white flowers within it. The second one shows two birds. The third one shows the pink flower. Move your pattern around until your design shows which part of the pattern you like.



Art Nouveau Spring Pattern | by Jennifer Wambach  
Design ID: 21729

Want to try using multiple patterns to create designs? Open a flower design. Copy the flower a few times. Start resizing and rearranging the flowers into a design you want. Then start filling shapes with your patterns. Adjust the scale of each pattern so some of the shapes have a zoomed-in close, bold pattern and some have a more subtle background pattern. You can Print & Cut the entire design, or you can separate the pieces, Print & Cut the pieces, and layer the final project.



Flower | by Lori Whitlock  
Design ID: 29456

May Day Paper Pink Dots | by Jennifer Wambach  
Design ID: 43073

Chalkboard Printable Pattern | by Silhouette  
Design ID: 38385

**CREATE A PATTERN FROM AN IMAGE:** You can create patterns from your own images. That's right! A photo can be a pattern.

Go to File > Library > Import to Library. Navigate to the image you would like to use and select it. The image will appear in the "User Designs" folder in the Library. If you double-click the image, it will open in the design screen. Or, other ways to do this is to simply drag an image from your computer into your design screen or use the Open icon to open the image into your screen.

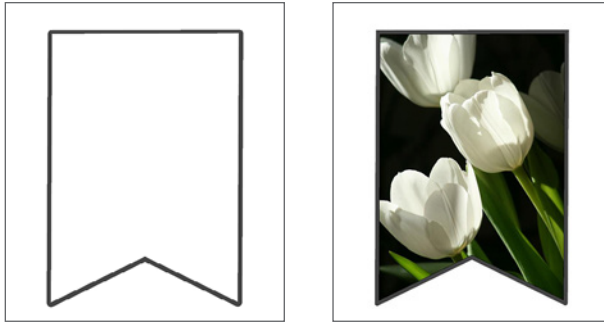
Once your image is in your document, open the shape you want to fill with the image. Layer the shape on top of the image. Then, use the Crop tool in the Modify panel. The Crop tool will fill the shape with the pattern and crop the rest of the image away.

**SILHOUETTE PRO TIP:** In Designer Edition, you can drag the pattern from your User Design folder to your Pattern folder in your Library. Then the pattern will appear in your Pattern panel while you are in the Design screen.

When you use Crop to fill a shape with an image, Silhouette Studio® will treat the image like a pattern. You will be able to adjust all the settings in the Advanced Pattern options. But, it won't be a pattern in your Library. So, if you are only going to use an image once and you don't want it appearing in your patterns in the future, this is a good option.



See page 108 for another example of how to turn a photo into a pattern.



Banner / Bunting Pieces | by Sarah Hurley  
Design ID: 30802



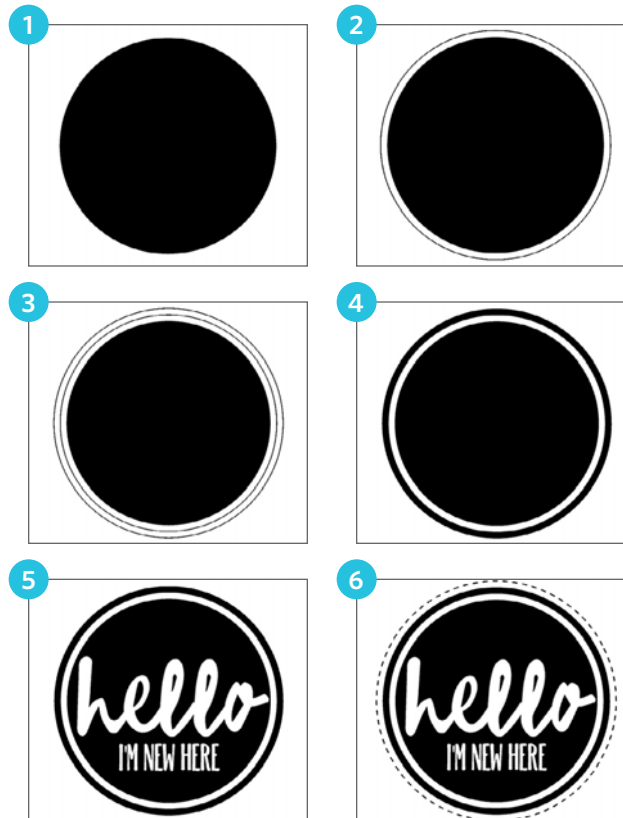
## LINE STYLE PANEL

Under the Line icon there are two options: Line Style and Line Color.



### LINE STYLE

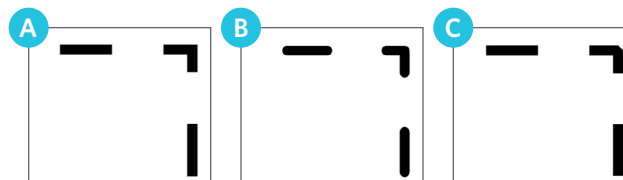
We are going to make our own super-easy design. (1) Start by making a circle using the Ellipse Tool. Fill it with black. (2) Next, make an offset using the Offset Tool. (3) Now make an offset of the offset. Select the two offsets. (4) Make a compound path between the two by right-clicking and selecting “Make Compound Path.” Fill the compound path with black. (5) Type text, fill it with white, and place it in the center of the design. (6) Now, make one last offset around your design. This line is the line we are going to adjust. Go to Line Style. Select a dotted line option. Play with changing the line thickness and choosing different line options.



LD Family Script | by Lettering Delights  
Design ID: 95561

Title Font | by Lori Whitlock  
Design ID: 122249

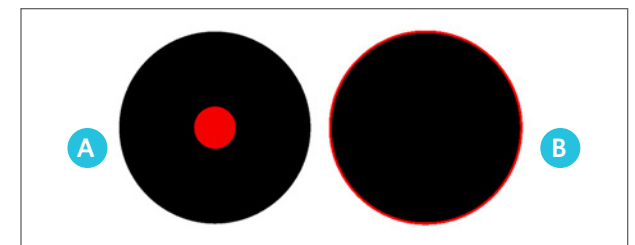
There are three options to choose how the line looks at the edges. The End Cap Style option will only adjust lines that have open ends. Flat or Square provide varying sharper flat edges at the line tip whereas Rounded provides a smoother rounded edge to the line tip. (a) is “Corner” with “Flat,” (b) is “Rounded” with “Rounded,” and (c) is “Bevelled” with “Square.”



Position only matters if you are using thick lines. You can choose to put the shape outline in front of or behind the shape. You can adjust the line thickness all you want on your screen. But, if you are going to cut or sketch the design, the line will only cut as thick as the blade or your sketch pen actually is. So even though you see these cute little circles, your machine is only going to cut a single point as thick as your blade.

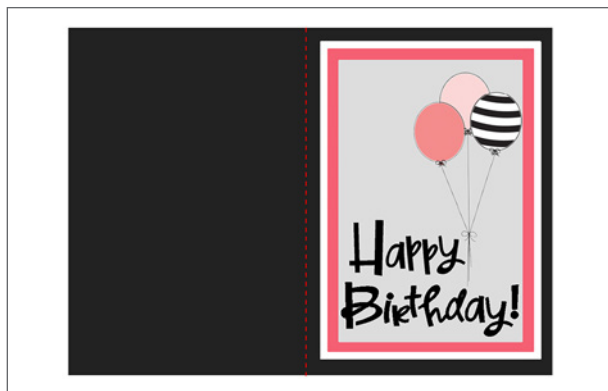


This method works if you are going to print your design. But if you are going to cut it out, you will need to do a little bit more. You can either see the Rhinestone section and use rhinestones to create circles around your design, use the Trace feature to trace the dots to give the circles cut lines, or use the Object to Path feature to create a ring of dots.



(A) Single point, not around the circle (B) Circle as a shape, not a point

**PERFORATED LINES:** One of the really cool features of the Line panel is the ability to make perforated lines. This is essential for anything you need to cut, tear, or fold. Design a card. Then, select the solid fold line and change the line to a dashed line. This will give you a perforated edge, and you will get a perfectly straight fold every time!



PN Shooby Doowap Shebop | by ScrapNfonts  
Design ID: 151994

Birthday Party Balloons | by Felicity Jane  
Design ID: 91490



## LINE COLOR

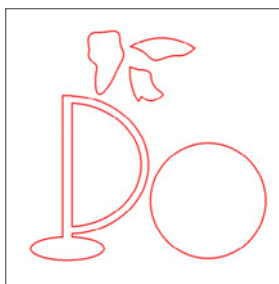
While lines will default to be displayed in red, you can change lines to any color. Altering line colors does not affect their properties or how they cut. Changing line colors is helpful because you can more easily view different images or image parts, see lines in whichever color you prefer, or adjust image parts specifically with printing in mind for Print & Cut jobs.

Start with a design that requires more than one color, like this globe. Select the design from your library and double-click to open it in your design

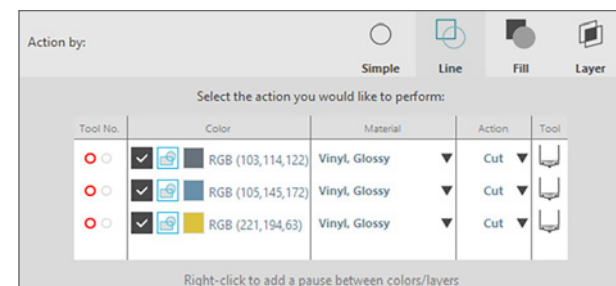
screen. And all that opens are red cut lines. What happened to the cute colors? You might be surprised that this doesn't look like the image in the Design Store.

Unless it is a design specifically made for Print & Cuts, designs will usually just be shapes displayed with red cut lines. This can make it really hard to visualize what it will look like when you cut it out. Here is where line color is so useful.

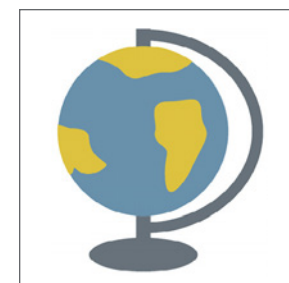
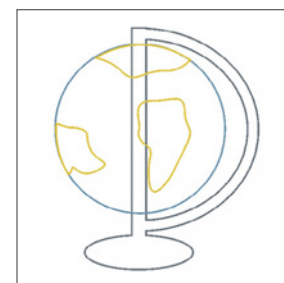
Right-click and ungroup your design. Select the first object you want to change. In the Line Color panel, select the color for the selection, like blue for the circle. Now you have a circle with blue lines. Select line colors for the base and the land.



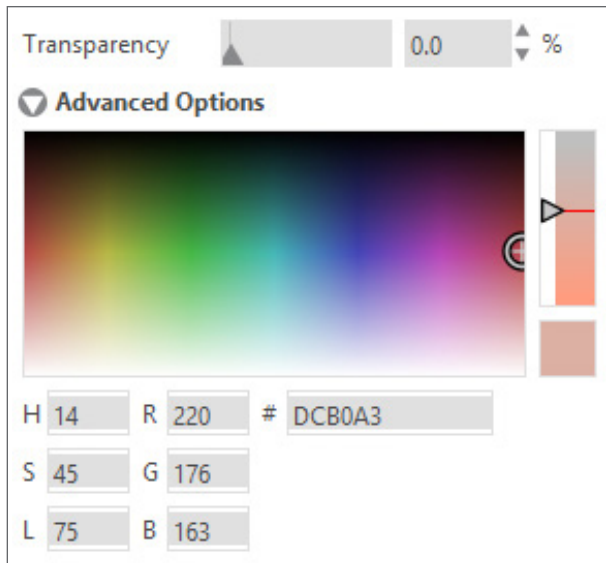
This is a great place to stop if you are cutting out a fairly basic shape like this. You can see which shapes to cut out of which color paper (or whatever your material may be). In the Send panel, you can select by Line Color to cut one color at a time. To see more, see page 100.



Or, you can build your design by putting it on top of each other. Line color and fill color go hand in hand. If you want to further visual your design or turn it into a Print & Cut, just fill your shapes with the same color as their line color. Use the color eyedropper tool to get the exact color.



**ADVANCED OPTIONS:** We did not match the colors as the original. But, if you like how the original looks, you can match it easily in Advanced Options.

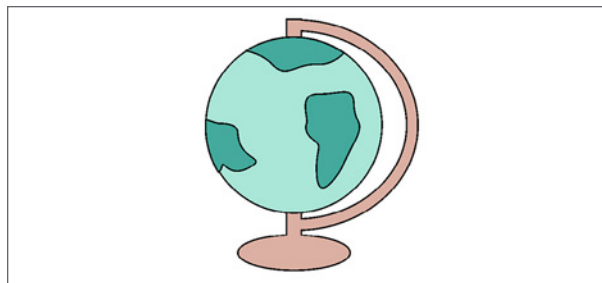


You can either drag the target on the color spectrum to visually match the color you are looking for, type in the RGB (Red Green Blue), HSL (Hue Saturation Lightness), or HEX value of your desired color or use the eyedropper tool. (See page 43 on how to use the eyedropper to match colors). Adjust things until you get a color you like. Then, match the fill color to the line color with the eyedropper tool in the Fill panel.



Globe | by Silhouette  
Design ID: 41918

**SILHOUETTE PRO TIP:** For Print & Cut images you create, it can be nice to have the line color be black for everything. It gives it a nice outline.



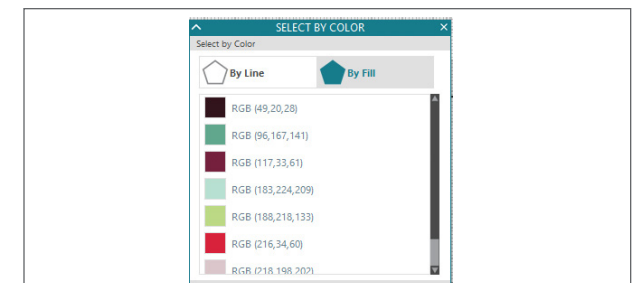
## SELECT BY COLOR PANEL

If you want to select only objects that are the same color, click the Select by Color icon located along the right-hand side of the screen.



Luggage | by Lisa Norris  
Design ID: 80460

Make sure your shapes are ungrouped. Select the lime green color. It will select the two lime green tags, one from each suitcase. This is useful if you want to change the color of these green shapes or if you want to move them and cut them from the same material. You can select by Line Color or Fill Color.







To see more on Selecting by Color, go to the Nesting section on page 112.



## TRACE PANEL



### TRACE

The Trace feature traces imported images and creates cut lines that your machine can see. We cannot guarantee the quality of images not created by our company nor support any third-party images not offered through the Silhouette Design Store. Silhouette Studio® should not be used to trace licensed or copyrighted images which you do not specifically own.

Once you have opened an external image that you own, you need to add trace lines to it. Simply placing an image in the software won't create cut lines. Open the Trace panel and then click "Select Trace Area." This allows you to draw a box around the intended area of your image. You can adjust this area or move it once it is drawn. The trace area selection provides a preview of the original image with a yellow area overlay.

This yellow area is where the trace area will be applied. Adjusting the trace filters provides a more refined or more liberal application of the traced effect in the trace area. You are going to have to play around a bit to find the settings that will successfully trace your image.

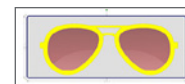
**Threshold** - This determines how broadly the trace filter is applied to your image beginning with the darkest colors for low settings.

**Despeckle Threshold** - This helps eliminate noise in your trace. If you have extra small spots traced that you don't want to traced, adjust this threshold.

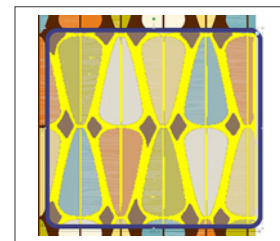
**High Pass Filter** - This allows the trace lines to begin from the outside of your image and work towards the inside of the image as the filter setting is raised. If you do not wish to create a frame around your image, turn this option off.

**Low Pass Filter** - This allows the trace lines to begin at the center of your image and then work outwards as the filter setting is adjusted up.

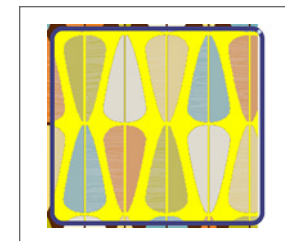
Some things are easier than others to trace. If something has a simple or blank background and has defined lines, it will be easier to trace. These sunglasses are really simple. Paste the image into your design area. Under the Trace panel, select your trace area. Adjust the filters and thresholds so yellow covers the entire design. Click "Trace." Pull the original off to the side.



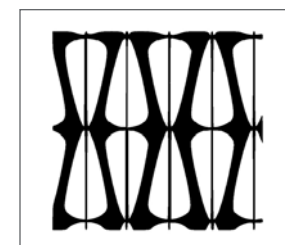
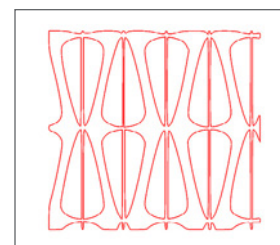
Besides simple images, you can also trace photos and patterns. This pattern is from the Design Store. Go to your Library and under the Patterns folder, double-click your selected one. The pattern will open in your design area. Select the trace area. You don't need to trace all of it; just select a piece. Adjust the filters and thresholds to get clean lines.



Pattern | by American Crafts  
Design ID: 21862



Select "Trace." Move the trace lines off of the original image. Fill in the traced lines with a color.



If you want to access each shape instead of the outline of the shapes, right-click and "Release Compound Path." Move the top shape off to the side. The individual shapes are underneath. You

can move, delete, rearrange, and fill them to create your design.



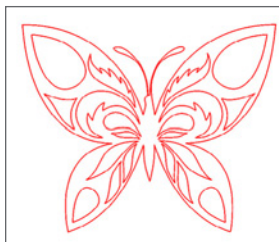
PN Dough Dumplings FN | by ScrapNfonts  
Design ID: 136337



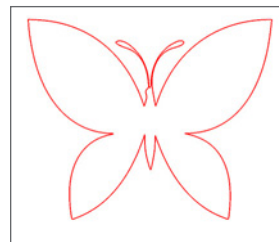
**TRACE STYLE:** There are three trace styles: Trace, Trace Outer Edge, Trace and Detach. Trace is your standard trace. Trace Outer Edge makes cut lines around the outside of your shape. If you are using PixScan™ to scan in a shape and cut it out, this is an excellent option. Trace and Detach removes the traced part from your original image. It is the only feature that impacts the original image.



Original



Trace



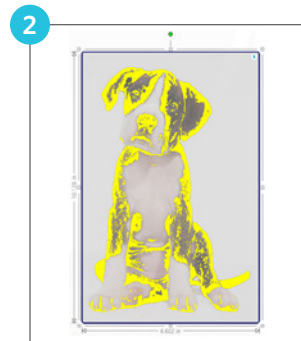
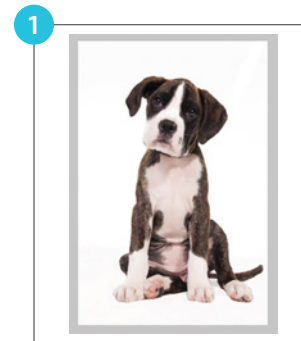
Trace Outer Edge



Trace and Detach

**TRACING A PHOTO:** Here is a photo of a cute puppy. He is on a plain white background. When you are tracing a photo, try to pick one that has a plain, simple, or empty background. It will make it easier. But if you do have a background, think about using Magnet Trace to crop out the background before you trace.

(1) Drag the trace area over your design. (2) Adjust the filters and thresholds to cover most of the dark areas. (3) Then click "Trace." You will get a shape with lots of crazy red lines. It's okay! This is what you want. (4) Change your line color and fill color to black.



You can create an offset for your image so you can cut it out. Simply apply an offset. Then, move the traced image to the side. Your offset probably won't be perfect. Right-click and "Release Compound Path." Now you can delete all of the shapes in the middle. Point edit the outline if needed to make the offset work for your image. Place the offset back around the original image.



Do you want to take it a step further? To get more detail, you can trace your traced image. Then, layer the two on top of each other and group them. This is a completely optional step, but it can add more detail.



Trace a trace



Layer the two



## IMAGE EFFECTS PANEL

There are many ways you can change the look of your Print & Cut image. This "Thank You" card looks awesome. It has lots of colors, which works great to show you all the ways you can change the look of this one image. The original card has yellows, blues, some purple, and muted red.



Wildflower Garden Thank You Card | by Emily Dyer  
Design ID: 78324

Image effects allows you to apply the following effects on an image:



### GREY SHADE

If you move the slider to about 50, it adds gray to the colors and mutes them a little, but they still retain some of their original hue. You can move the gray scale all the way to 100 to make all the color disappear (like pictured). Now you have a black and white image.



**COLORIZE**

Colorize is one of the coolest features ever. It can change the card in a million different way. Change the percentage and watch the colors change from blues and oranges to greens and purples to pinks and greens (like pictured at 30%).

**CONTRAST, BRIGHTNESS, AND SATURATION**

These all start at zero. You can adjust all of them or just one or two at a time. Use these to make your image bolder or more subtle.

**GAMMA**

Gamma starts at 50. Slide to lesser numbers for richer, more intense color (like pictured). Slide it to higher numbers for lighter, more washed-out colors.

**INVERT**

Invert flips your colors. If your background was white before, this will give you a black background. It gives your image a cool, glow-in-the-dark look.

**SEPIA**

This gives your image a brownish, monochromatic look. If you only adjust the strength a little, it can mute your colors without making them completely disappear into browns.

**TINT**

Tint gives you three options: red, green, and blue. Adjusting one or more of these will give you drastically different looks. The card is featured with a 70% red tint. It makes it have more pastel, red and pink based colors.





## MIX AND MATCH

Now that you know how all of the effects work, mix them together and make your design your own. You can get a design that looks drastically different from the one you started with.



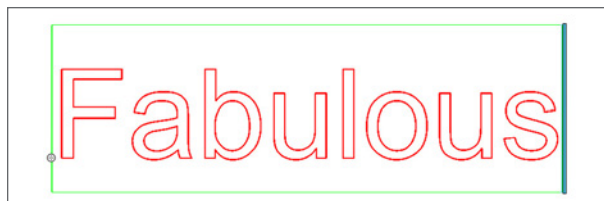
## A | TEXT PANEL

### A | TEXT STYLE

Silhouette Studio® can use any font installed on your computer, and you do not need to install these fonts into the program. Silhouette Studio® will simply access all installed font files and display them for you as you create your desired text. The Design Store has thousands of fonts made specifically for cutting. Check them out!

To use your fonts, click the Text tool located at the left-hand side of the screen. Clicking the left-hand icon will allow you to place a text cursor onto your workspace and begin typing directly onto the

screen. Clicking on the right-hand text icon will allow you to edit your text. When you start to type text, the default font is Arial. Change your text to a fun font and fill it with color to see it better.



ZP Catawampus Xtra Wamp | by ScrapNFonts  
Design ID: 110422

The first section of the Text panel will display your currently selected font and size. Use the top search bar to search for any specific font by typing in the font name. Underneath that, the panel will display your “Frequently Used” and “Recently Used” fonts. This is awesome because there always seems to be at least one font that works well for just about any project. Now, you can find it easily right at the top of the text panel. Under that panel, every font you have bought or installed on your computer is listed in alphabetical order. Beneath the font list are Bold, Italic, or Underline options if they are available for that specific font.

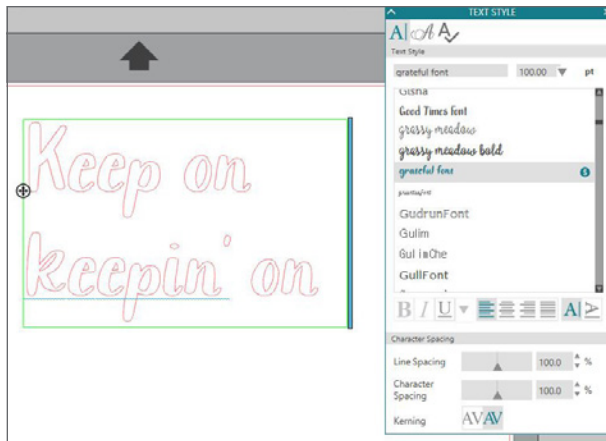
**SILHOUETTE PRO TIP:** See how to italicize any font on page 110. To bold a text that doesn't have a Bold feature, you can make a slight offset. And to underline text that doesn't have an Underline feature, just draw a line using the Line tool.

**KEYBOARD SHORTCUT:** Text Tool  
Windows/Mac®, press T and then click your design screen to open a text box.

You may change fonts while in the Text Editing Mode and you can even use different fonts within the same text box. Apply a different font in the same text box by highlighting the desired letters and selecting the new font. If you are not in Text Editing Mode, new fonts may still be applied to selected text, but adjustments will change the font for the entire selected text box. If you are making a complicated design with multiple sizes or fonts, we recommended placing each word or phrase in its own text box so you can easily and minutely adjust your text.

**WHAT IS TEXT EDITING MODE?** Text Editing Mode is when your text is selected and you are able to type into the box in the screen. You can tell you are in this mode by the teal bar on the right-hand side of your text and bright green lines around the entire text box. When you have the text box selected without the teal slider bar appearing, the text is acting like any other object you can select and move. To enter Text Editing Mode, double-click the text.

**COMMERCIAL FONTS INDICATOR:** If you've ever purchased a commercial license for a font you've downloaded through the Silhouette Design Store, you'll find the commercial license is indicated by a dollar sign icon next to the font in the text style tool. This helps you easily know which fonts are available to use for projects you sell.



Grateful Font | by Lori Whitlock  
Design ID: 155998

**COLOR FONTS:** Color fonts, also known as OpenType-SVGs (scalable vector graphics), are somewhat new on the graphic design scene. Most fonts on your computer are simple fonts, meaning they do not contain things like textures, images, or multiple colors.

Traditionally, to get a font with much more graphic detail, you would have to use an SVG design. Because of this, you wouldn't be able easily change letters because an SVG, at its core, is an image, so it is not easily editable.

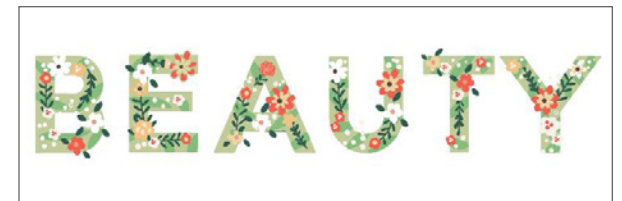


But color fonts change all of that and make using more complicated font designs really easy. Color fonts can show more graphic elements and can therefore be much more dynamic, and you can use them like any font in Silhouette Studio®.

To use a color font in Silhouette Studio®, install the font on your computer, just as you would with any other third-party font. There are many third-party color fonts available that are free if you are using them for personal purposes.

**NOTE:** When you go to download the color font and look at the font preview, you may not see the graphic, texture, or color components. This is normal. After you install the font and use it in Silhouette Studio® Business Edition or other design software programs that accept color fonts, you'll be able to see the font in its entirety.

Open Silhouette Studio® and select the Text tool on the left-hand side. Go to the toolbar on top of the page or the Text panel on the right side of the page and select the color font you downloaded. Then click on the design space to place the cursor and type your desired text. It's that easy!



Because color fonts are more graphic, they are more suited to be printed rather than cut; however, they can be cut just like any other font in Silhouette Studio® can be. So when you find a color font you love, download it and open it in the Silhouette software to see what amazing things you can do with it!

**TEXT SIZE:** The general size of your text will default to 72 point size. This refers to the font's printed font size. Though fonts will vary because

they are programmed by a variety of sources, this will generally equate to roughly a one inch height (or 25 mm). Enter any custom number by manually typing into the size box. Also, once your text is typed, you can select it like any other object and resize it by dragging the corners or using the Scale tool.

Common equivalent measurements include:

18 pt = 0.25 in. (6 mm)    48 pt = 0.66 in. (17 mm)

24 pt = 0.33 in. (8 mm)    144 pt = 2 in. (50 mm)

36 pt = 0.5 in. (13 mm)    288 pt = 4 in. (100 mm)

These measurements are approximations and will vary from font to font. So, if you want a specific measurement, you should resize your text to your desired size in your design.

**JUSTIFICATION:** Text will automatically be Left justified. You can change it to Center, Right, or Full. Text must wrap onto at least two lines for this to make much of a difference. (A) is right-justified and (B) is left-justified.



Jillowy | by ScrapNfonts  
Design ID: 97712



Assorted Lips | by Jamie Koay  
Design ID: 52448

**HORIZONTAL/VERTICAL TEXT:** There are a few ways to change your text from standard left to right. The easiest way is to change the direction in the menu from horizontal to vertical. This will rotate your text 90° to the right. You can keep typing and your text will be flipped on its side, typing downward.

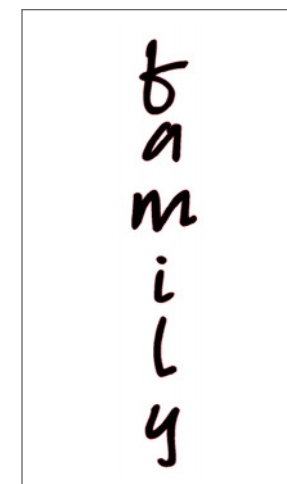
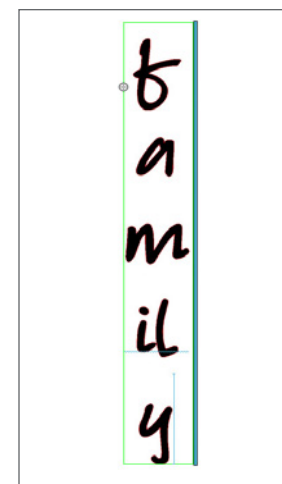


LD Glorify | by Lettering Delights  
Design ID: 95381



**SILHOUETTE PRO TIP:** If you want your text to go from down to up, rotate it 180° in the Transform panel under the Rotate tab. To see more on Rotate, go to page 67

It is pretty simple to write text that's not horizontal text on its side, but actually headed down. The teal slider bar on the right hand side of your text is the magic tool. Slide the bar to the left until it is one letter wide. It will force all the letters onto their own line. If you have a wider letter, like the "m," it might force some of your smaller letters to the same line. Easy fix. Simply go to the line with two letters, in this case the "i" and "l," and press a hard enter between the two. Then change the justification to center. Adjust your line spacing until your letters look good. Vertical text!





If you are working with a complicated design, or if you want complete control over your design, it can be useful to put each word or line in its own text box. That way you can adjust each specific box. Each of these words in this word art is in its own text box so you can easily apply different fonts, directions, and sizes.



By ScrapFonts: LD Giddy (ID: 41539), ZP Ex Boyfriend (ID: 105115), Jilowwy (ID: 97712), LD Enquirer (ID: 41537), ZP Catawampus (ID: 103216), LD Portent (ID: 100901)

By Lori Whitlock: LW Fabulous Font (ID: 75000), LW Tall (ID: 36183)

By Amanda McGee: AM Playful Font (ID: 56038)

By Gina Marshall: Coffee Cake Font (ID: 92415)

By Nic Squirrel: Robert Font (ID: 75237)

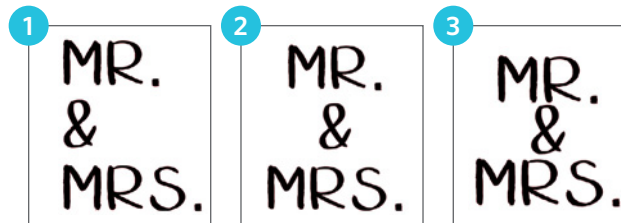
By Silhouette: Cupcake (ID: 34851)

**LINE SPACING:** If your text has multiple lines, you can increase or decrease the Line Spacing to adjust the distance between lines of text.

Spacing will always start at 100% indicating spacing of lines are normally distanced. As the number is lowered or the bar is slid to the left, text lines will come closer together. As the number

is raised or the bar is slid to the right, lines will become spaced farther apart.

(1) The “Mr. & Mrs.” text is in one text box. The text is left justified by default. (2) Change it to center justification. (3) Then, change to 80% line spacing. Experiment with your font! There are so many fonts and they are all so different so play around to find the look you like.



Hello Font | by Dresden Carrie  
Design ID: 95294

**CHARACTER SPACING:** You can adjust letters from their normally programmed spacing to either bring them closer together or push them farther apart with the “Character Spacing” option.

Spacing will always start at 100% indicating spacing between characters is normal. As the number is lowered or the bar is slid to the left, the letters will come closer together. As the number is raised or the bar is slid to the right, letters will become spaced farther apart.



Regular

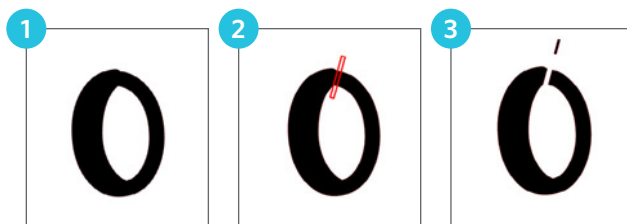


**SILHOUETTE PRO TIP:** Spacing is super helpful if you want to weld your text. To see more on welding, go to page 21. But, for a quick tutorial, adjust the spacing on your text so the letters overlap a little bit. Right-click and select “Weld.” Now your text is no longer “text.” It is an image. You can still drag the corners to resize, but you can’t type into it like a text box anymore. Your Silhouette won’t cut into overlapping letters.

**WHAT IS “KERNING”?** Kerning is the feature you can turn on or off at the bottom of the Text panel. Kerning adjusts the spacing between letters in your font so they look and fit better together. Letter combinations like “AW” will often look better kerned. It will delete the extra space between the two and make the letters fit with each other better.

**CREATING STENCIL LETTERS:** Any font can easily be made into a stencil font. There is not an automated way to do it, but you can do a super easy work-around to manually connect the inner parts of letters to the outside to create a bridge for stencil creations.

Type your letter. Then, draw a small box using the Rectangle tool that connects the inside portion of the letter to the outside. Select the letter and the small rectangle together. Go to the Modify tools. Select the Subtract option. Done! This option is best if you are a bit of a perfectionist and want all of your letters to have the same rectangle size cut out.



Rose Font | by Nic Squirrell  
Design ID: 76817

Or, you can use the knife or eraser tool to freehand your cut. This is a quicker option if you only have a letter or two you need to adjust.

**SKETCH FONTS:** Some fonts, like this one below, are made specifically for sketching. This font has lines that are very thin. If you try to cut it with your machine, it won't work very well. Some fonts designed for cutting can be turned into sketch fonts by applying an internal offset. See page 74 on how to turn a cut font into a sketch font. Alternately, sketch fonts can be turned into cut fonts by applying a slight offset. For more on offset, see page 73.



Reagan Sketch Font | by Dresden Carrie  
Design ID: 84062

**TEXT TO PATH:** When you are in Text Editing Mode, you can see a control point located on the left-hand side of the text box. It is a little gray and white circle with arrows. This control point may be dragged to rest directly on any line path. For example, you can create an oval with the Ellipse tool and then drag your text onto this line to get curved text.

As you apply text to a path like this, you will see a vertical bar to the left of the text. This opens a new control bar which can be used to adjust the placement of your text relative to the line making a path. This means that it may be placed on, above, in line with, or below the path.

The object used as a path will turn gray. This indicates that this image is now turned off for cutting purposes.

Draw a shape. Double-click your text. See the green box with the little compass? Drag the compass down to your line. Your text will snap to it and shape itself around the line of the shape. Drag the text around to find where it fits best. It can go on the inside or outside of the line. You might have to adjust your text spacing to make your letters fit well together on a path, especially if it tightly curves.



SNF Uptown | by ScrapNFonts  
Design ID: 99003

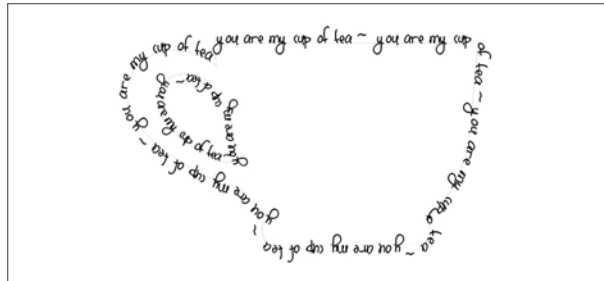
Text to path is useful when you have a rounded shape like a banner. Draw a circle and match its shape to the curve of the banner. Adjust your text to fit in the banner. (You could put your text directly on the banner path and use that to shape your text, but this way you can center the text inside the banner instead of snapping it to the bottom.)



You can convert your text to a path if you want to extensively manipulate it or if you want to delete the object you used to convert it to path in the first place. Once you have dragged your text to your shape, right-click and “Convert to Path.” If you try to mirror it without making it a path first, the text can get confused and flip to the bottom of the circle.



It is easy to take lines of text and turn them into shapes or words. Type your text and size it so it is very small. Copy and paste it over and over in the same text box. Then drag your text to the object you want to create. Adjust the spacing until it looks good. Convert it to a path, and then you can delete your shape.



4 Tea Cup | by Silhouette  
Design ID: 9702

ZP Zany Germophobe | by ScrapNfonts  
Design ID: 137192

You can also do this with a letter. Choose your font and type your letter. Then, convert your letter to a compound path. Now you can put your text on it just like your letter is a shape!

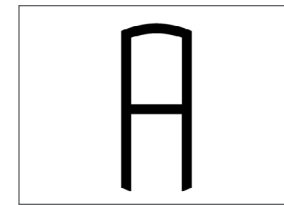


ZP Zippity Doh Dah | by ScrapNfonts  
Design ID: 126368

ZP Strawberry Rhubarb | by ScrapNfonts  
Design ID: 139916

**MONOGRAM TEXT:** There are many different ways to add monograms to your design. Knowing the different types will make it easier to find what you are looking for.

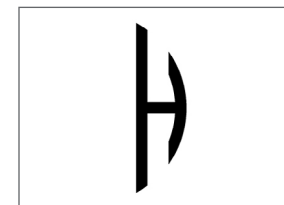
**Monogram Font:** Some fonts are actual monogram fonts, meaning you use the keyboard to type the letters you want. Usually, uppercase letters are the left-hand side, lowercase letters are for the middle, and numbers and symbols make up the right-hand side. The Design Store has a variety of monogram fonts to choose from. Check your font for specific instructions.



Middle



Left



Right

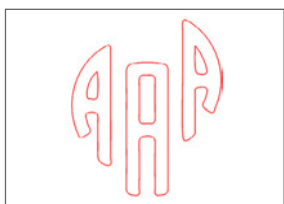
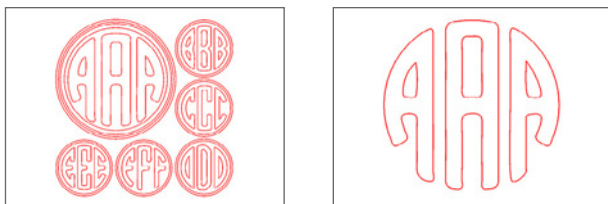


Monogram Arrow | by Rivka Wilkins  
Design ID: 82326

## Monogram Letter

**Sets:** One of the most popular ways to make monograms is to select the individual letters from a monogram letter set. A letter set comes with the left, middle, and right monogram letters for a certain chunk of the alphabet. Select the

letters you want, ungroup them, and arrange them into your monogram sequence. Make sure you know which letters come with the pack when you are browsing so you end up with all the letters you need.



Round Monogram Letters A-F | by Sophie Gallo  
Design ID: 81519

**Monogram Letters:** Some monograms are single letter sets. This means you can combine multiple letter sets just like the previous example, or you can leave the letters all the same to emphasize the single letter. This is not text and the letters will act like objects in Silhouette Studio®.



Monogram Diamond 'M' | by Sophie Gallo  
Design ID: 38985

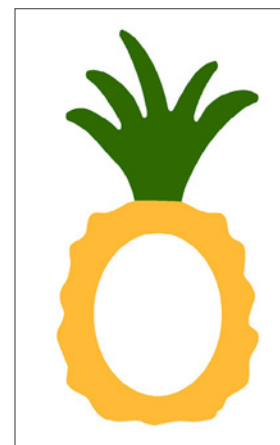
**Split Monogram:** Another type of monogram is a split monogram. This is a letter or design that has a space for you to add text. Use whatever font you want to type text into the empty split part.



Chevron Split Monogram S | by Snapdragon Snippets  
Design ID: 66466

ZP Rhyming Birdhouse | by ScrapNFonts  
Design ID: 136682

**Monogram Shape:** There hundreds of different monogram shapes in the Design Store. The thumbnail might display letters in the shape, but be aware that these shapes will not include the monogram letters. Use a monogram letter set or font to add letters into the monogram. Or, be creative and use a regular font to add monogram letters. Type your text, ungroup the letters so they are objects, and point edit them to fit your shape. See page 24 for an example of point editing text.



Pineapple Monogram | by Sweet Afton  
Design ID: 122408



Monogram Ring Font | by Rivka Wilkins  
Design ID: 79852



## GLYPHS

Some fonts have additional glyphs. This feature is AWESOME. This font is Yellow Daisy from the Design Store, and it has tons of additional characters. Many fonts in our Design Store and ones already on your computer have additional characters that you might not know about!

First, type your text in the font you'd like. This is what it looks like with standard characters. (It's already a gorgeous font, right?)



Yellow Daisy Font | by Rivka Wilkins  
Design ID: 106927

In the Font panel, there are two additional tabs. Click on the second tab, which is the Glyph tab. This will show an image of every single glyph available in the font, including punctuation, letters with accents marks, numbers, and any special characters the font may have.

Scroll down to the letter you would like to change. In this case, it is the capital “S.”



Click into your text box. You know you are ready to insert a glyph when the green box appears around your text. All you have to do is simply click the glyph you want, and it will be inserted into your text box.

It is sometimes hard to tell which character will work well with your other letters, so go ahead and try a few options. Move your cursor to the

beginning of the word so the “S” will insert in the correct spot.

Here is the word “Silhouette” with the capital “S,” the two “t”s, and the ending “e” replaced. It is so pretty! The “t”s are especially cool. The first “t” doesn’t have a crossbar at all, and the second “t” has an extra-long crossbar so that it can cross both letters. Glyphs give your fonts a hand-lettered look, plus they make your letters fit together perfectly.



You can check and see which characters are included in every font installed on your computer. This is really useful because lots of fonts have additional characters with accent marks, even if they don’t advertise additional glyphs. Some fonts even come with bonus characters. The cake is a character in the font, not an added image.



SNF Dear Miss Rose | by ScrapNFonts  
Design ID: 8753



ZP Soaring Celebrations | by ScrapNFonts  
Design ID: 139784

At the bottom of the Glyph panel, there is a spot for recently used glyphs. Also, you can adjust the size the glyphs are displayed in the panel so you can see them more easily.



## SPELL CHECK

Nothing can ruin a design more than finishing your project and realizing you misspelled something. Luckily, Silhouette Studio® has a spell check feature. The little blue line under your word will flag any misspelled words.

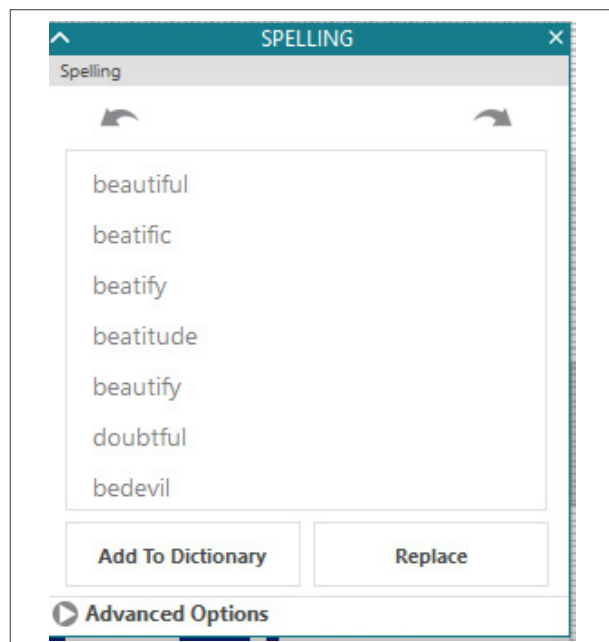
You can access the Spelling panel by either right-clicking on the word or clicking the Spell Check icon in the Text panel. The software will provide a list with recommended results at the top. If you see the word you want, you can click it from the list. Otherwise, you can select the “Spelling” option underneath these words.

In the Spelling panel, there will be a potentially larger listing of suggestions. From here, select your corrected word and click “Replace.” You can also click “Previous” or “Next” to toggle



between additional problem words that may have been found.

**SILHOUETTE PRO TIP:** Sick of the little blue line on a word you know is correct (like a name)? Add the word to the dictionary or turn the feature off.



In “Advanced Options,” you can enable/disable Automatic Spellchecking, select an alternate dictionary for your preferred available language (please note that not all software program languages are currently available), and add new words to be recognized going forward.



Irian Font | by Rhonna Farrer  
Design ID: 154249

**KEYBOARD SHORTCUT:** Spell Check Tool  
Windows, press F7  
Mac®, press fn + F7

## TRANSFORM PANEL

Under the Transform icon, you will find (1) Align, (2) Scale, (3) Rotate, and (4) Move.

In the above example, the text stays the same while the flower left aligns with the text, scales larger, rotates clockwise, and moves.



Megan Font | by Rivka Wilkins  
Design ID: 142256

Flower Shape | by Rivka Wilkins  
Design ID: 2863

## ALIGN

The Align tool is a powerful way to make your designs look professional. Eyeballing works to some degree, but align is a failsafe way to get perfect projects. Plus, it takes no time! It can be used on simple things like two text boxes or on complex designs like the oven on the next page.

These two words are in separate text boxes, one on each side of the arrow. If they were in the same text box, you could use the text tools to align them. Select the two words. The objects create the bounding borders. It has nothing to do with where they are on the page, only their relation to each other. If you horizontally center align the words, they will center themselves with each other. Since we didn't include the arrow in our aligning, the software will ignore it.



Arrow | by Echo Park  
Design ID: 73086

Scotch Tape Font | by Dresden Carrie  
Design ID: 75224

**WHAT IS A BOUNDING BORDER?** A bounding border (or box) is the space between two or more objects that the software will use as the edges of the design. It will use these to align your shapes. The software will take the far left-side of the left shape, the far right-side of the right shape, the top of the top shape, and the bottom of the bottom shape. This invisible square is the space Silhouette Studio® uses to align things. So if you "align center," it is center aligning your objects within this bounding box. The placement on the page only comes to play when choose "Center to Page."

**CENTER:** The first icon centers the objects to the page. The second centers two or more objects so they are exactly centered with each other.

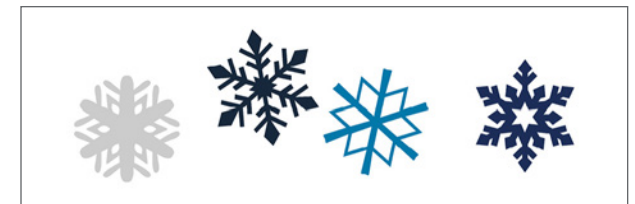
**HORIZONTAL:** This aligns two or more objects so they are aligned together to the left edge/center point/right edge of the shared bounding box while maintaining their respective distances in regard to being above or below each other.

**VERTICAL:** This aligns two or more objects so they are aligned together on the top/center/bottom edge of the shared bounding box while maintaining their respective distances in regard to being next to each other.

The align options work with two or more shapes, but the spacing options need at least three shapes.

**SPACE HORIZONTAL/VERTICAL:** When three or more objects are selected, this takes all the shapes and spaces them horizontally or vertically so that they are all equidistant from each other horizontally or vertically.

Here are four snowflakes in a horizontal line. We want them aligned and spaced evenly.



Assorted Christmas Snowflakes | by Jamie Koay  
Design ID: 52141

First, vertically align center. Now the snowflakes are centered from the farthest top and farthest bottom. But, they are not spaced evenly. So select all of them and click Space Horizontally.



This puts equal space between each snowflake with the edges of the far left and far right snowflake acting as the bounding borders.



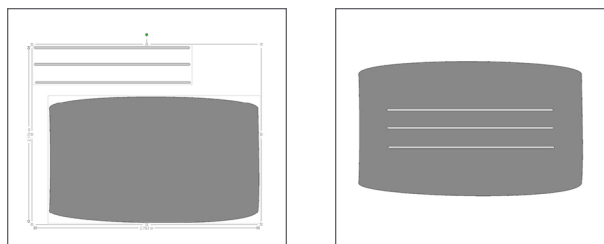


**ALIGNING A COMPLICATED DESIGN:** The software is much more powerful than the snowflake example. Here is a bit trickier, more in-depth example. This oven has many small parts. Start by ungrouping the design and filling each shape with color so you can see it better when you are putting it together. We changed the line color to black so everything would have a nice, defined edge. We used three colors: light gray, dark gray, and mint green.

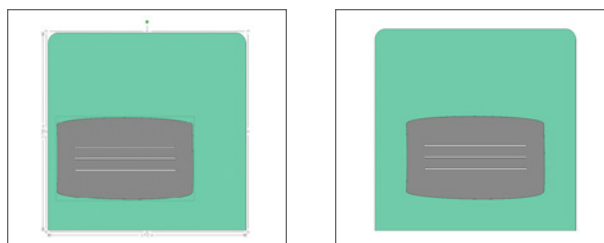


Retro Oven/Cooker | by Sarah Hurley  
Design ID: 28881

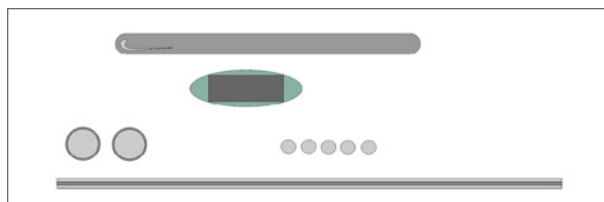
Start with the drawer. Select the three skinny lines and group them with each other. Now move the grouped lines on top of the dark gray rectangle. Select the lines and the rectangle and click "Center." The lines move to the center and look perfect. Now group the lines with the rectangle so you have one shape that won't get bumped out of place.



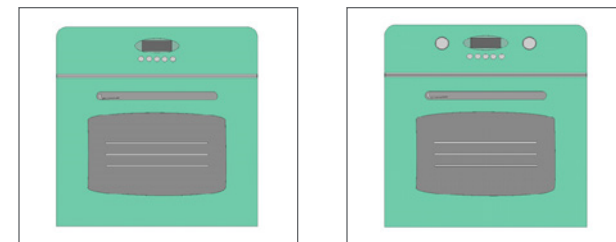
Place the drawer shape on your oven. This time we don't want to just "Center" because the drawer isn't in the middle of the oven. We want it centered between left and right, but not top and bottom. So, select both objects and click Horizontal Center. The drawer will stay where you placed it vertically, but it will move left or right to center onto the oven shape. Now group these two.



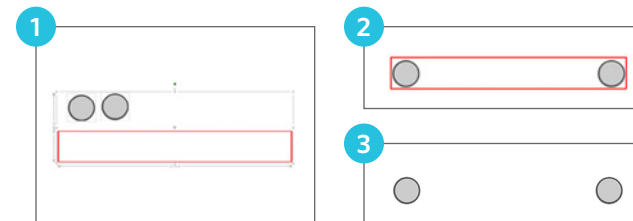
Some of the smaller pieces layer on top of bigger pieces. Place them where they should go and group the corresponding pieces together. Where you can, ALIGN! Place the smaller circles on top of the larger ones and "Center." It makes it so easy!



As with the oven drawer, place the handle on the oven and Horizontal Center. Do the same for the dials, screen, line, and handle. Once you have them all perfect, group everything on the oven.



Here is where we are going to do some tricky aligning. We want the two knobs to be equidistant from the screen and aligned in relation to each other. If we just align them left or right, they will both move to the same side. That is the same with top or bottom aligning. If we space them horizontally, they will go to the far left and right sides of the oven. That is not what we want. So here is a little workaround. (1) Draw a rectangle sized to where you want the edges of the knobs to be. (2) Select both circles and the rectangle. Align Vertical Center. Now, Space Horizontally. (3) Select the rectangle and delete it, since it was just to help us align. Group the circles. Now move the circles to the oven. Click Align Horizontal Center. Then group ALL the parts. Perfect! You have a precisely aligned oven!



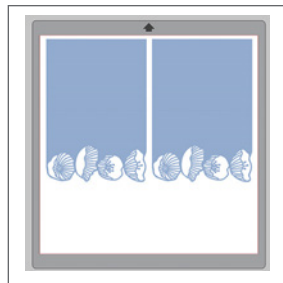


## SCALE

You can custom-size any object. It is important to note that while you may adjust images to any size, the quality of cuts made may vary, especially when cutting smaller designs on thicker materials like cardstock.

You can view the measurements of your image when it's selected by the numbers on the edges of the selection box. There are also control points on the selection box for resizing images manually. To resize manually, simply click on any of these tiny boxes and drag your mouse in the desired direction to make your shape larger or smaller. The corner control points will proportionately resize the image and maintain the relative height and width, while the side control points will stretch your image in the direction your mouse is dragged.

A card is an example of something that you might need precise dimensions. The Scale panel is more accurate than manually resizing an object. This has really small pieces when it's scaled down. Slow down your cutting speed in the Send panel so your material does not rip.



**SILHOUETTE PRO TIP:** Specify dimensions when you are trying to fit multiple large objects on a page. You can adjust the width and keep lock aspect checked.

The Scale options will resize any selected image by a percentage of its current size. Any number under 100% will make your image smaller and any number over 100% will make your image larger. For example, selecting to resize a image to 50% of the current size will make the image half as large while selecting to resize a image to 200% of the current size will make the image twice as large. You can apply a custom percentage.

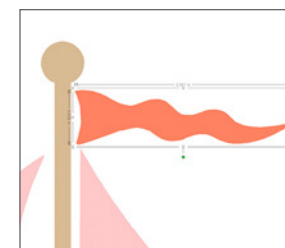
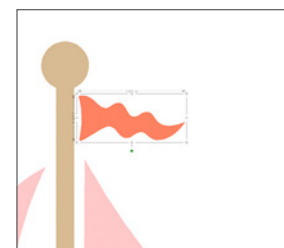
“Specify Dimensions” allows you to resize a selected image to any specific measurement. To size your image proportionately, click the lock icon on the right-hand side. If you are resizing a design with more than one piece, make sure you select ALL of the pieces in the design before you resize it. You can either group the design and then resize, or simply select all the pieces at once.

If you want your design to be a specific size, you need to remember which pieces are the base and which pieces will be layered on top. In this design, the polka dot sail on the side and the scalloped border at the bottom will be layered on top of the boat. So, if you want your design to be 6 in. wide, you will need to measure the design without the polka dot sail to the side. Not sure how to

do this? Turn on your grid and manually size the boat (ignoring the sail on the side or scallop at the bottom). Or, place the polka dot sail on top of the other sail and the border on the edge of the boat. Group your design. Now you can size it like it is one object and specify exact dimension in the Transform panel under the Scale tab.



Maybe you want to resize just one part of your design. Either specify the dimensions for only the one selected object or use the pull circles on the corners and edges of an object. The flag was pulled longer and not to scale with the rest of the design.

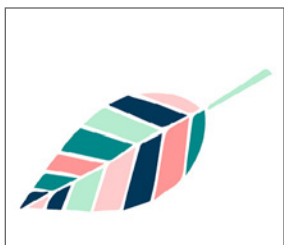


Sailboat | by Samantha Walker  
Design ID: 10165



## ROTATE

You can rotate an object to any angle. When you select an image, a green rotation handle-bar will appear about the object that you can manually grab and rotate.



Leaf | by Echo Park  
Design ID: 81931

The Rotate menu options will also provide additional rotation options for more exact or specific rotation options.

**ROTATE TO:** These options will rotate the selected image to the selected angle based on the image's original fixed 0° point.

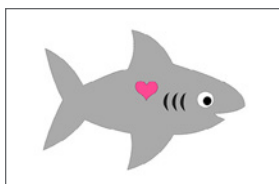
**CUSTOM ROTATE TO:** This option will allow you to either manually slide a degree measurement bar or enter a specific degree measurement to rotate the selected image based on the image's original fixed 0° point.

**ROTATE BY:** These options will rotate the selected image by the selected common angle from the image's current angle.

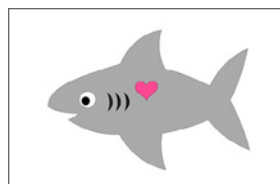
**CUSTOM ROTATE BY:** This option will allow you to either manually slide a degree measurement bar or enter a specific degree measurement to rotate the selected image from the image's current angle.

To rotate an object to right angles, hold Shift while you are rotating the object with your mouse. It will snap to right angles.

**FLIP:** Flip is not an icon or option under Rotate, but it is a useful tool to know. "Flip Horizontally" is the best option to use when you need to mirror your design when cutting media like heat transfer. It will keep your design where you placed it on your page, just flipped. In the Replicate panel, the "Mirror Left" or "Mirror Right" will copy your design and place it to the right or left, while the flip function will keep your design in the more or less same position and flip it without making a copy.



Cute Shark Love | by Studiollustrado  
Design ID: 74238



**SILHOUETTE PRO TIP:** If you are cutting small letters or designs out of a material that is not adhesive, you can cut letters out backwards (or flipped) so that you can apply adhesive onto the backs of the letters after they have been cut, but before they are removed from the cutting mat. By placing adhesive onto the back of the letters, you can simply pull them off the cutting mat and place them onto your project.

To flip your design, right-click your image and choose "Flip Horizontally" or "Flip Vertically."

Sometimes, your design will be more or less symmetrical and it won't matter that much if your design is flipped or not. But, if you are using heat transfer and cutting words, make sure to flip your design! You don't want backwards words on your project!



LD Kangaroo | by Lettering Delights  
Design ID: 97115



**MOVE**

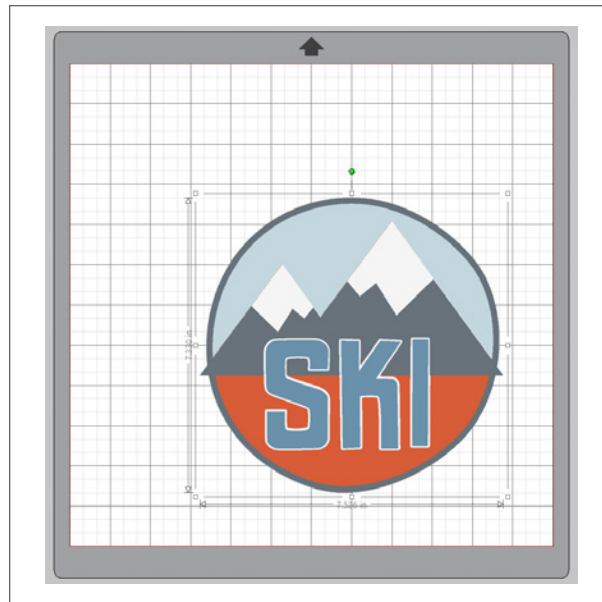
You can move and position images by selecting and dragging them around the screen with your mouse. You can also move an image by selecting it and then pressing the arrow keys on your computer keyboard. But, if you want a more precise way to move an object, use the Move panel.



Retro Ski Patch | by Jennifer Wambach  
Design ID: 53086



**MOVE BY:** The Move By directional arrows will move images just a little bit in whichever direction you select. Choose how far you want your image to move in the Width box.



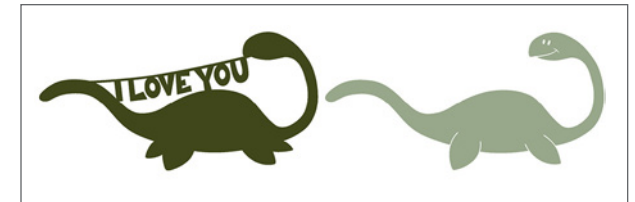
**MOVE TO:** Move To will move your image a specific measurement. You can choose where to base the measurement from (top, middle, right, etc.) on the little square on the left-hand side.

Turn on the grid (by either right-clicking your workspace and selecting “Show Grid,” pressing G on the keyboard, or opening the Grid panel) to see what is happening better when you are moving objects.

**SILHOUETTE PRO TIP:** The Grid settings on the ski image are adjusted to one inch so it looks like the cutting mat. But, if you want to see an actual cutting mat, turn on “Show Cutting Mat” in the Design Page Settings. See page 35.

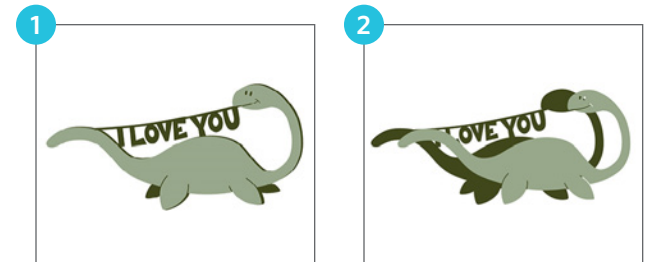
**SNAP TO GRID:** Sometimes, when you move your shape with the arrow keys, it might seem like it jumps an entire inch instead of scooting a tiny amount. This is a simple setting to adjust.

For example, take a look at this dinosaur design. It is made of two separate pieces: the darker bottom one and the lighter top one.



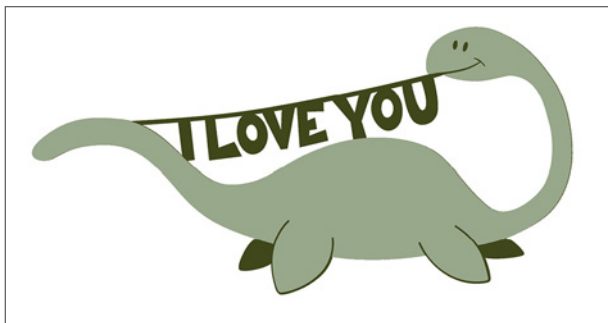
Valentine Nessie | by Jennifer Wambach  
Design ID: 54838

Once you have them filled with color, layer the lighter piece onto the darker one. Simply select it with your mouse and drag it on top. To get it perfectly layered, zoom in close and use your arrows to minutely move the lighter shape to sit exactly where you want on top of the darker one.



Is your shape moving too far with a single arrow tap as shown above from image (1) to (2)? This indicated you have a setting turned on called “Snap to Grid.” In the Page panel under Spacing,

there is a box to “Snap to Grid.” Even if your grid is turned off, if you have that box checked, your shapes will try to line up with the grid lines. If you turn your grid on by checking the box or pressing G, you can see the lines your shape is trying snap to. Simply uncheck the “Snap to Grid” box to move your shape in as small of increments as you want.

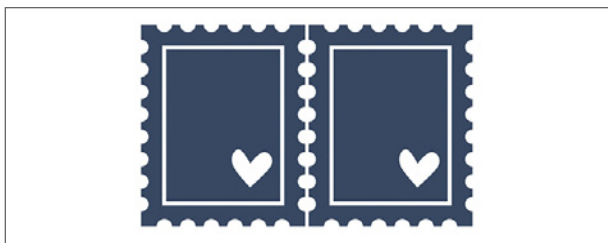


## REPLICATE PANEL



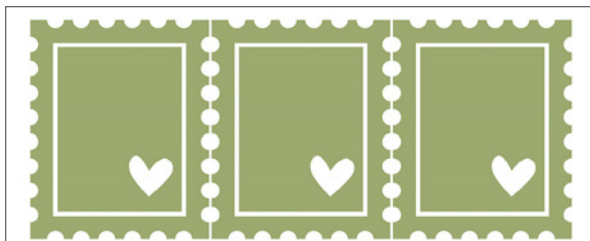
### DUPLICATE

This makes an identical copy to the left/right or above/below the original.



**KEYBOARD SHORTCUT:** Duplicate Object  
Windows, press Ctrl + ←↑→↓←  
Mac®, press Cmd + ←↑→↓←  
The arrow press will be the direction the duplicate will be placed.

**ROWS AND COLUMNS:** This duplicates the number of copies to the right or below as closely as possible to maximize your cutting area.



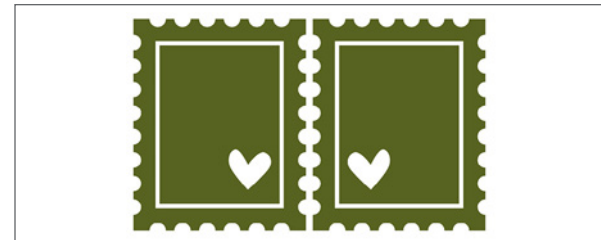
Stamp | by Silhouette  
Design ID: 56767

**FILL PAGE:** This copies and replicates your selected object and fills the cutting area with as many copies possible. The software won't rotate your objects to fit them on the page. If you want to fit more on the page and don't mind if your objects are rotated, see the Designer Edition Nesting option on page 112.



**KEYBOARD SHORTCUT:** Fill Page  
Windows, press Ctrl + Shift + F  
Mac®, press Cmd + Shift + F

**MIRROR:** This mirrors your design to the left/right or above/below the original. Mirroring is a good option when cutting heat transfer. But, if you want your object to stay in the same position without replicating, we recommend you flip horizontally. For more, see page 67.



**KEYBOARD SHORTCUT:** Mirror Object  
Windows/Mac®, press Alt + Shift + ←↑→↓←  
The arrow press will be the direction the object is mirrored.

**ROTATE COPIES:** You can choose to rotate one, two, three, or five copies of an object. This adds copies of your object on top of your original, but rotated. It can be very useful when making geometric designs or flowers.

- (1) Open a petal design or draw your own.
- (2) Click the rotate three or five copies icon.
- (3) Select all of the petals together. Right-click

and select “Weld.” Now you have a custom-made flower. Draw a circle and fill it with a color. Then place the circle on top of the flower as the middle. You’ve made your own flower!



Flower Petals | by Alaa' K  
Design ID: 15464

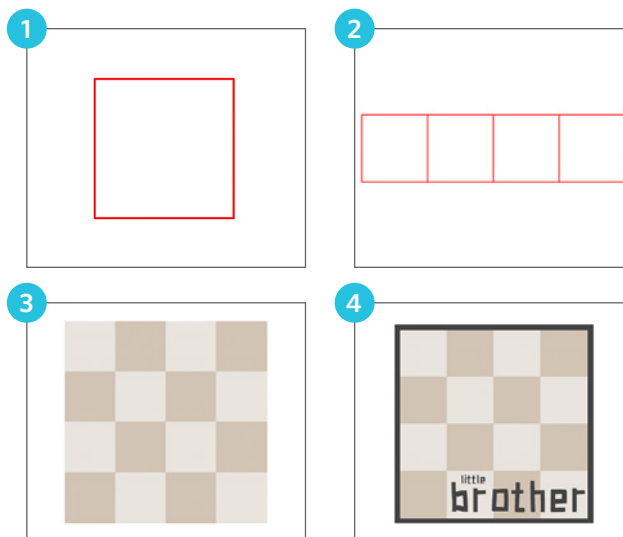
If you want to rotate an object without making a copy, see the Rotate function on page 67.



### NUMBER OF COPIES

Replicate can come in handy if you are creating your own patterns or designs. (1) Draw a square. (2) Make four copies right and four copies down. You have a perfectly spaced square pattern. (3) Fill the squares with color. (4) Add an offset for a border and text to the front.

You can also use the combined Right/Down feature to set custom X and Y offsets to make diagonal copies.



Jazz City Font | by Gina Marshall  
Design ID: 71458

**SILHOUETTE PRO TIP:** Make copies by selecting your shape, pressing and holding Alt, and dragging copies away from the original.



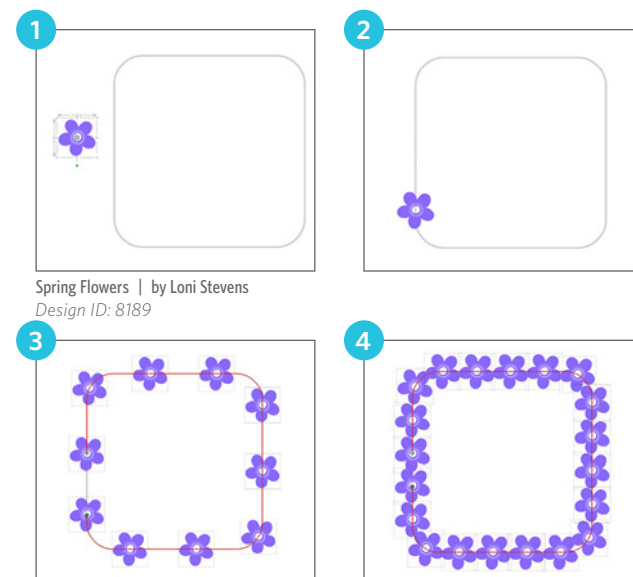
### OBJECT ON PATH

(1) Begin by opening or creating by the object you want to put to a path and the shape of the path. In this case, we have a flower as the object and a rounded square as the path. Make sure that your object is quite a bit smaller than the path to get the best results. Select your flower and click “Show Grab Handle.” A small circular handle will appear in the center of your object.

(2) Similar to Text to Path, drag this little handle onto the path with which you want your object to interact. If you don't want to replicate your object,

you can end here. (3) You can put as many objects onto the single path as you would like.

(4) But, if you would like to replicate the object to cover the entire path, simply select the object and drag it along the path. It will populate the entire path, creating a flower frame. Play with the drag handle to space the flowers closer together or farther apart. In the object menu, adjust the angles, start position, and more.



Spring Flowers | by Loni Stevens  
Design ID: 8189

If you click “Release Copies” it will release your objects and they will no longer be on the path.





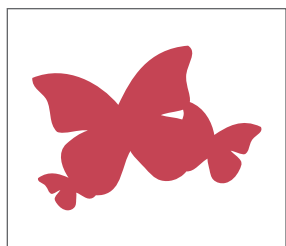
## MODIFY PANEL

The modify panel has a variety of options to change how overlapping objects interact with each other.



Butterflies | by Echo Park  
Design ID: 119339

Original



Weld



Subtract All



Divide



Subtract



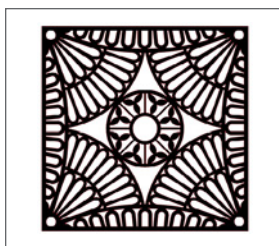
Intersect

Intersect will only keep the area where ALL of the selected objects overlap. In this case, it will delete everything because there is not a part where all three butterflies intersect.



Crop

This Cathedral tile pattern is a single image. We will draw basic shapes with it to show how to modify a single image. The cupcake is made up of two separate parts: the frosting and the bottom. The frosting is on top and slightly overlaps the bottom.



Cathedral Ceiling Mask | by Lizzie Mayne  
Design ID: 42553



Cupcake | by Sweet Elsie  
Design ID: 38518



**WELD:** When you weld two objects, they will both take the color and properties of the bigger object. If you want them to both have their respective properties and colors, you should group the two objects instead of welding them. For more on grouping, see page 19.

Weld is in the Modify panel, but you can also access it by right-clicking an image. Welding takes two or more selected overlapping images and joins them together into one single continuous image. Welding is particularly useful when cutting objects that touch so the cut lines don't overlap and cut into each other.

If you weld the cupcake with the pink frosting on the brown bottom, you will get one solid pink cupcake shape. To see more on welding, see page 21.



If you type a word and your letters overlap, you will want to weld the word before you cut it. If not, your Silhouette will cut each individual letter, even if it cuts into another letter. This is also helpful if you are working with tricky material like vinyl.

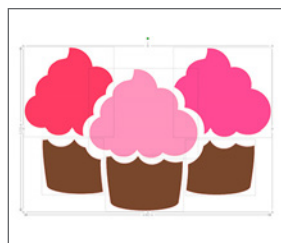
When welded, instead of having seven individual letters, you have one continuous image.



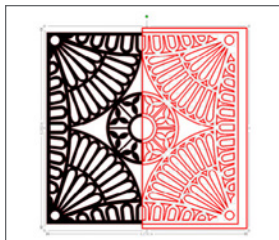
PN Phat Script | by ScrapNFonts  
Design ID: 104134

There is an auto-weld feature in the Send panel. See page 101.

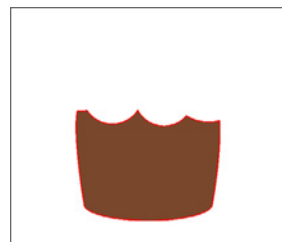
**SUBTRACT ALL:** Subtract All removes any portion of an image that is hidden behind another image. We have three cupcakes here, and each have two parts. So, in total we have six parts. If you select all six of them and Subtract All, everything your eye cannot see will be deleted. Only the parts showing in the front will be left. This can be helpful if you are trying to conserve materials or if you want to layer materials without adding bulk.



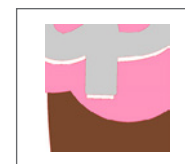
**DIVIDE:** Divide creates individual objects from the intersections of your selected images. When you draw a rectangle over the tile and then Divide, it creates tiny individual shapes from the tile that you can move and edit. When you divide the cupcake, it makes three shapes.



**SUBTRACT:** Subtract removes all of the overlapping parts of images that are in front of other images. Only the back image will remain with the overlapping parts removed.

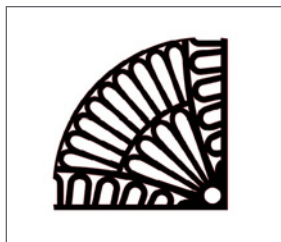
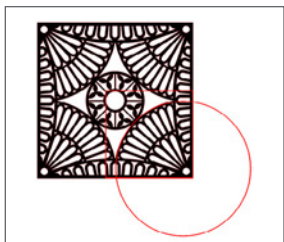



Subtract can be your best friend if you are layering something like heat transfer. Type the word "cupcake." Then make a copy of your text and place it on the side. Layer your "cupcake" text on top of the cupcake. Select both the text and the cupcake and select "Subtract." This will make a path in the frosting where the words cut through. Now you have perfect way to make sure your text is straight and centered on your project. Plus, you can layer heat transfer without adding bulk and making your material stiff. If you want, make a slight offset of your text (the one you kept on the side). This way, you have a little leeway when you are trying to line up the designs perfectly. Even a .01 offset will make your life so much easier. See how the "p" is a hair thicker? This will hide your cutout completely when you layer your text over the cutout text outline, and no one will be able to tell how sneaky you were.



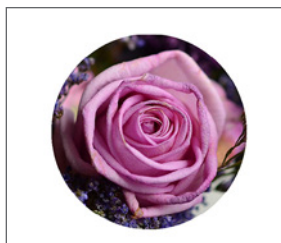
**INTERSECT:** Intersect will leave only the overlapping part, or intersecting part, of the selected images. If you only intersect two things, it can work like crop. But if you intersect three or more things, it will only keep the parts that overlap with all of the selected shapes.

Draw a circle and a square. Place both on your tile. Intersect will only keep the small triangle where all three objects overlap.



 **CROP:** Crop removes all areas that are not shared by at least two shapes when overlapping. It can be similar to intersect.

Use crop to fill a shape with a pattern. Open your photo in Silhouette Studio®. Draw or open the shape you want to use to crop your photo. In this case, draw a circle. Place the shape over the part of the photo you want. Select both and click “Crop.”



## MAKE/RELEASE COMPOUND

**PATH:** The tile is already a compound path. When filling the original shape, some parts filled with black and some parts remained white, acting as a window to the white design screen background. The compound path acts like a cookie cutter on your shape. It punches the little shapes through the shape. But, if we release the compound path, the little shapes won't punch through. They will simply lay on top of the black square.



Compound Path



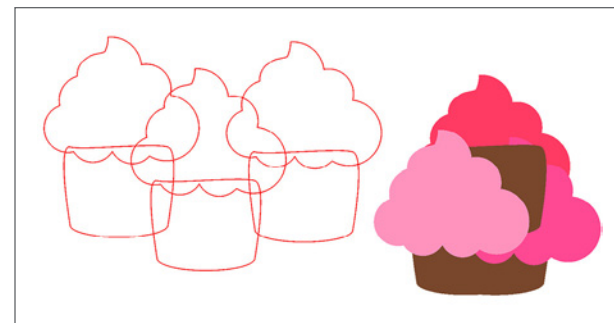
Non-compound Path

Compound paths don't affect how your machine sees the lines or how it cuts them. It only affects how shapes fill with color and how you view them on your screen. For more in-depth info on compound paths, see page 22.

Some shapes from the Design Store will need to be made into compound paths from the very beginning. To see an example of this, go to page 13.

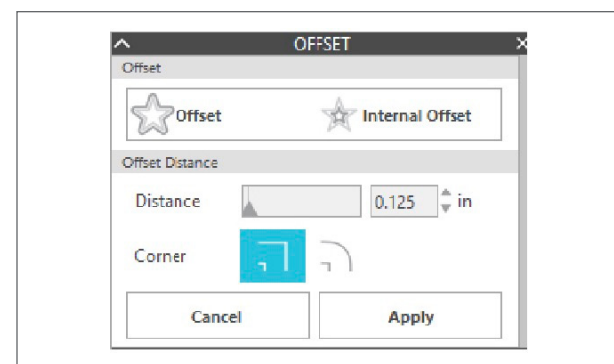


**DETACH LINES:** When images are filled or have thick lines, you can detach the lines and move the outline to create two separate images. One image will have only the lines and one will have only the filled effects.



## OFFSET PANEL

Offset is a very useful tool. Once you get the hang of it, you will want to use it all of the time. The Offset option will outline images with cut lines, giving the image a shadowed mat effect underneath it. It can also be used to create contoured inner lines for images.

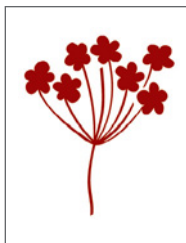


To apply an offset, select your image. Then go to the Offset panel or right-click your image and select “Offset.” You can choose to either have your offset image have a sharper corner appearance, or have a softer, more bubbly, round appearance.

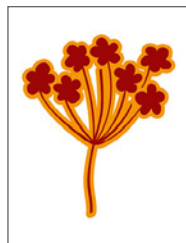
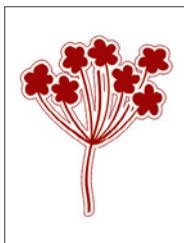
Clicking the offset action button provides a starting point. You can fine tune the offset effect to be as wide or as skinny as you’d like with the slider bar or by typing in a specific measurement.

Once your offset looks how you want, click “Apply.”

Here are a bunch of flowers filled with deep red. Make a simple offset. Change the fill color of the offset from clear to orange. Now those red flowers really POP!



Flower Stem | by BasicGrey  
Design ID: 77286



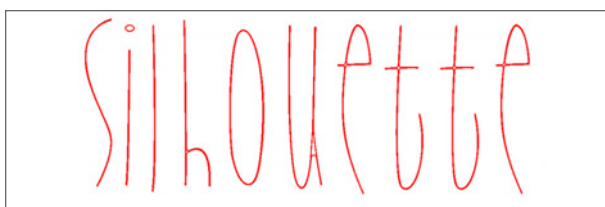
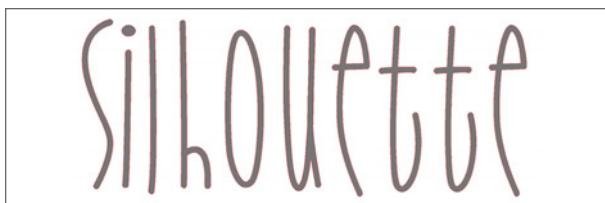
the lines aren’t as thin so it is easier to work with, but it still is the same adorable design.



Home Is My Favorite | by Amanda Arneill  
Design ID: 108247



Make an internal offset on already thinner text to custom-make a sketch font.



SNF Meadow | by ScrapNfonts  
Design ID: 99974

If you are working with a delicate material, you might find a design you love, but it has thin and delicate lines. Long and thin lines can be frustrating to work with when paired with certain materials. Here is where you can use an offset. Select your design and apply just a small offset, like 0.05 in. Delete the inner, original design. Now

**OFFSETS AND COMPOUND PATHS:** You can use the offset feature to change a simple shape into an outline. Select your shape and make an offset. Select both of the shapes, in this case circles, and right-click “Make Compound Path.” Now when you fill with color, it won’t fill the entire circle. It will fill the space between the two circles, giving you a nice outline.



## POP-UP PANEL

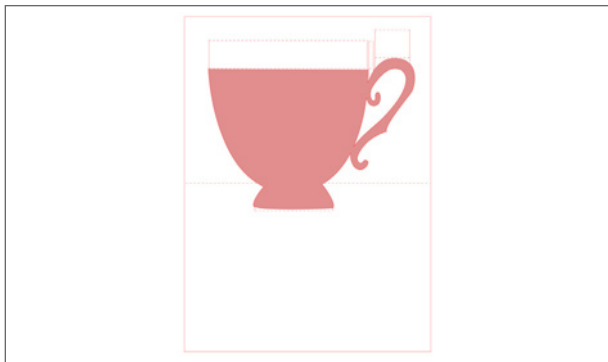
Any shape or text can be made into a pop-up. Pop-ups work best with designs that are thicker so that the pop-up has a solid base.

Start by designing your pop-up. This adorable tea cup is actually three colored teacups layered on each other. To create the pop-up, we just want to use the base shape. We will cut out the other two shapes normally and layer them on top when the pop-up is finished. If you are making a Print & Cut into a pop-up, group your shapes. The pop-up feature will see your grouped shapes as one shape.



Tea Cup | by Nic Squirrell  
Design ID: 63215

Select the dark pink base shape. Go to the Pop-up Panel and select “Convert Selected Shapes to Pop-up.”



This teacup pop-up is going to be in a card, so use the Rectangle Tool to draw a card around your teacup. This is important so you can adjust your pop-up to the size of the card.

Once you have your rectangle, center your pop-up shape within the right and left sides. The long perforated line toward the bottom of your pop-up shape will be the fold of your card, so you will want this line in the middle of your rectangle. Pull the red lines on either side of the perforated line to adjust the fold line to the width of your card.

The Base Width adjusts how much of the bottom of the design is connected to the page. The Minimum Strut Width adjusts the number and size of pop-up connections. The Dash Pitch adjusts the width of perforation on the fold lines. Play around with adjusting these settings until you find the ones that work the best for your card.

Once you have pulled the fold line to the edges of your card, you are ready to cut. Send the pop-up design to your Silhouette.

After it has cut, carefully fold the design on the perforated lines. Cut out the other layers of your cup and attach them to the front. Add text to the bottom of the card, and that's it! You made your own unique pop-up card.

Designer Edition offers you more control with your pop-up designs. You can adjust the size and number of tabs as well as have multiple drag handles to create objects with different pop-out distances.

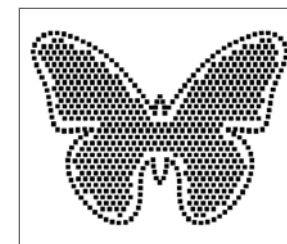
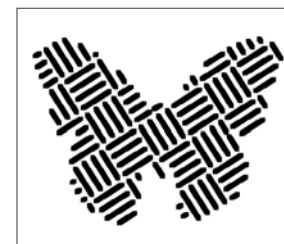
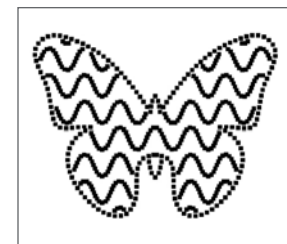
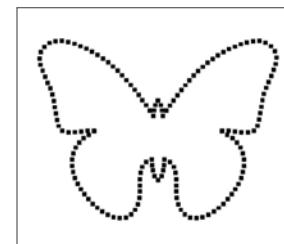


PN Our Anniversary | by ScrapNFonts  
Design ID: 169168



## STIPPLE PANEL

Stippling is the process of marking a material's surface with numerous small dots to make a pattern. The Curio, Cameo 4, and Cameo 3 create stipple points by either converting lines into stipple points or by converting imported print images into stipple patterns. To use the Stipple option with your Curio, you must use either a Stipple Tool or a felt tip pen. If you use your Cameo 4 or Cameo 3, you can only use a felt tip pen.



Butterfly | by Echo Park  
Design ID: 59522





## STIPPLE EDGE

Stipple edge will only apply a stipple to the outside cut lines. Often, you will want to add a stipple edge in conjunction with a stipple fill so you can clearly see the shape you are stippling.

Selecting one of the Stipple Fill types (patterns or shapes) will fill the selected line image with your desired pattern or shape. Only one option can be selected at a time. The following settings can be adjusted:

- ▶ **Grid Spacing:** Zooms the selected stipple in or out.
- ▶ **Stipple Spacing:** Controls stipple point spacing to either be closer together or spaced farther apart.
- ▶ **Scale Factor:** Scales the points.
- ▶ **Angle:** Controls the angle of the stipple fill.
- ▶ **Offset:** Controls how close to or far from the edge of the filled shape the Stipple Fill will appear.

The Stipple Size option adjusts the display size of the stipple points on your screen. This does not control the actual resulting size of the created stipple point. This is for display purposes only.

When the “Print Stipple” option is checked, your image can be sent to a printer to simply print your stippled design.



## STIPPLE TRACE

The Stipple Trace section lets you convert imported images (such as JPG and PNG) into stipple patterns. (1) Open an external image you own, like the pineapple. (2) Click “Select Stipple Area.” This allows you to draw a box around the intended area of your image in order to create a stipple pattern. Once you draw your box, this selected area may be adjusted or moved like any other object. This box provides a preview of the original image with a black-dotted image showing how the intended stipple points will be created layered on top of it.

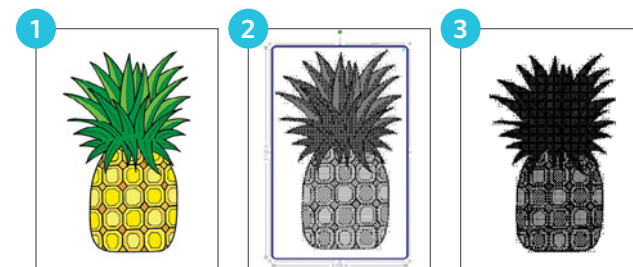
Now, adjust your Stipple Options. Some stipples will need fine tuning to get your desired look. Try a few different ones to find something you like. (3) Then, click “Create Stipple” to create your pattern.

- ▶ **Stipple Style:** Various stipple styles and settings can be adjusted to provide altering stipple effects.
- ▶ **Invert:** The invert check box will have the contra-positive image traced.
- ▶ **Density:** Generally, lighter regions of the drawing will be populated with fewer stipple points and darker regions are more densely populated. The darkness of any region is magnified by adjusting the Density setting.

- ▶ **Refinement:** Stipples are rendered at the points of a small invisible square

grid, the spacing of which is defined by “Grid Spacing.” Some Stipple Style options allow this to be adjusted so that the stipple points appear at half, third, or quarter grid squares. Higher values provide a more randomized display of stipple points which may have a more natural or less blocky appearance.

- ▶ **Grid Spacing:** Specifies the distance between rows and columns of the square grid where the stipple points are positioned. Lower values provide a finer grid.



## EMBOSS PANEL



### EMBOSS/DEBOSS

Some features found in Silhouette Studio® are only intended to be used with a Silhouette Curio™. Curio alone provides these select options that other Silhouette machines cannot.

At the top of the Embossing menu, you will find an option to select either “Deboss” or “Emboss.”



These options apply to the entire document and are not object-specific.

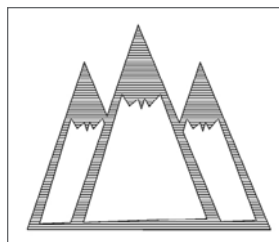
- ▶ When you select “Deboss,” your design will be processed as it is viewed on screen. The action of the embossing tool pressing down onto your material will create a recessed relief of the image, or Deboss effect.
- ▶ When you select “Emboss,” you will continue to see your design as is, but your job will be flipped horizontally when processed so that the entire page is mirrored. The action of the embossing tool pressing down in a mirror image will allow the material to be flipped over after the job is completed to display a raised image, or Emboss effect.

When selecting to Emboss, make sure you place your material onto the embossing mat face down.

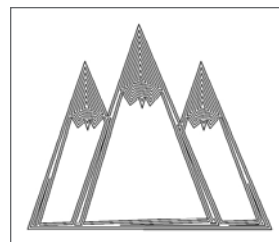
The effects and options found in the Emboss/Deboss section provide additional options. If no special effects are applied, Curio will simply emboss/deboss the outline of your image.

To apply an embossing effect, select your image and then select the effect. The mountains on the left are filled with “Parallel Lines” while the ones on the right are filled with “Concentric.” Play

around with the options to find the one you like for your design.



Mountains | by Ty Pilcher  
Design ID: 34043



- ▶ Spacing controls how compact or spread out the applied Effect will appear.
- ▶ Angle controls the applied angle of the selected Effect.
- ▶ The Spacing and Angle options are dynamic and will automatically adjust when images are resized or adjusted. However, if you wish to set these options to be static after they are created to your liking, click “Release Emboss.”



## SCORE & EMBOSS

This feature is intended for use with Silhouette brand “Score & Emboss Paper.”

The Score & Emboss option is a special action that will first score around the edges of your image with a blade, and then will press inside of the score

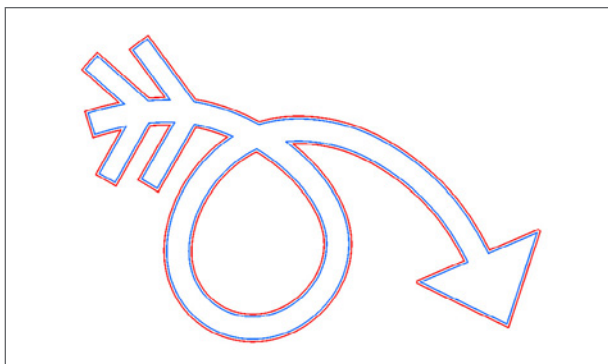
line with an embossing tool. The resulting effect provides a more dramatic deboss relief or raised emboss effect.

To Score & Emboss your image, begin by selecting the Embossing Tool type in the Score & Emboss tab. Selecting the “Fine” embossing tool will provide a more pronounced emboss/deboss effect and will place the emboss line closer to the score line. Selecting the “Wide” embossing tool will provide a softer emboss/deboss effect and will place the emboss line farther from the score line.

By default, the image will only be embossed a single time close to the score line. The “Passes” option allows you add an additional number of impressions made inside of the score line. “Fill” fills your image entirely by a series of emboss lines. Once you have all settings adjusted, select the image and click “Apply Score & Emboss Lines.”

The action to “Apply Score & Emboss Lines” will automatically set up your job to be scored and then embossed.

Notice that the red score line and the blue emboss line are more or less on top of each other.



Arrows | by Silhouette  
Design ID: 45683



## PRINT & EMBOSS

The Print & Emboss option is similar to a regular Print & Cut which uses registration marks to provide proper alignment to cut around a printed image. Print & Emboss jobs allow you to print an image and then press down onto the opposite side of the printed surface with an embossing tool. This produces a printed image that is embossed, providing a dramatic and detailed effect. The embossing lines can either be the outline edges or filled in according to the Emboss/Deboss options in the Emboss/Deboss tab.

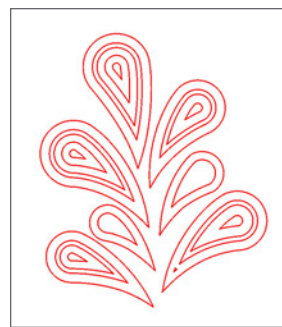
Begin by placing your print design into your design screen. Create embossing lines around or within your image.

The flourish on the left is the original Print & Cut. The image on the right contains the concentric

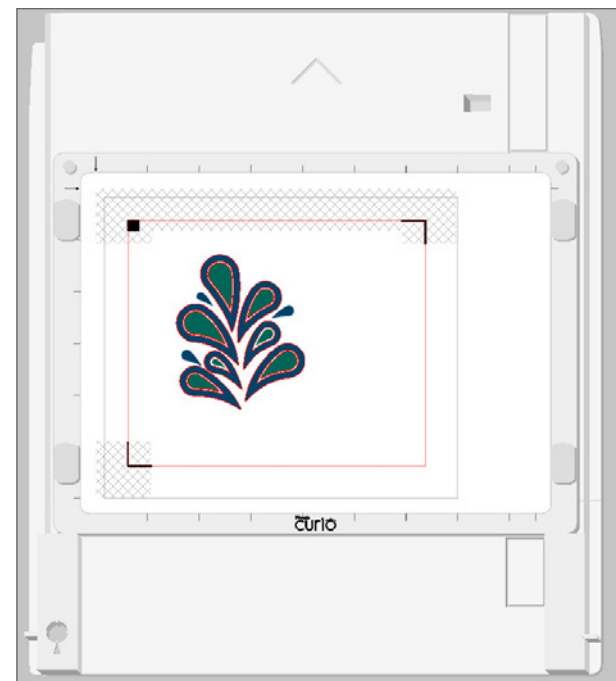
embossing lines. Layer your embossing lines on top of your design. Make sure you have both your print lines and your embossing lines ready before you send your design to your printer. If you leave your embossing lines to the default red lines, Silhouette Studio® will not send them to be printed.



Flourish | by Silhouette  
Design ID: 41916



Now go to the “Print & Emboss” section in the Emboss tool panel. Three steps will appear to help guide you through the process. Make sure you have added registration marks to your design. Click the “Print” button under Step 1. This will send your design to your printer with the printed registration marks. The red emboss lines will not be printed.



After your image is printed, place it on your Curio cutting mat face up. Load it into your Curio. Under Step 2 in the Print & Emboss panel, click “Cut Registration Marks.” You can select the red or blue tool holder in the panel. Make sure to choose the tool holder that is holding your blade, not the one that is holding your embossing tool.

After your registration marks have been cut, remove the page from your cutting mat. Remove the cutting mat from the base and replace it with the embossing mat.

Now, place your printed page face down onto the embossing mat. Place the plastic black squares underneath your cut-out registration marks.

Now, under Step 3, click “Emboss.” Make sure you have your cut settings set up so your embossing tool is selected.

As your machine embosses, the back of the page will be indented along the embossing lines. This raised emboss effect will be visible when you look at the design from the front.

**SILHOUETTE PRO TIP:** It is recommended to allow ample time for ink to dry prior to placing it face down onto the embossing mat because some ink may transfer onto the embossing mat. It is normal and will not negatively affect your future mat use, but it can be avoided if you wait for your print to dry.

## Preferences

You can adjust a number of preferences in the Preference menu at the lower right hand side of your screen. Knowing the different preferences can help you with your design projects.

**KEYBOARD SHORTCUT:** Show Preferences  
Windows, press Ctrl + K  
Mac®, press Cmd + K

If something isn't working exactly how you want, like your knife tool seems to follow you around after you have made your cut, check here to adjust your settings.



### GENERAL

**LANGUAGE:** Silhouette Studio® offers 25 different languages in which to view the software. So find the one you are most comfortable with and get designing!

**CHECK FOR UPDATES:** We recommend you check for updates to the software regularly. While it is not required to update your software, the updates are usually to fix bugs or add additional features. Some machines need at least a certain version of our software to run.

**DEFAULT SAVE LOCATION:** Where you save your .STUDIO files is completely up to you. There are two options for the default save location: Hard Disk or Library. Hard Disk will lead you to save your file onto your computer. Library will save your file into your Library tab in Silhouette Studio®. Setting one as your default does not mean you can't save to the other version whenever you want.

**UNIT OF MEASUREMENT:** Silhouette Studio® defaults to inches, but it is easy to change! Select millimeters, centimeters, meters, or feet to help you size your design. You can change it for individual projects, like using feet instead of inches if you are doing a much larger project than usual.

**SHOW DIMENSIONS:** You can click to show or hide dimensions. When you select an object, numbers will run along the bottom and left-hand side measuring the size. Turn it off if it bothers you or keep it on to size your designs with ease.

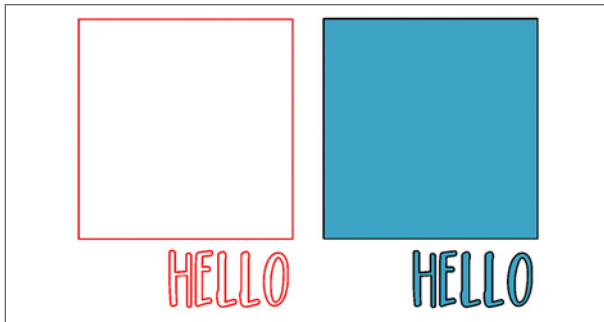
**PRINT RESOLUTION:** Choose the dpi that works best for your printer.



## DEFAULTS

**PAGE ORIENTATION:** You can choose if you want landscape or portrait as your default page setup. But, if you want to change it project by project, use the Page panel.

**DEFAULT FILL STYLE:** Outline only is the default for Fill Style. This means when you draw a shape or type text, the lines are red and the fill is clear. You can change it to Solid Fill if you prefer. This will fill any shape created with a blue fill and dark gray lines. You can change line and fill color for any object after it is created.



PN Housewife | by ScrapNfonts  
Design ID: 149333

**ALWAYS DISPLAY MAT:** Check to display or to hide the cutting mat permanently.

**CUT TO EDGE OF PAGE:** Check or uncheck “cut to edge of page” to choose if your machine will cut to the very edge of the material or leave a sliver of extra space on the edges.



Set of Three Ormate Borders | by Emily Dyer  
Design ID: 56142



**REGISTRATION MARKS:** Registration marks are defaulted to off, but if you are regularly doing Print & Cuts, go ahead and turn them on! Remember, when you are in the Design Screen, you can turn registration marks off and on by pressing “M.”

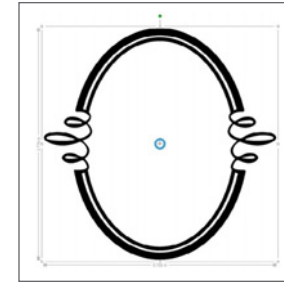


PN Peanut Butter and Honey | by ScrapNfonts  
Design ID: 143690

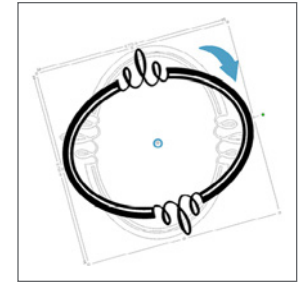
LW Tall | by Lori Whitlock  
Design ID: 36183

Painted 5x7 Scalloped Invitation | by Loni Harris  
Design ID: 139082

**CENTER OF ROTATION:** Center of rotation is the point that your object rotates around. This is a good feature to know how to turn off and on. If it drives you crazy, turn it off by pressing “O” or here in Preferences.



Oval Flourish Frame | by Sophie Gallo  
Design ID: 152125



## PANEL MODE:

- ▶ **Single Panel Mode:** Only one panel can be open at a time. If you have a panel open and you click another icon, that panel will open in place of the panel that was previously open.
- ▶ **Flexible Panel Mode:** Default. Similar to Single Panel Mode, Flexible will seemingly not allow you to have multiple panels open at once. But, if you move a panel from the default location, it will remain open when you click another panel icon. If you leave the panel in the default location and click another icon, the new panel will open in its place.
- ▶ **Multiple Panel Mode:** All new panels will open no matter how many panels are already open.

**SILHOUETTE DEVICE CONNECTIONS:** If you have more than one Silhouette machine, you can choose if the software auto-releases or keeps the connections.



## DISPLAY

**ANTIALIASING:** This smooths jagged edges on curved lines and diagonals. The higher the sample, the smoother the image is.

### CURRENT THEME AND BACKGROUND

**COLOR:** There are three themes to choose in Silhouette Studio®. You can cycle through the themes by clicking the rotating arrows icon next to the Preferences icon.

**BUTTON SIZE:** Adjust the button size to smaller or larger, depending on your viewing preferences.

**ANIMATION:** Adjust the animation to be faster or slower, depending on your viewing preferences. When it is faster, if you undo something, it does it instantly. When it is slower, you will be able to see the shapes move and rotate during the undo process.

**CURVE QUALITY:** This involves the pixilation on curved lines. It has nothing to do with the cut quality. It is only for display purposes.



## IMPORT

**IMPORT:** All of the import options allow you to decide how you want your imported GSD, SVG, or DXF file to appear. You can choose where on the page to open your file, whether or not to convert white lines to black, and if you want to join lines into polylines. Adjust the settings to find what import options work best for you.



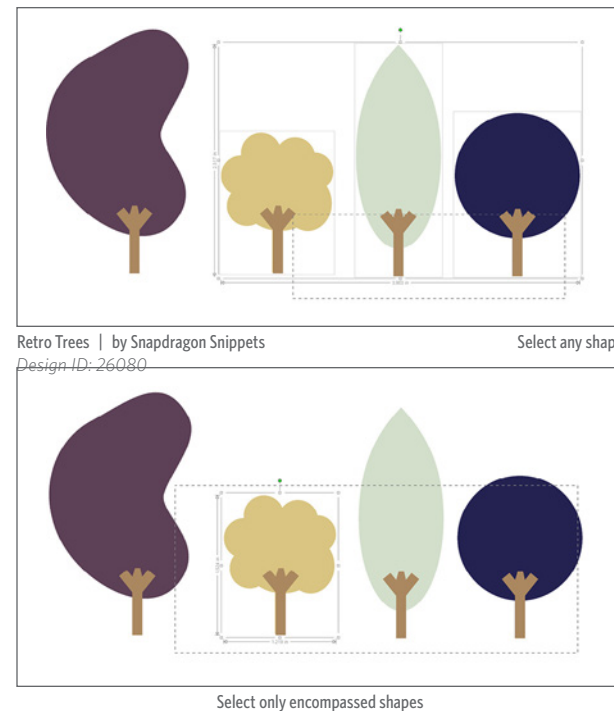
## TOOLS

**ACTION AFTER TOOL USE:** This section of preferences is so useful to know! This is all personal choice, so find what works best for you. Choose if you want to continue using a tool when you select it and manually choose the selection tool after you are finished, or if you want to use the tool once and then automatically return to the selection tool. For example, if you “choose select” after creating a shape, you will draw one circle and then your mouse will return to the selection tool. If you have “continue drawing shapes” selected, you can draw circle after circle until you manually select the selection tool.

### SELECTION TOOLS:

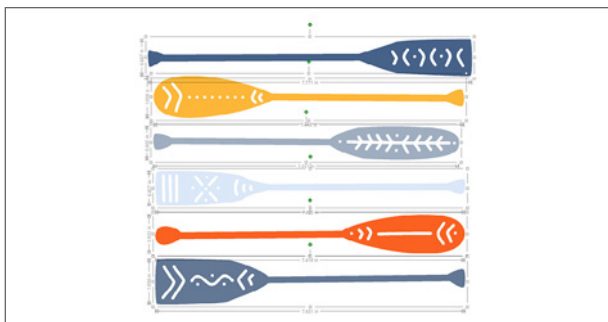
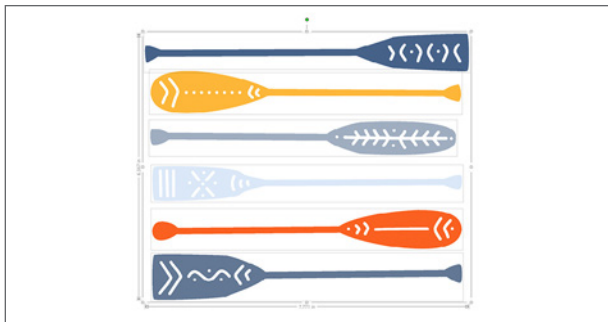
**When Drag Selecting:** Drag Selecting is when you select objects by holding down your mouse and drawing a selection box around the shapes you want. You can choose if you want the marching

ants selection box to select any shape the box touches, or only the shapes the box includes. This is a very useful preference to know because it is a tool you will use very often.



**When Many Shapes Selected:** You can choose to make single or multiple bounding boxes when you select multiple shapes. If you choose single, all the shapes you select will be grouped in one box. The dimensions on the side will measure for all the shapes together. If you choose multiple, it will show each shape in its own box showing its own dimensions.

The set of paddles on the top has only one bounding box, while the one on the bottom has multiple bounding boxes.

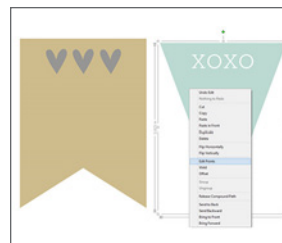


Paddles | by Nic Squirrel  
Design ID: 149939

**When Right-clicking Subsequent Shapes:** When you have a shape selected, and you right-click a DIFFERENT shape, you can either choose to have the new shape become selected and the right-click window open or the original shape remain selected and open the right-click window for that shape. In this example, the gold shape is selected first and remains selected in the left example. In the right one, “new shape becomes selected” is checked and the teal shape becomes selected after the right-click.

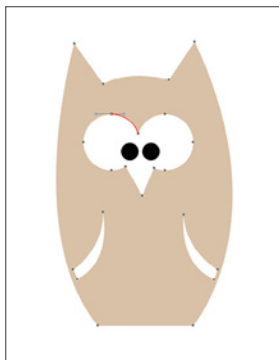


Banners | by Teresa Collins  
Design ID: 119513

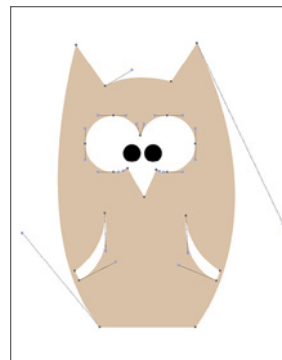


## EDITING TOOLS:

**Show Bezier Control Handles for:** When you are in point editing mode, you can adjust how you view points on a curve. Default is to only see the bezier toggle lines when you have a individual point selected. If you select “All points,” you can see all the toggle lines at once.



Owl | by Ty Pilcher  
Design ID: 34590



**When Using Subtract and Subtract All/When Using Eraser and Knife:** “Convert thick lines to polygons” will make the software see thick lines as shapes. Take for example this “morning” text.



Day Trip Font | by PPbN Designs  
Design ID: 140738

First, check “maintain thick lines as lines.” When you slice through the text with a knife, the little tops of the “m” are turned into small shapes you can move around.

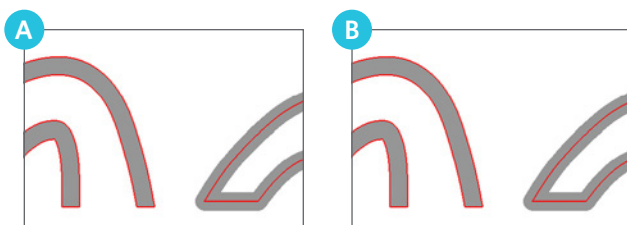


When you slice it through when “convert thick lines to polygons” is checked, it sees the lines as shapes themselves. So, you can move the top part of the “m” curve away from the bottom part of the curve because both pieces are individual shapes.





When you view the two options in the Cut panel, “convert thick lines to polygons” is option “a,” giving you a two shapes. “Maintain thick lines as lines” will give you just one shape, option “b.”



This feature works the same using Subtract, Subtract All, and Eraser.



## ADVANCED

**RESET LIBRARY:** This will remove everything from your library and reset it back to the original installation settings.

**RESTORE PRE-LOADED DESIGNS:** You should only need to adjust this setting if the designs your machine came with disappear.

**SET LIBRARY PERMISSIONS:** You should only need to adjust this setting if there is a problem with your Library and it appears blank, even though you have purchased or created designs.

**RESTORE FACTORY DEFAULTS:** You can restore the default settings at any time.

**OPENGL SETTINGS:** Here you can adjust select display issues.

**HTTP SOCKETS:** Depending on your internet connection speed, this option may be adjusted to a higher number of sockets to increase the download speed when purchasing images from the Silhouette Design Store.

**PACKET SIZE:** The amount of information being sent to your Silhouette. The default is 1,000. But, if you are frequently sending intricate designs, you can lower the packet size. It won't change any cutting aspects of your machine, just the rate of information being sent. This can prevent your machine from becoming overwhelmed.

**PROXY SETTINGS:** Use this for proxy connection setups.

**USE IME:** This allows you to type non-western characters.

**SOFTWARE OVERCUT:** Beginning and ending cut points minutely overlap each other, ensuring they connect to produce a clean cut.

**INCLUDE CUT DATA:** This includes cut settings in the saved file and is necessary when cutting from a USB.

## Theme

Clicking on the Arrow circle icon located at the bottom right will cycle through a pre-selected list of color themes for the software's overall appearance.

**THAT'S IT!** You have made it through every single icon in Silhouette Studio®! Now it's time to start designing your projects. Browse the Design Store and find things you like. Inspiration is all around you.

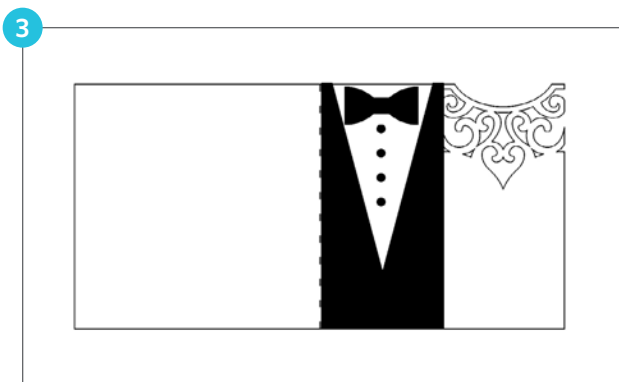
- |                 |                      |
|-----------------|----------------------|
| 1. Text         | 7. Cut Files         |
| 2. Print & Cuts | 8. Sketches          |
| 3. Cards        | 9. Print & Frame     |
| 4. 3D Shapes    | 10. Ready, Set, Make |
| 5. Banners      | 11. Monograms        |
| 6. Phrases      | 12. Rhinestones      |



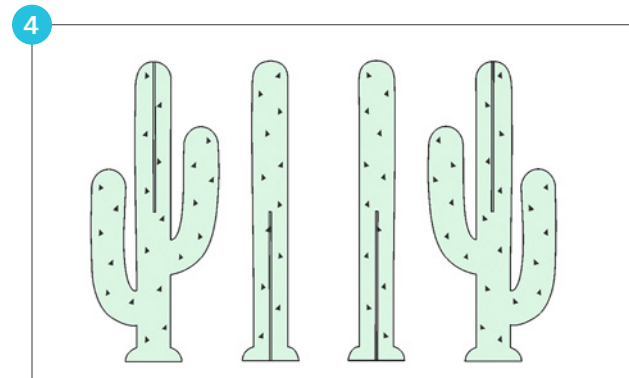
PN Parisian Flourish | by ScrapNfonts  
Design ID: 138974



Painted Floral Label | by Loni Harris  
Design ID: 139079



5X5 Wedding Card | by Daniela Angelova  
Design ID: 67329



3D Cactus | by Silhouette  
Design ID: 136598



Party Banners | by Loni Harris  
Design ID: 43088



My Favorite Time of Day Is Holding You in My Arms | by Amanda Arneill  
Design ID: 125138

7



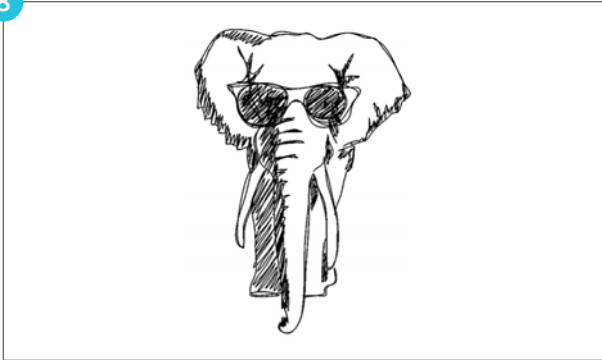
Sea Shell | by American Crafts  
Design ID: 19298

10



Floral Napkin Ring | by Silhouette  
Design ID: 1330

8



Cool Elephant Sketch | by Cali Arroyo  
Design ID: 44557

11



Flamingo Monogram | by Sophie Gallo  
Design ID: 88271

Monogram Ring Font | by Rivka Wilkins  
Design ID: 79852

9



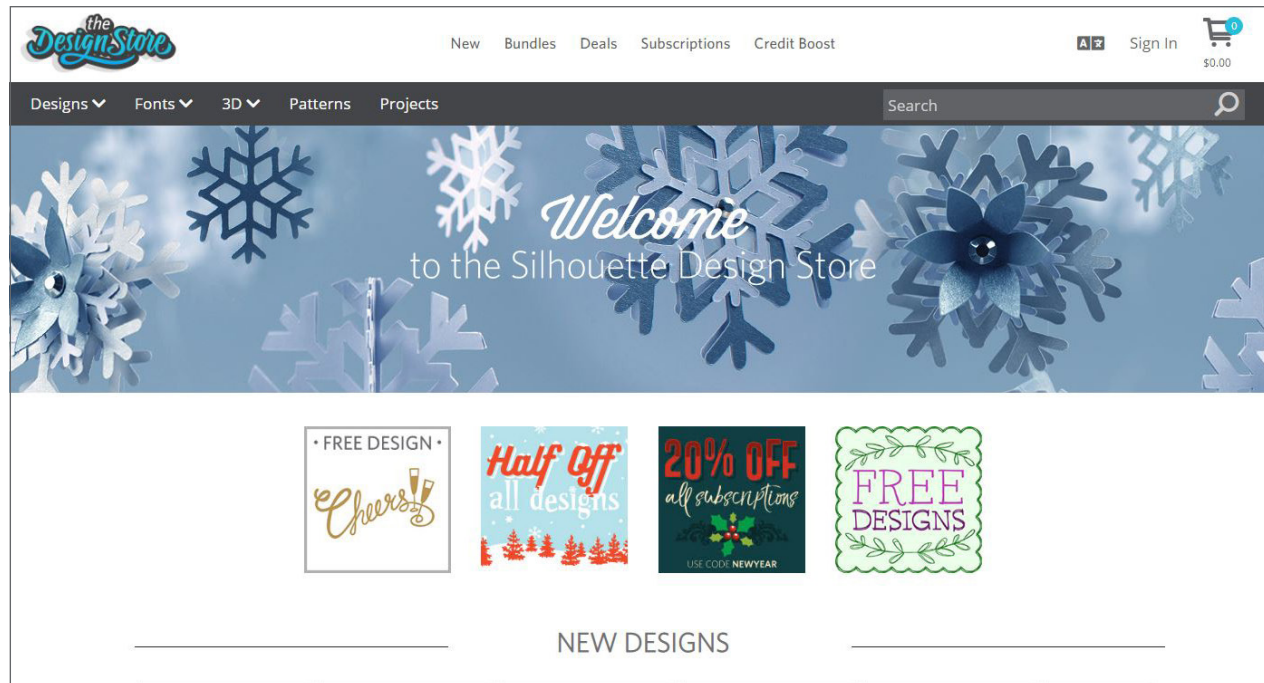
Abstract Watermelon Print and Frame | by Silhouette  
Design ID: 99609

12



Rhinestone Umbrella | by Silhouette  
Design ID: 23797

## Store and Library



### SILHOUETTE DESIGN STORE

Welcome to the Design Store! We have thousands of designs that are waiting for you to turn into projects. You can download images using any major credit card, through PayPal®, through download cards, or by using subscription credits. Once you purchase the design, you can use it as many times as you want without having to connect to the internet to access your designs. This means that designing in Silhouette Studio® eliminates lag time between performing an action and having it happen on your design screen. And if your computer crashes or some other accident happens, don't worry! Any design you download from the Silhouette Design Store is recoverable. Plus, you will never lose anything and you can access your designs from multiple devices. [View the video.](#)

### ACCESSING THE DESIGN STORE

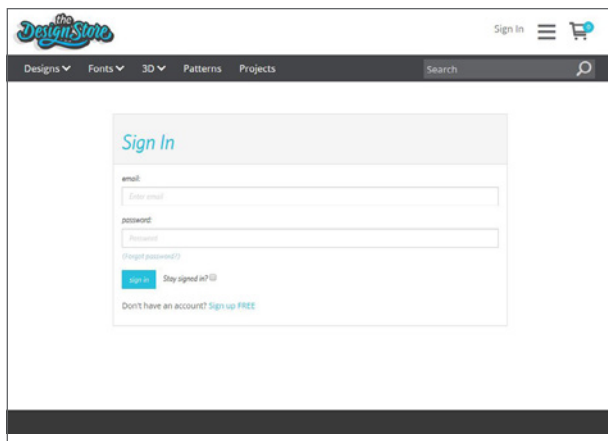
The Design Store is accessible through Silhouette Studio® using the Store tab or online at [silhouettedesignstore.com](http://silhouettedesignstore.com). You can browse, shop, and purchase right from the comfort of your home 24 hours a day, 7 days a week.

**NOTE:** You need a Silhouette account to use the Silhouette Design Store.

### CREATING A SILHOUETTE ACCOUNT

1. Click the Store tab while in Silhouette Studio® or navigate to [silhouetteamerica.com](http://silhouetteamerica.com) from your internet browser.
2. Click the "Sign In" link at the top of the screen.
3. You will be taken to the Sign In screen. Underneath the "Sign In" button, there is a prompt that reads, "Don't have an account? Sign up FREE." Click "Sign up Free."

4. On the next screen you will be prompted for your name, your email, a password, and your current country of residence.
5. Click “Sign Up.”



An email will be sent to you from support@silhouetteamerica.com asking you to validate your email address. Click on the link included in the email to activate your account. Once you have validated your email address, you are ready to use your account.

**NOTE:** Are you missing a confirmation email? Check your spam or junk folders to make sure that the email hasn't been caught by your filters. If this is the case, make sure you change your filter settings to allow messages from support@silhouetteamerica.com and no-reply@silhouetteamerica.com.

## MANAGING YOUR SILHOUETTE ACCOUNT

Once logged in to your account, you will find your profile thumbnail in the upper right-hand corner with your credit amount (if any). When you hover over this corner, a drop-down menu will appear with several options for you to select, including account options. Here you can see when any of your subscriptions expire and manage your Library devices (or devices linked to your Silhouette Library).

If you click on your profile thumbnail or on “Account Settings” in the drop-down menu, you will see the following options:

- ▶ Change My Account Info/Preferences: You can update your email and password.
- ▶ My Designs: You can see all of the designs you have purchased.
- ▶ My Download History: You can view a copy of all the orders you have placed. If there was a break in connection during the download process, you may also opt to recover a specific order.
- ▶ My Purchased Design Licenses: You can look at all of the designs you have purchased a commercial license for.

- ▶ Recover All Downloaded Designs: You can recover any and all previously downloaded content if you are seeking to load the software onto a new computer if your computer has crashed or you are replacing your computer.
- ▶ Add a Download Card to My Balance: You can enter a download card code to apply to your account.
- ▶ Redeem a Promotional Download Card: You can redeem a promotional download card that was included in a starter kit.
- ▶ Manage My Credit Cards: You can manage your credit card information on file.
- ▶ Manage Library Devices: You can see your current devices active with Silhouette Library. Up to five devices are accessible with the Library.

Subscription management tools are also available on this page.

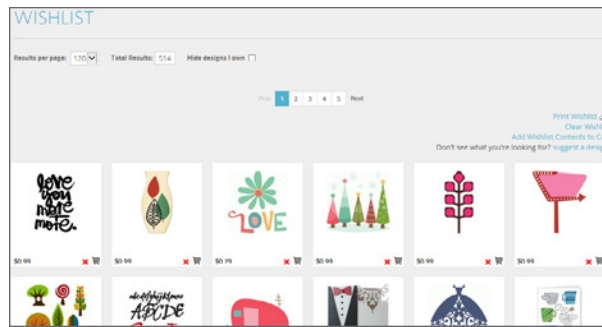
# Navigating the Design Store

The Design Store is available from within the Silhouette software and at [silhouettedesignstore.com](http://silhouettedesignstore.com). Navigating the Design Store is the same in both.

Along the top of the website is the Design Store menu. You can use it to see what's new, view our artists, browse all available designs, and navigate to other specific parts of the Design Store (like Free Designs and Ready, Set, Make).

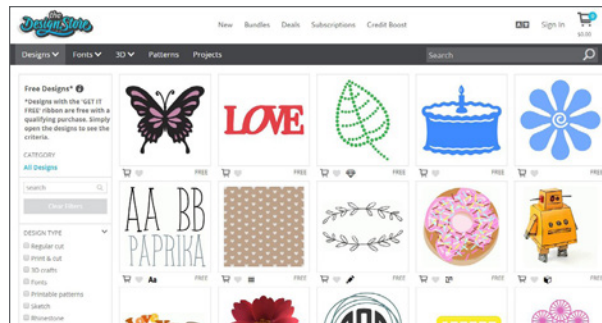
**NOTE:** Ready, Set, Make is a section in the Design Store where you can find dozens of ready-made projects with instructions to help you create the featured project. When you purchase a project from Ready, Set, Make, you get all of the included designs at a discounted price.

Are you browsing the Design Store and see something that you love, but you aren't going to buy it right now? Add it to your Wishlist by clicking the heart icon below the design, and we will keep track of it for you. Come back whenever you like and purchase those must-have designs.



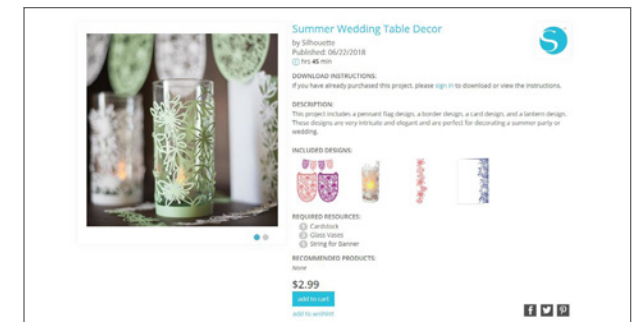
## FREE DESIGN OF THE WEEK

Get out your planners and circle every Tuesday! Each week on Tuesday a new Free Design of the Week is released. You can also view other free designs by clicking "Free Designs" in the navigation menu at the bottom of the page. The free shapes will be added to your shopping cart with a value of \$0.00.



## READY, SET, MAKE

We have dozens of sets of ready-made design bundles, complete with written instructions to help you create the perfect project. When you buy designs in a Ready, Set, Make package, you get all of the designs at a discounted price. You can make the project with the instructions included, or you can use the project as inspiration and make your own.



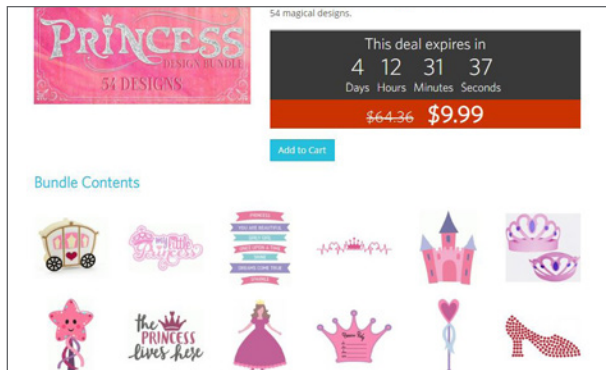
## SALES, PROMOTIONS, AND OTHER DOWNLOAD CARDS

Everybody loves a sale! Sales usually coincide with holidays like Halloween or Valentine's Day and other promotional events. Sales and all other promotions will be advertised on the Design Store main page, in Silhouette newsletters, and in your notification center. Follow us on social media to see sales easily.



## BUNDLES

Bundles are groups of designs that you can buy at a discounted rate. Each bundle has a theme that goes along with the season, and Silhouette changes up the bundles regularly, so make sure you keep checking back to see what new bundles will catch your eye!

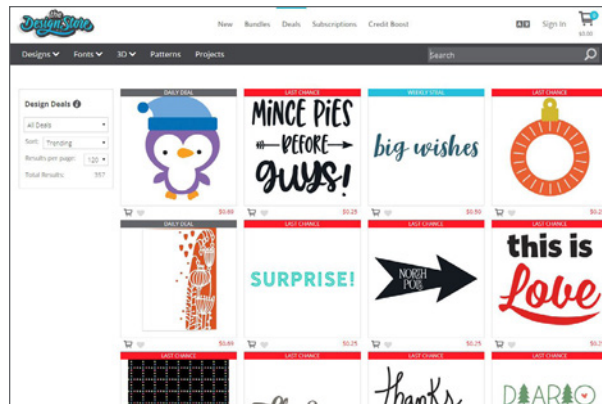


## DAILY DEALS, WEEKLY STEALS, AND LAST-CHANCE DESIGNS

Hello bargain, shoppers! With Daily Deals and Weekly Steals, there are new discounts every day. Daily Deals are changed every 24 hours and are marked down 30% (40% on Fridays) while Weekly Steals reset every Tuesday and are half price. You'll have to check each day to see what's on sale!

One of the deals that you can take advantage of at the Design Store are Last-Chance Designs. These are designs that are going to be leaving the Design Store soon, but Silhouette is going to give you one

more chance to get them before they are gone for good. The best part is these designs are up to 75% off!



## DESIGN TYPES AVAILABLE IN THE DESIGN STORE

Some designs are specifically created for a certain type of project. The little symbol near the price of the design will specify what type of design the shape is. Knowing the difference between designs is important because you might buy a super cute design thinking it is a Print & Cut. Then, when you open it in Silhouette Studio®, you'll be disappointed when it is just red cut lines and not the cute colors you expected. Play around and try some of each!

## DESIGN TYPES



3D



Printable Patterns



Font



Rhinstone



Print & Cut

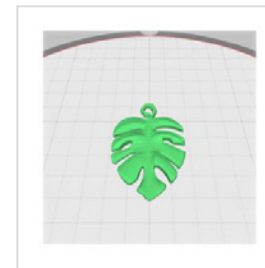


Sketch



Wild & Free | by Rivka Wilkins  
Design ID: 76452  
\$0.99

**Cut file:** Most designs in the Design Store are cut files that communicate with your Silhouette cutting machine, letting it know where and what to cut.



Tropical Leaf Pendant | by Silhouette  
Design ID: 269301  
\$2.99

**3D Print:** The 3D Print designs are specifically created to be printed with the Silhouette Alta® and a plastic material called PLA filament.

## DESIGN TYPES



3D



Printable Patterns



Font



Rhinestone



Print &amp; Cut



Sketch



**3D:** A 3D cut file lets you take two-dimensional material (like cardstock or chipboard) and create a 3D object, like a box or an ornament. 3D cut

files require some assembly depending on the complexity of the design.

Suit and Tie Box | by Studiollustrado  
Design ID: 125060



**Printable patterns:** You can fill an object or shape with any pattern. Printable patterns can be used with your home printer the same way as Print & Cuts. For more information, see page 108.

50's Flower Circle Pattern | by Samantha Walker  
Design ID: 29090



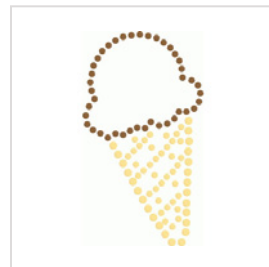
Shopping cart icon Heart icon Aa \$2.99

want with your unique text.

**Premium Fonts:** Premium Fonts are just like regular fonts except they come with more glyphs (extra characters or letters and symbols with extra flourishes). Some Premium Fonts even come with a few different fonts or even dingbats.

Sweet Tea Font | by Sweet Elsie  
Design ID: 75712

**Font:** Fonts allow you to type text with your keyboard into your design area. Fonts work with almost any text or symbol, letting you create the look you



Shopping cart icon Heart icon Diamond icon \$0.99

Rhinestone cut files to add a bit of glam or sparkle to any project.

Rhinestone Ice Cream Cone | by Sandi Idleman  
Design ID: 92094

**Rhinestone:** Rhinestone files are different from others because they should not be resized. They are made the correct size to fit individual rhinestones. Use



Shopping cart icon Heart icon Print & Cut icon \$0.99

**Print & Cut:** A Print & Cut is a type of cut file that uses your personal printer to print designs and then uses your Silhouette to cut out the designs.

I Am My Story | by Simple Stories  
Design ID: 79392



Shopping cart icon Heart icon Pencil icon \$0.99

**Sketch:** Cut files that are designed specifically to use with drawing tools, like Silhouette Sketch Pens, are called sketch files. Unlike the other cut files in the Design Store, sketch files are meant to be sketched and not cut.

Mail Stamps Sketch | by Emilee Stucky  
Design ID: 33012

## Buying and Downloading Content

You can either purchase content by buying a subscription or by paying à la carte for each design.

A paid subscription is perfect if you download lots of designs each month. With each subscription, you get a certain amount of credits each month. Unspent credits at the end of the month rollover and are available for up to 60 days. Subscription credits can be used to buy any design, even those that are on sale or in the clearance section. Subscriptions are available in various tiers and various lengths. And when you pay for a deluxe or a premium subscription, you can download designs at a 25% to 50% discount if your monthly credits run out.

When you pay à la carte, you pay for each design separately. This is great if you purchase a few designs at a time.

### SUBSCRIPTIONS TO THE SILHOUETTE DESIGN STORE

Most designs in the store are \$0.99 and fonts are \$2.99. If you download more than a handful of shapes each month, Design Store subscriptions can provide significant savings over the pay-as-you-go service. For example, a basic subscription of \$119.88/year will give you \$25.00 worth of designs each month! Subscriptions credits can be used to buy any design, even ones on sale or

in the clearance section. They are also available in various tiers and are valid toward a one-year subscription.

There are several account options offered: Basic, Deluxe, Premium, Diamond, and Custom. Using the Custom option, we have 20 different subscription levels.

Specific pricing and credit allotment amounts for each subscription level may be found by accessing the Silhouette Design Store and clicking “My Subscription.” All subscriptions are offered in 3 month, 6 month, or 1 year periods (consecutive months). You are offered the option of paying month-to-month or paying for their entire term (consecutive monthly period) up front during the sign-up process.

LENGTH	PLAN PRICE	MONTHLY CREDITS	FEATURES
12 Month	\$9.99 per month	\$25.00 per month	<ul style="list-style-type: none"> <li>60 day credit rollover</li> <li>\$0.40 average cost per download*</li> </ul>
6 Month			
3 Month			

\* Most downloads are \$0.99 per file. Pricing may vary due to promotions, and other discounts. [Click here to compare all of the subscription plans.](#)

Continue

Choose your start date

Payment & Billing Info

Review and Confirm

### SIGNING UP FOR A SUBSCRIPTION

1. Open Silhouette Studio® and access the Design Store.
2. Click “My Subscription” at the top of the page.
3. Select your subscription level.
4. Select your preferred payment level and input your credit card information.
5. Review your information and confirm.

Subscription credits are allotted according to the date the subscription is started and the credits are valid for a period of 60 days from the date of allotment. You can review current and pending subscription credits with their allotment and expiration dates at any time by clicking on the credit amount listed on your account.

Subscription credits are only valid during the term of a current active subscription. If you have unused subscription credits and your subscription ends, you may opt to renew or sign up for a new subscription within 30 days of your previous subscription ending. Any remaining unused credit would then be re-activated and be usable on your account within this 30-day period.

## Subscription Plans

	BASIC	DELUXE	PREMIUM	DIAMOND
Credit Allotment	\$	2x Basic	6x Basic	10x Basic
Credit Rollover	60 Days	60 Days	60 Days	60 Days
Discount After Subscription Credits are Depleted		25%	50%	50%

Rates are current as of the creation of this ebook. To see current rates, login to your account and click "Subscribe & Save."

### USING YOUR TRIAL SUBSCRIPTION CARD

The trial subscription card entitles you to a Basic Subscription to the Silhouette Design Store for one month. If your Silhouette machine came with a trial subscription card, you may use it to purchase designs from the Design Store.

1. Open the Design Store in an online web browser or in Silhouette Studio® and sign in to your Silhouette Account.
2. Hover over your name and click "My Account" in the dropdown menu that appears.
3. Click "Redeem a Promotional Download Code."
4. Type the code found on the back of your trial subscription card and click "Apply Card."

Your available subscription credits can be viewed in the upper right-hand corner of the screen below the search bar. Once your trial has been activated,

the card is no longer needed and can be discarded. Regular download cards cannot be used to pay for subscription fees. If download cards have been applied to an account, credit will remain valid on the account and can be used once all subscription credit has been exhausted at any given point or reserved until after the subscription has ended.

### BUYING À LA CARTE

You don't need a subscription to buy designs. It will save you money if you get more than a handful of designs a month, but you can buy any design, any time.

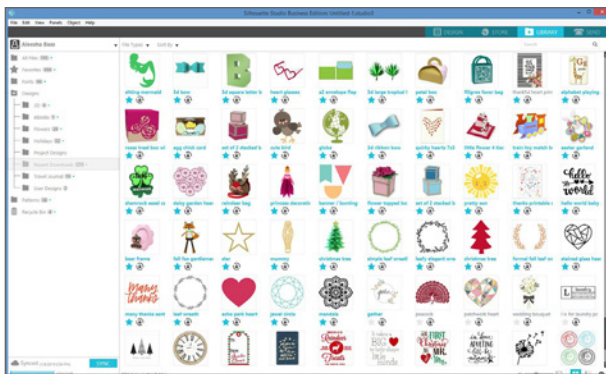
### CREDIT BOOSTS

You already know that a Design Store subscription can offer huge savings for anyone who downloads frequently. For the more casual downloader, we offer Credit Boosts. A Credit Boost is a great way to load up on Design Store credit and save money at the same time. The more you buy, the more you save — up to 50%! Boost credits never expire so you can use them whenever you'd like.

### DOWNLOADING DESIGN DIRECTLY FROM THE STORE

1. Add as many designs and fonts to your cart as you like. Make sure you check out the Free Designs tab and see if any of the designs qualify as free if you purchase another design. If they're free, why not?
2. Click the cart icon in the corner of the screen or "Checkout" on a design that has already been added to your cart.
3. While in your cart, simply click "Checkout." If you have a balance on your account from a download card or subscription credit, the total charges will be taken from your balance automatically. You will be prompted to either provide credit card information or add a download card code to your account.
4. Once you are ready, enter your password to authorize your purchase. Upon entering your password to confirm the purchase. The design will appear in your Library.

You can keep browsing through the Design Store, or you can go to your Library to access your brand-new designs. Once your images are all downloaded, drag them from the Recent Download folder and sort them into your desired library folders. Downloaded images will remain in this Recent Downloads folder until sorted.



You will note that while all purchased images are stored in your Library, purchased fonts will also be in the “Fonts” section. You may then either access these fonts purchased by double-clicking on a font from the Library, which will bring you to your workspace with a text cursor ready to place to type, or by accessing your fonts through the Text tool in the Design screen. Similarly, any patterns purchased will automatically download into your Patterns folder and can be accessed through the Fill icon.

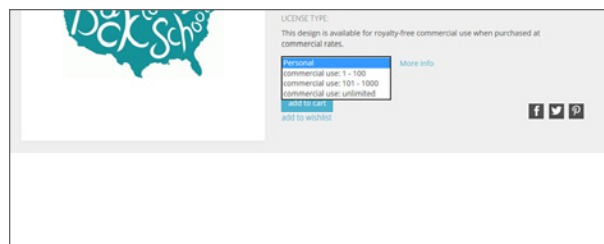
## OBTAINING A COMMERCIAL LICENSE FOR DESIGNS

Designs offered through the Silhouette Design Store are protected by copyright and are owned by Silhouette or its licensors. All digital designs are available for personal use. Some digital designs are available for commercial use, also. Commercial use is defined as using the digital design in any physical project, product, artwork, etc., that is intended for resale or commercial use. Under no circumstances are you allowed to resell or distribute the files associated with digital designs offered by Silhouette.

You must purchase a commercial license for a design if you plan to use the design to create products that you will sell or if you will be using the design for other commercial purposes (including advertising). Silhouette offers commercial licenses for over 100,000 designs in the Silhouette Design Store.

If a commercial license is unavailable for a design, that design is limited to personal use only. The commercial license fee covers only the specific image in question being purchased at that rate. The royalty-free license fee is a flat one-time payment per image based on the number of units you will produce for resale.

You can, of course, use your Silhouette to produce original projects for the purpose of selling, as long as it is not a replication of an image offered by our company or its licensors.



Be Silly Be Honest | by Silhouette  
Design ID: 242734

To obtain a commercial license:

1. Open the Design Store in your software or in your browser.

2. Select the image for which you want to purchase a commercial license.
3. In the dropdown menu next to the design, select the number of designs you want.
4. Click “Add to cart” and continue on with purchase as normal.

Your purchase of the commercial license option grants you the legal permission to proceed to use the design. Use of a design in a commercial venture without purchasing a commercial license is strictly prohibited.

**NOTE:** If you purchase a commercial license for a specific design, you are authorized to use that design for commercial purpose as many times as you desire. It doesn't matter if you are using the design 50 times in scrapbook kits, 500 times for vinyl wall art, or 5,000 stickers. The commercial license gives you the right to use the design commercially an unlimited number of times.

## DOWNLOADING CONTENT PURCHASED FROM THE WEBSITE

Sometimes you might purchase content directly from the website instead of through your Silhouette software. When you access the Silhouette Design Store outside of Silhouette Studio®, your order will not automatically download to the Library. We will



cache your designs until you manually download the designs to your software. This feature is especially helpful if you are purchasing designs on a different computer than the one you usually use with your Silhouette. But, if you want to avoid any hassle, set up your Silhouette Library account. Then, anything you download will be accessible from all of your devices by simply syncing your account.

To download content purchased from the website:

1. Open Silhouette Studio®.
2. Go to the dropdown menu and select “File > Download Pending Orders....”
3. Enter your Silhouette user account information.
4. Click “Check for Downloads.”
5. Select the order you want to download and click “Start Downloading.”

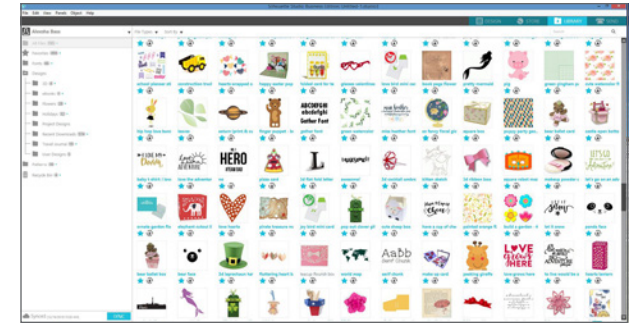
Downloading your order from the website to your Silhouette software does not count against any recovery attempts on your account.

## Library

If you haven't purchased any designs yet, that's okay! Each Silhouette comes with unique free designs from the Design Store. Your Silhouette will download these designs automatically when you first connect your machine to your computer.

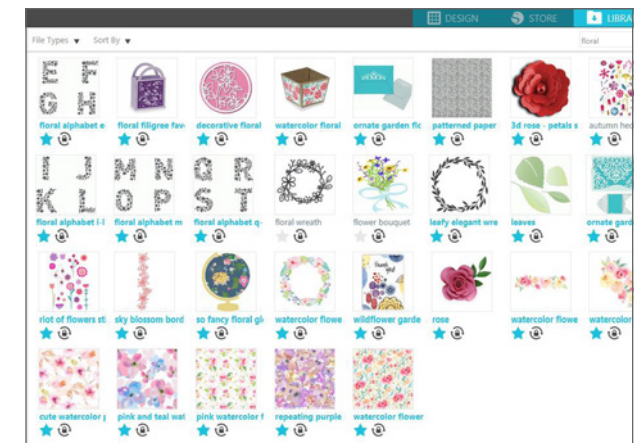
### ORGANIZING THE LIBRARY

1. Click the Library tab.
2. Click “All Files” in the top-left panel of the Library to view all the designs you've acquired.
3. Click the Designs folder icon with a plus on it to expand the folder and view its contents. By default, this folder will contain two additional folders: “Recent Downloads” and “User Designs.”
4. Click “Recent Downloads.” This folder is the default destination for all downloaded content, including any free designs that came with your Silhouette machine.
5. Create a file by right-clicking the folder you want to add a subfolder to and select “New Folder.”
6. You will be prompted to name the folder. Folders can't be moved once they've been placed, so make sure you have the proper folder selected when you're creating subfolders. Subfolders can be deleted.



All of your designs are automatically backed up in your Silhouette Library. This means that if you log in to your Silhouette account from a different computer or device, you will still have access to all your designs. However, you may only download your designs to five different devices.

Once your designs are organized the way you like, finding them is a snap. You can also use the toolbar at the top to search your designs.





## USING DESIGNS FROM THE LIBRARY

1. Select a design from the Library.
2. Double-click the design to place it in your workspace.
3. Manipulate and transform the design using the tools in Silhouette Studio®.

Double-clicking your design will automatically close the Library and place the design in your workspace. You can reopen your Library by clicking the Library tab.



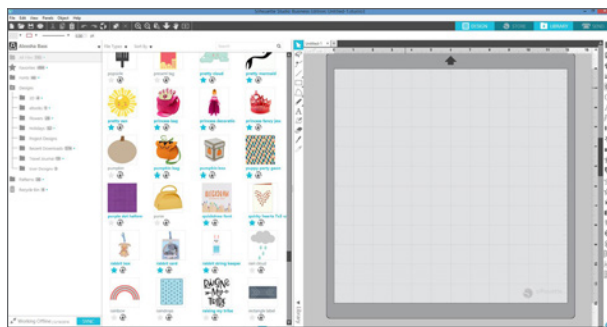
Roller Skate | by Lisa Norris  
Design ID: 122600

**NOTE:** This is one of the really awesome designs that has fill colors already in the cut file. How great is that? You can still manipulate them however you want, but it can be a great starting point, especially for a design like this that has a lot of pieces.

## LIBRARY SPLIT SCREEN

If you plan on placing several designs on the design space at one time, you can use the Library split screen to help ease your workflow a little bit.

When you are in the Design tab, go to the toolbar on the left-hand side and look almost all the way to the bottom. You'll notice that there is the word "Library" with an arrow pointing to the right. To do a split screen that shows your Library and the Design area, click on that icon.



You can adjust the split area by hovering over the middle bar with your mouse and then clicking and dragging the bar to move to the left or right.

When you no longer wish to see the split screen, you can go to the toolbar on the design screen and click on the same Library icon (with the arrow now pointing to the left) again to hide the Library screen.

## Silhouette Library

In the Silhouette Library, there is unlimited storage available for any designs you have downloaded from the Silhouette Design Store. You will have 1GB of space to save your own custom content. Club Silhouette Members receive 5GB of storage for custom content.

Once you have your Silhouette Library set up for your account, all of the designs you download from the Design Store will automatically download into your "Recent Downloads" folder. And because the Silhouette Library is backed up, you can also recover any purchased designs.



## Club Silhouette

Club Silhouette is the exclusive club for all things Silhouette, making it easier for you to do it yourself and do it your way. Here's what you get when you sign up:

- ▶ Free shipping on all orders over \$50.00
- ▶ 10 exclusive Club Silhouette digital designs each month
- ▶ 5 GB of Silhouette Library storage
- ▶ Free blade (or Mint Stamp Kit) and mat (or Mint Stamp Sheet) right to your door 3 times per year
- ▶ 10% standing discount at [silhouetteamerica.com](http://silhouetteamerica.com)

- ▶ Earn Club Silhouette Points for every \$10.00 you spend

For more info, see [silhouetteamerica.com/club-silhouette](http://silhouetteamerica.com/club-silhouette).

## Sending a Project

### SEND TAB

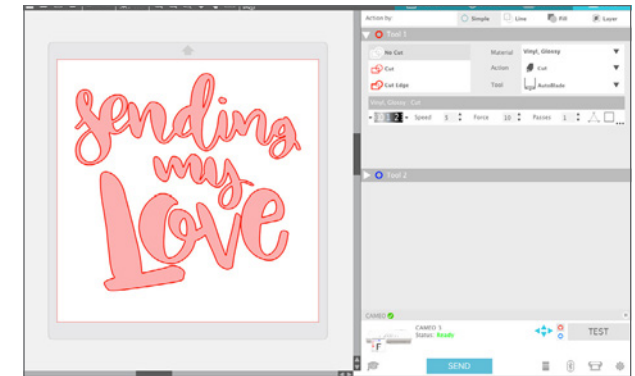
The Send panel is very similar to Cut Settings of the past. The Send panel was designed to streamline the cutting process and make it even easier.



The Send panel moves in chronological order. Start at the top and work your way down. Once you have adjusted all of your settings, you can click "Send" and watch your machine perfectly cut out your project.

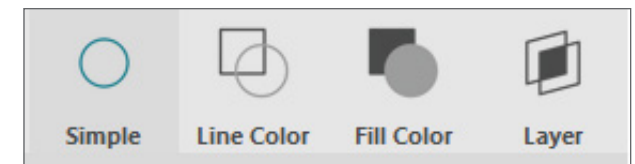
The Send screen has two parts: the panel on the right-hand side and the screen displaying your design on the left. When you enter the Send tab, cut lines in your design will become thicker and

bolder so that you can see exactly what your Silhouette is going to cut.



Sending My Love | by Rhonna Farrer  
Design ID: 173506

**KEYBOARD SHORTCUT:** Open Send Tab Panel  
Windows press, Ctrl + F2  
Mac® press, Cmd + Fn + F2

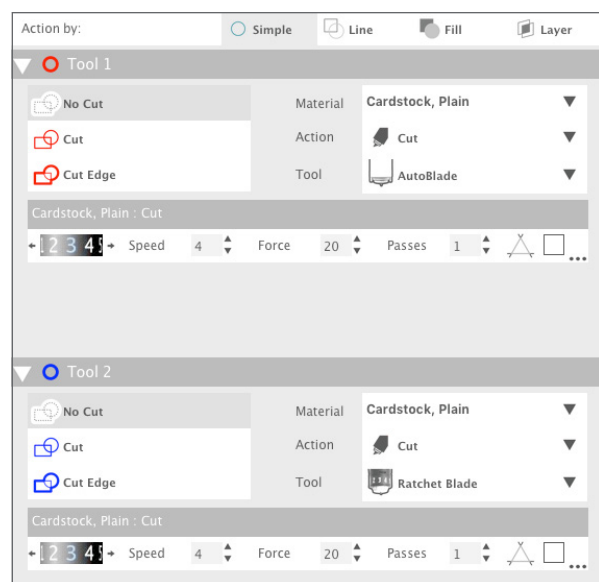


### ACTION BY

The top option in the panel defines how you will be cutting with your machine. You can either use Simple, a standard cut, or you can choose to cut by specific attributes like Line Color or Fill Color (or Layer if you have Designer Edition). First, we are going to show you how to use the Simple option. Turn to pages 103, and 117 to learn how to cut by Line Color, Fill Color, and Layer.

**SIMPLE:** Simple is for basic cuts. This is what you will use for any project when you are cutting the entire design out of a single material. In the Simple cut mode, all lines are scheduled to cut at the same time.

If you are using a Cameo 3 or Curio, you will have options for two tools. All of your lines will be sent in one cut job, but you can use two different tools with the red tool cutting first and the blue tool cutting second.



**No Cut:** If you don't want something on your page to cut, select it in your design area and click "No Cut." The red cut lines will disappear, and the cuts won't be sent to your machine. Or you can pull the shape off to side and place it in the gray holding area while you are on the Design screen. Any items outside of the red cut border on your page in the Design screen will not be sent to your machine.

**SILHOUETTE PRO TIP:** You can't change lines to perforated here. To add perforated lines to your project, see the Line Style icon.



PN Whatcha Got Cookin' | by ScrapNfonts  
Design ID: 121892

(A) No Cut (B) Cut (C) Cut Edge

**Cut:** This is the regular cut option. Click this if you want all of your lines to cut exactly as they appear. If your lines are solid, your machine will cut solid lines. If you have perforated lines in your design, it will cut perforated lines.

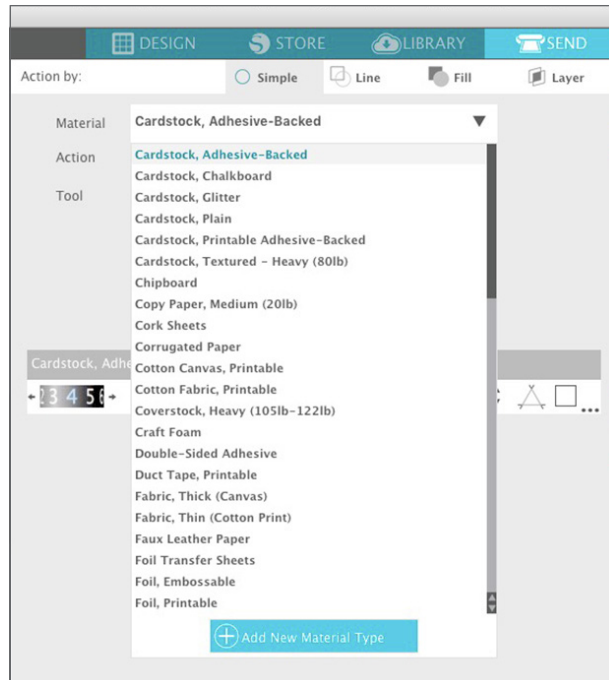
**Cut Edge:** With the autoweld feature activated, overlapping shapes of the same color will be welded together. If you haven't already welded your overlapping shapes together on the Design screen, use the Cut Edge option.

## MATERIAL, ACTION, AND TOOL

The second step is to choose your material, action, and tool. These options are located to the right of the No Cut/Cut/Cut Edge options.

**SELECT MATERIAL:** The first option is the Material drop-down menu. Here is a list of common materials that you can cut with your Silhouette as well as all of the Silhouette specialty materials. Find the material you are using from the list, and select it.

In this case, we have selected the “Cardstock, Adhesive-Backed.” If the material you are using isn’t there, click the plus icon at the bottom of the drop-down menu. You will have the option to name the material and define the cut settings.



**SILHOUETTE PRO TIP:** Did you know you can use more than one color of material at a time on your cutting mat? Place each piece (use those scraps!) on a different section of the mat. Turn on your grid. With the grid turned on, you are able to see exactly where your machine is going to cut and you can position your material to that exact spot. You can also rotate objects to fit your material better. Just remember to rotate, not mirror or flip.



Party Hats | by Echo Park  
Design ID: 174028



**SELECT ACTION:** In the next drop-down menu, choose your Action.

The Action options are Cut, Score, Sketch, Emboss, and Stipple. The tool options correspond to whichever action you choose.

**SELECT TOOL:** In the last drop-down menu, choose your tool.

The Tool options correspond to whichever action you chose.

**ACTION SETTINGS:** The summary gives you an overview of your settings before making the cut.

**Blade Setting Recommendation:** The software and your actual Silhouette machine will not know the level to which you have set your blade. The software will give a recommendation of what blade setting you should use for the material you selected. The recommended settings are tried

and tested and will most often work. But you can adjust your blade to any settings needed for your particular material.

**Speed:** The speed is measured in centimeters per second x 10. In other words, the Silhouette can cut from 10 centimeters per second up to 100 centimeters per second. To achieve the best results, slower speeds are recommended for thicker materials or designs that are more intricate.

**Force:** Force is measured by approximately 7 grams of force per setting and has 33 levels. In other words, the Silhouette can cut from 7 grams of force up to 231 grams force. Thicker materials will likely require higher force levels.

**Passes:** The number for this setting makes your Silhouette cut through all lines in your cutting area multiple times. This can be necessary when you are cutting thicker materials so that you get cleaner cuts. It is also useful to get a more pronounced emboss or deboss. Some materials automatically include two passes as part of their recommended settings. If your cut isn’t coming out very clean and you are using a thicker material, like cardstock, try setting the number of passes to two.

If you want to edit the material defaults, choose a material and adjust the settings. Then, click the “Save As” button in the Action Settings bar. Choose a name and save these specific settings if they are ones you would like to use again. If you

want to edit the settings for just the one particular project you are cutting, don't make edits here! Make them in the Action Settings tab and then cut your design, but don't save the changes.

## SILHOUETTE DEVICE

The final step in the Send tab is sending your design to your Silhouette machine. You should do this only when you have completed adjusting all of your cut settings.

**SILHOUETTE PRO TIP:** A Test Cut does not have to be in the upper left-hand corner. Use the arrows to move your blade to any position on the material. Test cuts can be done anywhere that is best for your project.

**Test Cut:** When you are cutting a new material type you have not previously cut, whether it be a predefined media-type setting or a new User Defined media type you are trying to find the correct settings for, it is good idea to perform a Test Cut. This is to make sure your cut settings are correct for your material, and that you will be able to get a clean, quality cut for your design. You can access the Test Cut options in the summary.

To perform a Test Cut, click the blue Blade Position Arrows to move your blade so it is resting over your loaded material in the Silhouette unit. Once your blade is where you want to make a small cut, click "Test." Your Silhouette will cut a small square with an embedded triangle. Use this to gauge your

cut settings and determine if something needs to be adjusted. You may continue to make further test cuts until you find the settings that work for your material.

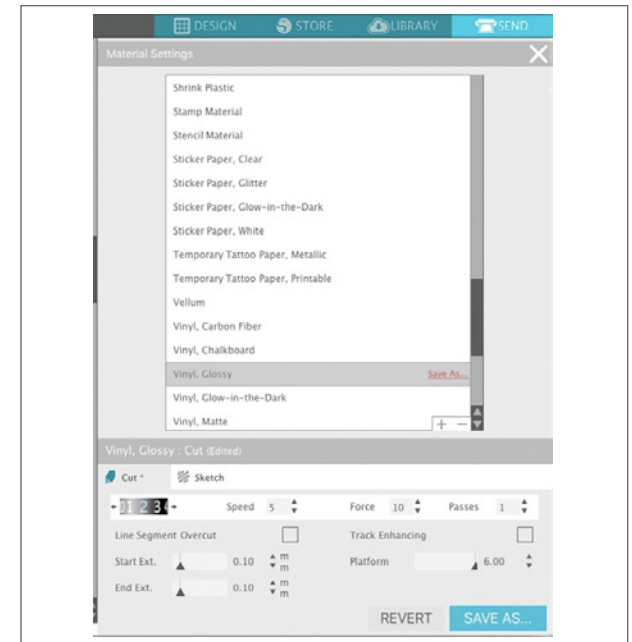
If you are comfortable cutting, you are ready to click "Send." If you would like a guideline to send your project, click the Learn icon on the bottom left. When you click this, a slide show of steps will appear to remind you all of the things you must do before you make a cut. Click through the slide show to review all the steps.



Pantry Labels Set | by Jennifer Wambach  
Design ID: 126053

Before you cut, make sure you have:

- ▶ Chosen your material from the Material drop-down list.
- ▶ Adjusted any desired cut settings in the Action Settings.



- ▶ Inserted your blade or tool into your machine and adjusted it according to the recommended settings in the Action Settings.
- ▶ If using a Cameo, adjusted your rollers to fit your material or mat.
- ▶ Loaded your material if it has its own backing or loaded your material placed on a cutting mat. If you are using Curio, make sure you have properly loaded your base into your machine.

When you are ready, click "Send." This will send your cut job to your Silhouette.



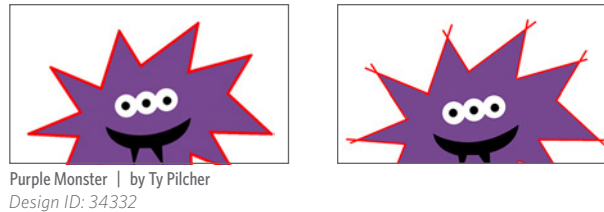
**EDIT MATERIALS:** The Edit Materials window can be accessed by clicking More (the three little dots) on the bottom right. This allows you to make changes to the default cut settings. Any changes you make here will be permanently applied to this particular material. If you want to edit the cut settings for a single project, you can in the Action summary.

Speed, Force, Passes, and the ratchet blade settings can all be changed in the Action summary and in this Edit Materials menu. Track Enhancing and Line Segment Overcut can only be changed in this menu.

**Track Enhancing:** The Track Enhancing feature will roll your material into your Silhouette and back out several times to create a track where the rollers can grip the material. This is to make sure the material stays on track during the cutting process. Track Enhancing should only be used if it is already preselected for your material type or if you are having issues with a specific material type slipping during cutting. Most materials don't require this feature.

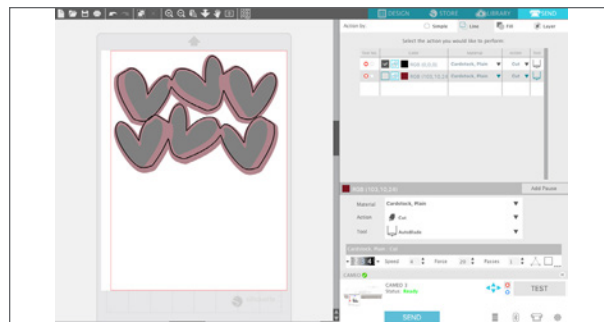
**Line Segment Overcut:** Selecting the “Off” option will have all lines cut normally. Selecting the “On” option will have all straight corners cut with a slight overcut. This option is beneficial for providing cleaner cutting results for thicker or denser material types (such as chipboard) and cutting smaller block fonts or sharp edged images on various material types, including vinyl. The

option will have no effect on rounded edges. It is only effective for images containing sharp edges.



Feel free to play around and find the best settings for your material. To see whether your settings are going to effectively cut your material, the best thing to do is try a Test Cut.

**LINE COLOR, FILL COLOR, OR LAYER:** You have the option to break up your project into multiple cutting stages. This is especially handy if your project is designed to be cut in several colors or if your project will be sketched and then cut (or some other combination of tools). You can schedule cuts by Line Color, Fill Color, or Layer. (Layer cuts are available in the Designer Edition only).



3 Hearts | by Jamie Cripps  
Design ID: 176569

**By Line Color:** All of the line colors present in your project will be visible in the Action tab. Based on line color, you can arrange a cutting order.

**By Fill Color:** All of the fill colors present in your project will be visible in the Action tab. Based on fill color, you can arrange a cutting order.

**By Layer (Designer Edition Only):** All of the layers present in your project are visible in the Action tab. Based on the layers you've created, you can arrange a cutting order.

**ACTION TABLE:** The action table shows and allows you to edit every detail of the cut settings for individual lines in your design.

Remember, the blade setting is the only setting you have to manually adjust. The other settings are adjusted here in the software.

Select the action you would like to perform:						
1 Tool No.	2 Color	3 Material	4 Action	5 Tool	6 Cut	7 Tool
1	RGB (0,0,0)	Cardstock, Plain	Cut	1	✓	1
2	RGB (103,10,24)	Cardstock, Plain	Cut	2	✓	2

- 1. TOOL NO.:** Clicking on the left-hand RED circle will have the selected row performed by the left-hand tool, and clicking on the right-hand BLUE circle will have the selected row performed by the right-hand tool.

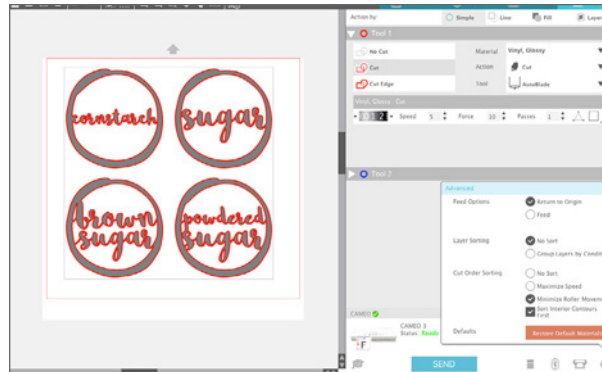


2. **CUT LINES:** Cut lines can be turned on or off individually. They can also be sorted to cut in a designated order. You can turn cut lines on or off by checking or unchecking the box next to the cut color or layer.
3. **TURNING AUTOWELD ON OR OFF:** You can turn autoweld on or off by clicking the autoweld box. With autoweld activated, overlapping shapes of the same color or layer will be welded together.
4. **ARRANGING CUTTING ORDER:** To arrange the order that different colors or layers are cut, simply click and drag the desired color or layer to a higher or lower position in the cutting order. The top line cuts first.
5. **MATERIAL:** Choose your material according to the material you will actually be cutting for your project.
6. **ACTION:** The Action options are Cut, Score, Sketch, Emboss, and Stipple. Different actions will dictate the different tools you can select.
7. **TOOL:** Tool options include the blades, embossing tools, stipple tools, and sketch pens.
8. **ADDING PAUSES:** Pauses are especially helpful in sketch projects where it is necessary to change pens or blades

between colors. To schedule a pause after a color or layer is finished, right-click the color or layer and select “Add Pause.” It will add a pause after the layer you selected.

### ADVANCED SETTINGS

The Advanced Settings window can be accessed by clicking on the Settings icon on the bottom right. The Advanced menu offers several options for specialized cutting with your Silhouette. It is found to the far right of the Send icon.



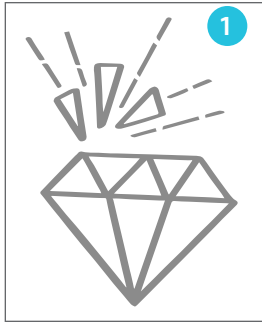
**Feed Options:** “Return to Origin” will simply return your material back to its original starting point after the job is completed. “Feed” will continue to feed your material forward beyond the point of origin.

**Layer Sorting:** “No Sort” will cut your layers in the order they are listed. “Group Layers by Condition” will sort your layers and group layers that share the same conditions together. It will cut these

layers in succession. Lines of a particular color are considered a layer.

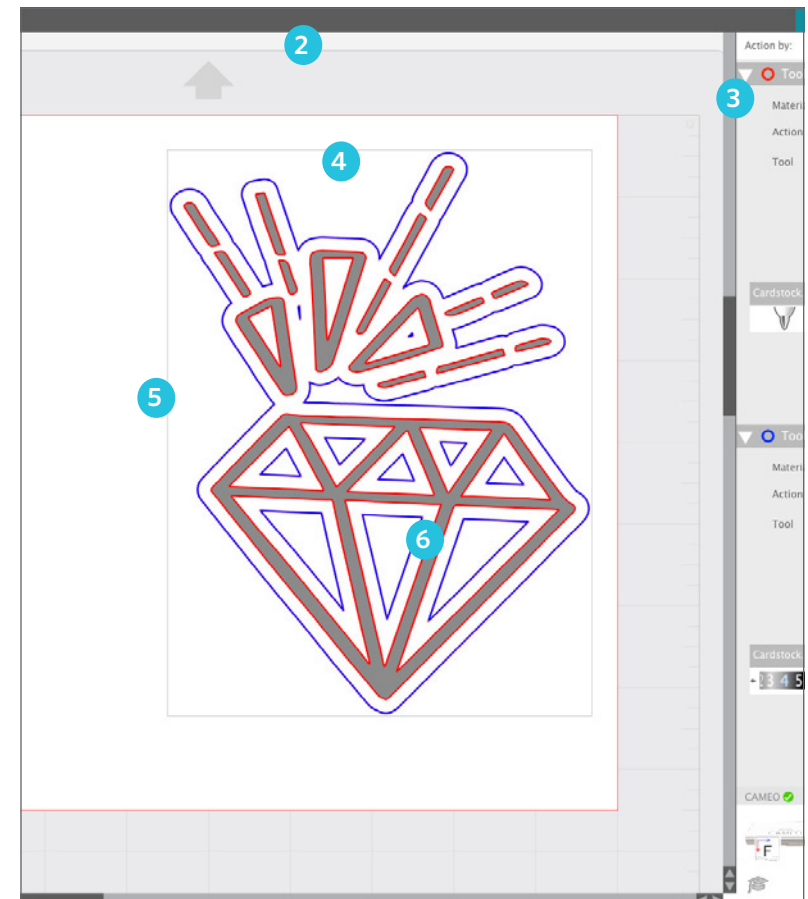
**Cut Order Sorting:** This series of options allows you to control the cutting order of your job. “No Sort” will simply cut your images according to their layout. “Maximize Speed” will set the cutting order to cut the job as quickly as possible. “Minimize Roller Movement” will cut the job with the least amount of back and forth roller movement possible. This can aid in cutting more delicate materials. “Sort Interior Contours” controls whether the interiors of images will be cut first (checked) or whether the interior is simply cut in line with all other portions of the image during the cutting process (unchecked).

## Cutting with Multiple Tools



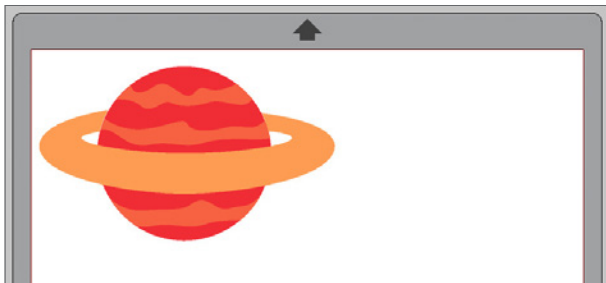
Gem | by Rhonna Farrer  
Design ID: 173476

1. Create your design. Make sure it is sized and positioned on the page exactly how you want it. Ungroup the image so that you can assign certain lines to certain tools. Then click the Send tab.
2. You can use Action by: Simple for multiple tools.
3. Choose your material from the drop-down list for both Tool 1 and Tool 2.
4. Choose which action to correspond with which tool. In this case, the red is sketch and the blue is cut. This is also how you would perform Curio functions like Score and Emboss.
5. On the page showing your design on the left-hand side, select the lines you want to be assigned to red Tool 1. When they are selected, click the "Sketch" option. Repeat with the lines you want to assign to the blue Tool 2 but this time with "Cut." The lines will turn red and blue so that you can see which lines you assigned to which tools.
6. Check your summary for both tools. Adjust your blade to the recommended blade setting.
7. If you want, view the slide show checklist to see the instructions for adjusting the blade, loading the blade, loading the sketch pen, placing the material on the mat, moving the rollers, and loading the mat.
8. When all of the above settings are adjusted correctly, click "Send." Your Silhouette will start sketching and then cutting.

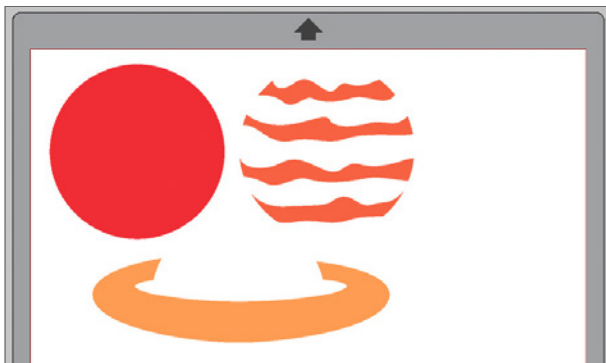


## Cutting by Line Color or Fill Color

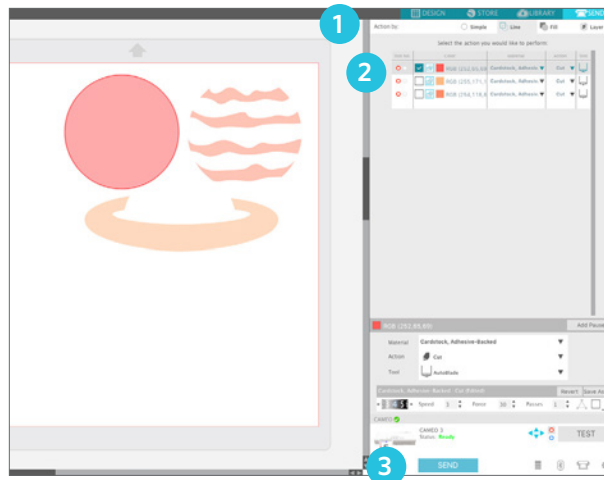
Create your design. Make sure it is sized and positioned on the page exactly how you want it. When cutting by Line or Fill Color, you don't even have to separate your overlapping objects to cut your design one piece at a time. But if you want to visualize what your machine is actually going to cut, you can separate the parts of your image. Then you can reposition the parts to better fit your media. When you are ready, open the Send tab.



Example of cutting by line color while layered



Example of cutting by line color not layered



1. Choose your Action. Choose either Line or Fill, depending on which you want to cut from.
2. The table allows you choose which color to cut. Check On/Off to activate cut lines. Here, only objects with red lines will cut because it is the only box checked.

We want to cut one color at a time. There are two ways to do this. One is that you can deselect all of the colors except the one you want to cut first. Send that color, in this case red, to your Silhouette. Once it is cut, unload your material and remove it from the mat. Then place the material in your next color, like orange, on the mat. Select that color, orange, and deselect the others. Cut that color. Repeat until all of your colors are cut.

Or, you can keep all the colors checked, right-click a color, and click "Add Pause." This will put a pause after the color you selected. During this pause, you can unload your media, take it off the mat, and place your media in the next color on your mat. Then you can click "Resume" and continue cutting your job until the next pause.

3. Check your cut settings. Adjust them as needed. When you are ready to cut, click "Send."

## Upgrades

There are three software upgrades available: Designer Edition, Designer Edition Plus, and Business Edition. As you upgrade your software, you get the features from each of the lower versions. Software upgrades never expire and will update when you update your software.

## Designer Edition

Silhouette Studio® Designer Edition unlocks a number of features. If you are familiar with designing in other software programs, or if you are becoming more comfortable with designing in Silhouette Studio®, you need Designer Edition! Rulers, guide lines, Sketch functions, and Nesting are just a few of the features included in this software upgrade. Believe us, you don't want to miss out. And remember, as you upgrade your software, you get the features from each of the lower versions. Software upgrades never expire and will update when you update your software.

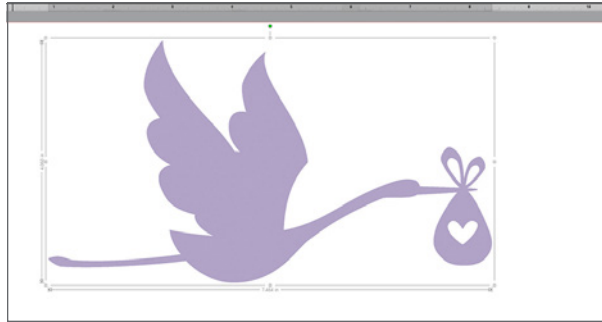
### FILE COMPATIBILITY

The additional file types Designer Edition supports are SVG and PDF.

### RULERS AND CROSSHAIRS

You can turn your rulers on and off by accessing View > Show Rulers, the Grid menu in the Page panel, or by pressing Ctrl + R. Rulers will appear on the top and right hand side of your screen. The

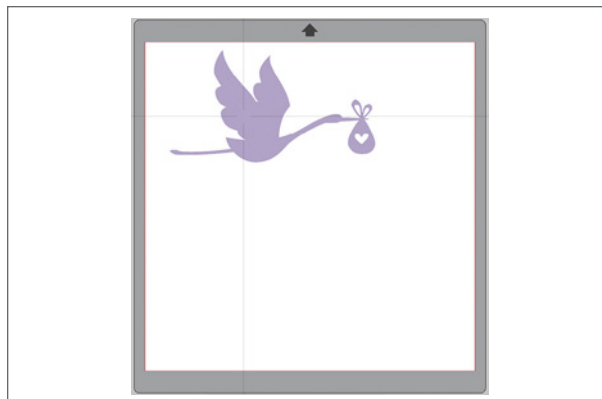
dark gray rectangle in your ruler shows where your design measures on the page.



Stork | by Tanya Batrak  
Design ID: 128780

**KEYBOARD SHORTCUT:** Show/Hide Ruler  
Windows, press Ctrl + R  
Mac®, press Cmd + R

Crosshairs can also be accessed from View > Show Crosshairs, the Grid menu in the Page panel, or by pressing Ctrl + H. Crosshairs are the small black lines in all four directions. Using them in conjunction with your rulers can help you measure and align objects in your design space.



**KEYBOARD SHORTCUT:** Show/Hide Crosshairs  
Windows, press Ctrl + H  
Mac®, N/A



### FREEHAND LASSO TOOL

The Freehand Lasso tool works as an alternate selection tool. You can use it to select multiple items in a group, and it works great if you're trying to select an odd shape or section of a design without selecting anything else. Here's how you can use this tool:

Open your chosen design in Silhouette Studio®. Select the design by clicking on it. Ungroup the design by clicking the ungroup icon located on the quick-access toolbar or by right-clicking and selecting "Ungroup." Repeat this step until the elements you wish to select are no longer grouped with the main design.



Adventure | by Planeta Silhouette  
Design ID: 262625

Select the Freehand Lasso tool icon, located on the left side of the screen. Click and drag the mouse to draw around the object or objects you wish to

select. When you complete the lasso section, the pieces that were within the lasso are now selected.



While the pieces are still selected, group them together by clicking the Group icon or by right-clicking and selecting “Group.” Then continue to create your design.



Camp Tent | by Sophie Gallo  
Design ID: 269016



## GUIDES

You can pull blue guides from your top and right-hand side rulers onto your page. You can show or hide them in the Grid menu. Guides can be useful in aligning and designing.



LW Tall | by Lori Whitlock  
Design ID: 36183

ZP Zippity Doh Dah | by ScrapNfonts  
Design ID: 126368

## CENTER OF ROTATION

Center of rotation is the point that stays in place while your object rotates around it. By default, the point is in the center of your object, but you can adjust it to be anywhere. Select your object and click on the small crosshair icon in the middle. Drag the crosshair icon to a new point of rotation. Now when you rotate your object with the little green circle, it will move around that point.



Phrase | by Silhouette  
Design ID: 1876

**KEYBOARD SHORTCUT:** Center Rotation On/Off  
Windows/Mac®, press O

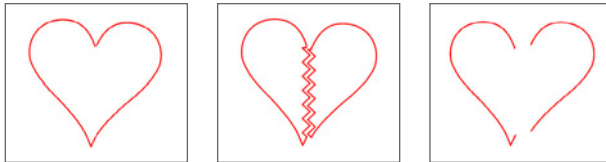
**WAIT! WHY IS THAT THERE?** Does the little compass get in your way when you are trying to quickly select and move things around? It is defaulted to “off” so if it somehow gets turned on, go to Preferences > Defaults > Center of Rotation and turn it off again.



## KNIVES

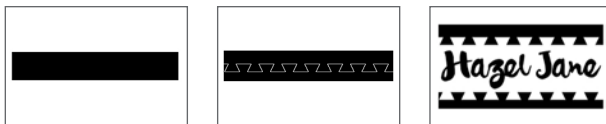
At first, you may not know what to do with the extra knife features included in Designer Edition, but once you mess around with them, you will see how awesome they are. You can use all of the features not only cut parts off, but to create.

If your shape isn't filled, it is important to choose solid or outline. Solid will make your design into separate pieces when you cut. Outline will only make a cut where the knife intersects the cut lines.



11 Hearts | by Lori Whitlock  
Design ID: 37852

Draw a black rectangle and fill it. Then, select the "Dovetail" knife and slice it down the middle of your rectangle. Drag the top slice up to create some space. Place text in the middle of the two knife cuts, and you have a super cute, super easy design made with a rectangle!



PN Messy Presley | by ScrapNfonts  
Design ID: 111010

**WHAT IS AUTO APPLY?** Auto Apply can be turned on or off by checking or checking the box in the Quick Access Toolbar. While it is on, your knife will cut through your object as soon as you draw your line. If it is off, you can adjust your knife cut using slider bars, adjustment circles, or adjust it like any other line. Once you have your line fine-tuned, click "Apply Selected Knife."



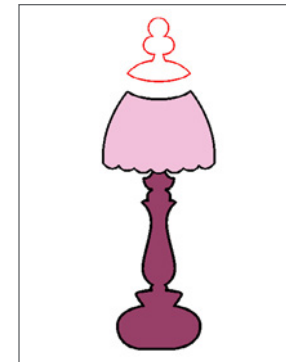
## TRANSFER PROPERTIES

Properties can be transferred from one shape to another by selecting the shape you want to transfer properties to, selecting the Transfer Properties icon (also known as the Eyedropper), and clicking on the shape you want to imitate. It copies everything, including fonts, patterns, and gradients.

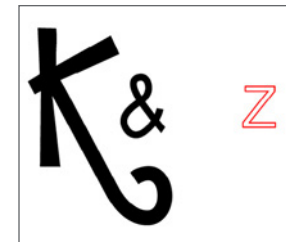
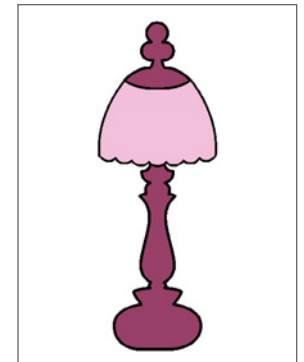
**KEYBOARD SHORTCUT:** Transfer Properties Tool Windows/Mac®, Select item + Ctrl click another item you want the properties from.

Here, the pink fill of the lamp is a custom color in the Advanced Fill panel. Click on the top of the lamp, which is an unfilled shape. Then click the eyedropper. Next, using the eyedropper, click the image with the properties you want to copy. In this case, it's the base of the lamp. Your selected shape, the lamp top, will update to the custom pink

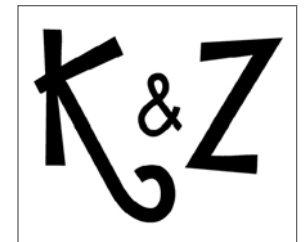
fill and the black heavy line. You can also transfer font. The "Z" is typed in the default font. When you transfer the properties from the "K" to the "Z," it will transfer font, text size, line color, and fill color.



Lamps | by Loni Harris  
Design ID: 17259



ZP Zippy | by ScrapNfonts  
Design ID: 138809



Transfer Properties also works for images. Open or drag a photo into your workspace. Type out a word and weld the letters together to make it a shape. When you have your word highlighted, simply click on your photo with the Transfer Properties eyedropper. There you have it! Your word will fill with the photo. Silhouette Studio® will treat the photo fill like a pattern. You can scale and pan it in the Advanced Patterns menu.





ZP Zippity Doo Dah | by ScrapNfonts  
Design ID: 126368

To see another way to fill text or an object with a photo, see page 47.



## CUSTOM COLOR PALETTES


When you know exactly what colors you want in your project, you might find it helpful to create a custom color palette. Color palettes make it really easy to find and use colors. This way, you don't have to spend time repeatedly hunting down your selected colors.

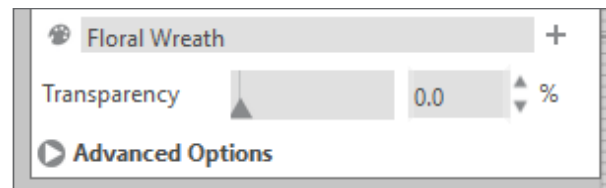
You can access the Color Palettes in either the Fill panel or the Line Style panel. There are a few different ways you can go about this: you can handpick the colors using the preselected swatches in the panel, you can use the Advanced Options to pick a color from the spectrum, or you can use the dropper tool to select colors from an existing design or photo.

Let's say that we want to create a color palette using the colors in a floral wreath design to make it easier for us to select colors for the text we want to add later.



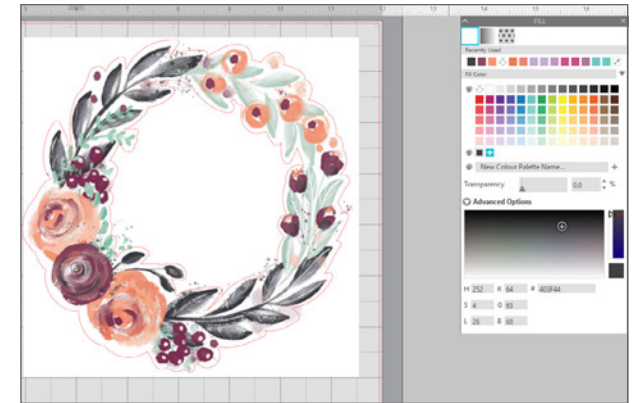
Painted Floral Wreath Purple Coral | by Loni Harris  
Design ID: 137720

First open either the Fill panel or the Line Style panel (under the Line Color section). Find the Color Palette icon  and type in the name of your color palette. You may find it helpful to be specific when you name the color palette to help distinguish it as you continue to add more color palettes.



Next, select the dropper tool. Hover over your desired color in the image and click it. To add that selected color to the panel, click the plus icon next

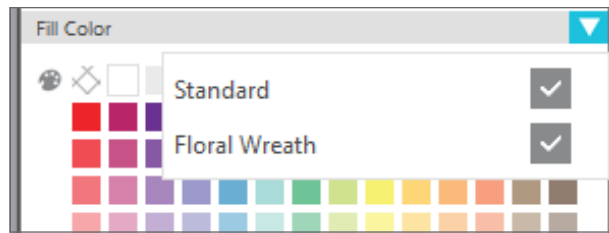
to the color palette you created. Continue until you have selected all the desired colors.



To delete a swatch from your color palette, right-click it and select "Delete Custom Color." If you wish to delete your entire color palette, right-click the palette icon, and select "Delete [Color Palette Name]."

**NOTE:** The Standard palette is the default palette, and you cannot delete swatches, add swatches, or delete the entire palette.

If you find that you have too many color palettes that are cluttering your panel, you can select which ones you'd like to see or hide. Click the arrow pointing downward next to the Fill Color or Line Color heading. From here you can choose to show or hide any of your color palettes. If the box next to the palette is checked, the palette will show up in the panel, but if you uncheck the box, the palette will be hidden.



The color palettes will be saved and remain the same between both the Fill panel and the Line Style panel, so you can make changes in either location.

Now that you have created and fine-tuned your custom color palette, you can start using it with your designs!

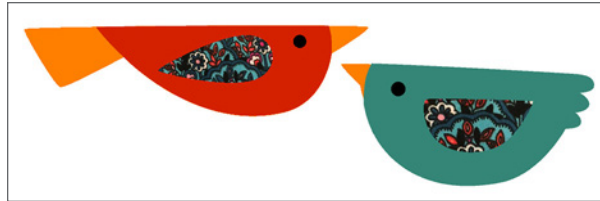


### FILL PATTERN

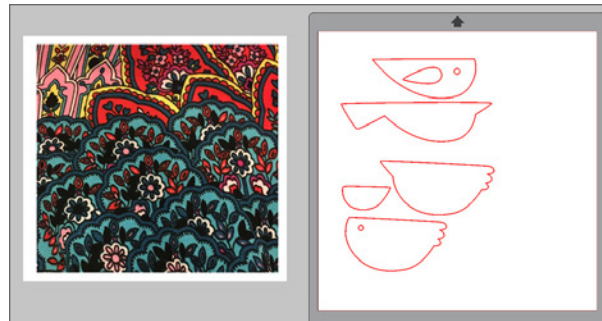
It is super easy to add your own patterns to your library. One of easiest ways is to drag and drop the image. Navigate to your file of your pattern on your computer. Select and drag it into the Pattern folder of your Library. Now, it will appear in the Pattern panel. Any image can be a pattern. It could be a photo of something great, like a wedding, or something mundane, like a photo of your flannel shirt if you want a plaid pattern. Take a pic with your phone, upload it to your computer, and drag it into the Patterns folder.

This pattern is a photo of a dress one of us here at Silhouette headquarters happened to be wearing. Snap a pic of something and drag the photo into Patterns in your Library. Then, go to Patterns

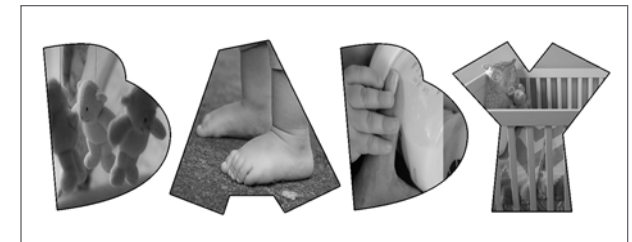
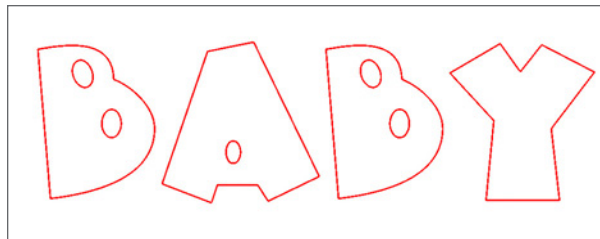
under the Pattern icon in the Design Screen and it will be there. Fill any shape with it, like the wings on the birds.



Mod Birds | by Jennifer Wambach  
Design ID: 34656



Here we filled text with different photos. To fill text, simply write out your word in a blocky font. Then release the compound path and ungroup the letters so you can remove any middle circles. Load your photos into your Library, making them into patterns. Fill each letter, which is now just a shape, with one of the photos.



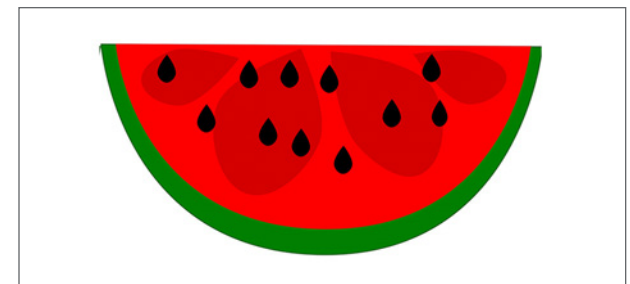
LD Gettin Jiggy | by ScrapNfonts  
Design ID: 130184

**SILHOUETTE PRO TIP:** Want to make your photos black and white? Under the Effects icon, change "Greyscale" to 100%. It is an easy way to edit your photos in the software.



### TRACE BY COLOR

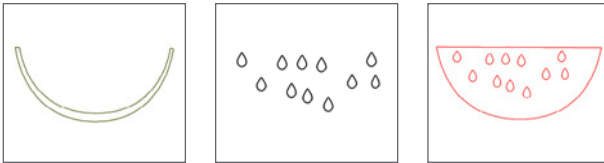
Sometimes, using the standard trace feature isn't the best option. We don't want to just trace of the outside edge of this watermelon image. We want to trace each individual part so we can cut it out of paper and layer the pieces on top of each other.



Start by using Trace by Color. Click "Trace by Color" and then click a color in the watermelon, like the green rind. It will trace only the green

parts. After you trace the shape, you can change the line and fill color. Continue with the black and red parts of the melon.

There is a box to check or uncheck called “Trace all areas with same color.” When you have this checked, it will select all shapes of that color, like all of the black seeds. When it is unchecked, it will only select the particular area of the color you have selected, like a single black seed.



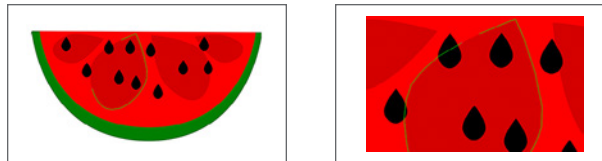
**SILHOUETTE PRO TIP:** The red shape traces around the seeds of the melon. Since we are layering the seeds on top of the red layer when we are putting together our project, we don’t need the seeds cut out of the red. To fix this, select the shape, right-click, and select “Release Compound Path.” Move the seeds to the side and delete them. You are left with a nice, clean half-circle.



## MAGNET TRACE

When you try to trace the darker red shapes in the previous watermelon with the Trace by Color feature, it will only trace the same red half circle. The colors are too similar and the software can’t differentiate between the two. If you want the shapes in your melon, use Magnet Trace!

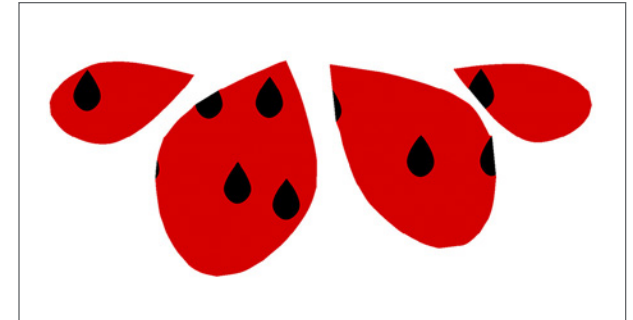
All you need to do is make a copy of your watermelon and place it on the side. Select “Magnet Trace” and click the outline of one of the darker red shapes. A bright green line will cling to the outside of shape you clicked. Move your mouse along the shape and click another point. If you click your points closer together, you will have a more precise trace. Also, if you adjust the selection tool wider and smaller, you can adjust the accuracy of your points.



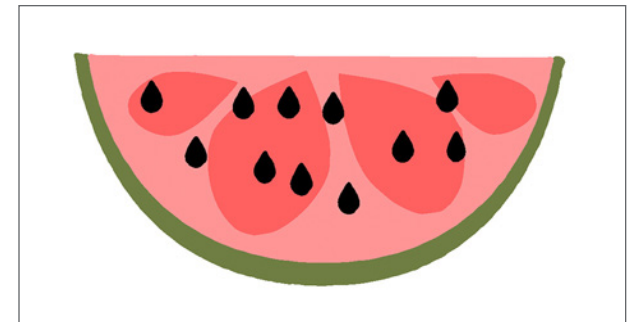
When you get to a black seed that overlaps the part you are tracing, drag over it until your green magnet line finds the dark red one and starts clinging to it again.

When you close the beginning and end points, the outer part around the image you traced will be cropped out. That is why you made a copy and placed it to the side. Make another copy of the melon on the side and begin magnet tracing

the next dark red shape on the copied melon. When you finish that one, make another copy of the original and trace shape three. Finally, use the last watermelon original image and trace the last shape. Place the four shapes together, spaced like they were on the melon.



Now, change the line and fill color of the magnet traced shapes to whatever you want. Layer your design and you are done! Cut each group out of its own color and layer your traced watermelon.



Under Magnet Trace, you can adjust how big or small you want the size of your magnet to be. You can also do this while you are tracing by holding Alt and moving the roller on your mouse up and down.



## SHADOW

You can add and adjust a shadow by clicking the Shadow icon in the Effects panel. In the Shadow menu, you can adjust the shadow offset, color, and transparency.



Friday - Days of the Week | by Jodie York  
Design ID: 98835

You can use shadows to add color and dimension to your projects. They work great for Print & Cuts.



Saturday - Days of the Week | by Jodie York  
Design ID: 98465

Or, instead of printing, you can cut the shadow. If you click "Release Shadow," it will basically ungroup the shadow from the object. You

can move them apart and cut each out of a different color, and layer them back together on your project.



Sunday - Days of the Week | by Jodie York  
Design ID: 98838

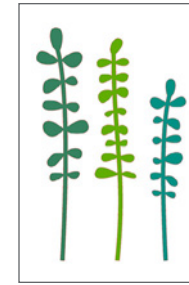
**IS A SHADOW JUST AN OFFSET?** Offsets and shadows have different effects. A shadow is the exact size of your shape. It is layered below the original, but slightly to the side. An offset is smaller or larger than the original image. You can use offset to create a shadow (by moving it slightly) but you cannot use shadow to create an offset. For more on Offset, see page 22.



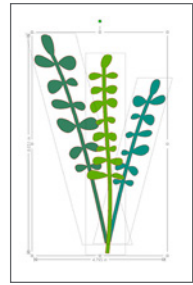
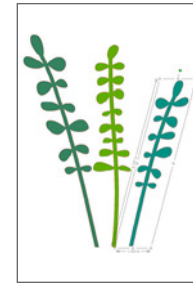
## SHEAR

Use Shear under the Transform panel to skew your design vertically or horizontally. You can select from preset amounts or specify a custom shear.

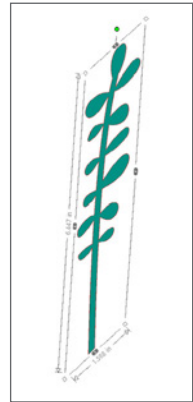
Take these vertical plants. Select the one on the left and shear it -15° horizontally. Select the one on the right and shear it 15° horizontally. Move them together and you made a bouquet.



3 Modern Plants | by Alaa' K  
Design ID: 16585



**CUSTOM SHEAR:** You can custom shear with the shear handles, too. Check the "Show Shear Handles" box to make the little boxes on the edges of the object appear. Pull them and adjust them how you'd like. You have the option to unshear anything you don't like by clicking "0."



**ITALICIZE TEXT:** You know what is another great thing you can do with shear? Italicize text. It's so easy! Type your text in whatever font you want and then horizontally shear.



French Fry Font | by Dresden Carrie  
Design ID: 156526



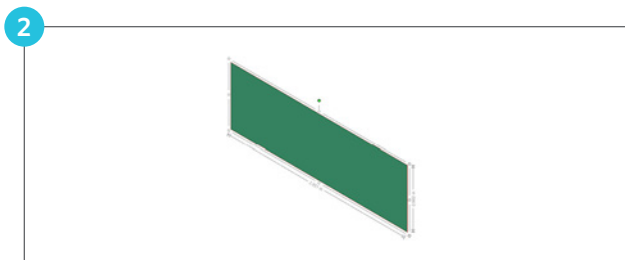
**SILHOUETTE PRO TIP:** Use the Shear tool to make any text italicized, the Line tool to make any text underlined, and the Offset tool to make any text bolded.

**MAKING DESIGNS WITH SHEAR:** Shear is great to use when making your own designs.

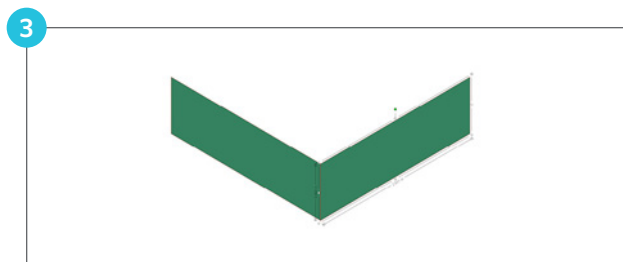
(1) Draw a rectangle.



(2) Select a 30° vertical shear.



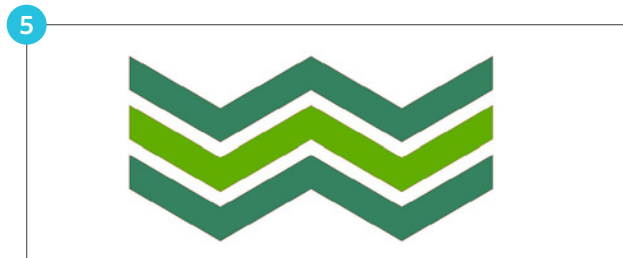
(3) Mirror the rectangle to the right. Move each rectangle towards the center a tiny bit so they slightly overlap. Then weld them together so you have a "v."



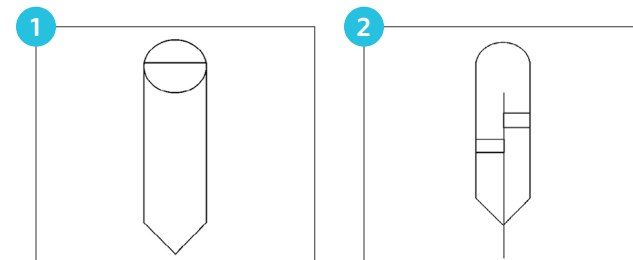
(4) Make a copy or two of the "v" underneath the original.



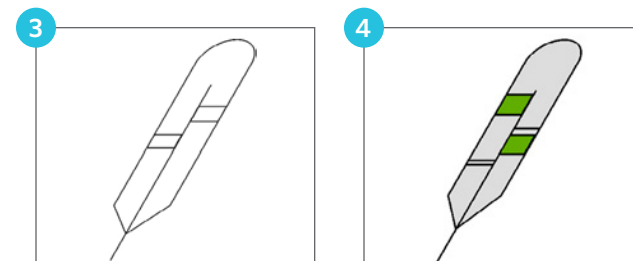
(5) Mirror the "v" shapes to the right. Move each "v" towards the other a small amount and weld the two together. Make a few copies of your welded shape and place them below the original. You made your own chevron pattern!



You can use Shear to create more advanced designs, as well. (1) Draw a circle and a rectangle with the same widths. Overlap the two. Then point edit the rectangle, and add a point so there is a triangle at the end. (2) Weld the two shapes. Add a vertical line down the center. Draw two rectangles on either side of the line.



(3) Select the entire design and horizontal shear 30°. Some of the objects will need to be realigned a bit after shearing. (4) Add a few additional horizontal lines. Fill the shapes with color and group everything. You made your own feather with basic shapes and shearing!







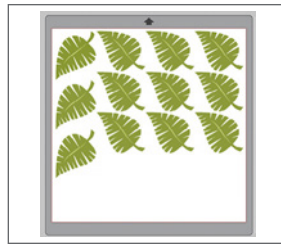
## DESIGN PAGE NESTING

To minimize the space required to cut a certain design, you can use the Nesting feature. You can choose to use your entire media surface to nest your shapes, or you can create a specific area for them to nest into.

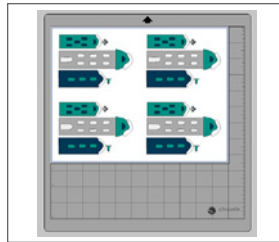
Here is a simple nesting example. There are twelve leaves on this page. Click the Design Page Nesting icon and adjust how many rotations you will allow and how much padding you want between each object. Click “Nest.” Look how much material you saved! Now you can fit even more leaves on the page if you’d like.



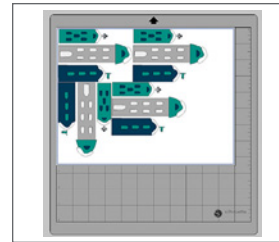
Tropical Leaf | by Jamie Koay  
Design ID: 12444



This little winter village scene is made up of lots of different shapes. We have four of these house designs on our page for a Print & Cut. If they are grouped, you can nest them and they will all stay together. If they are not grouped when you nest them, they will separate and each individual shape will be nested. You can adjust how many rotations you will allow and how much padding you want between each design.



Echo Park Winter Homes | by Echo Park  
Design ID: 51857



**ROTATIONS, PADDING, AND ALIGN:** You can adjust how many rotations you will allow the software to make to your objects. If you don't need your shapes positioned specific way, you can bump up the rotations to a higher number. This won't flip or mirror your designs; it will only rotate them.

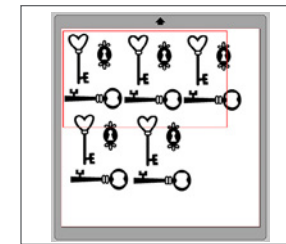
Padding adjusts how much space you have between objects. It will then nest them as close as possible, but with as much space between objects as you have specified.

Align will nest according to your specifications but it will also try to keep shapes aligned with other shapes as much as possible.

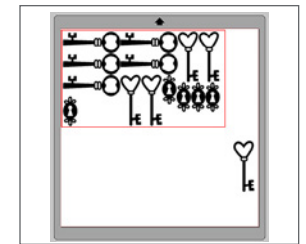


**SET SHAPE AS BOUNDARY:** You can also select a shape as your nesting boundary. Draw a rectangle or other shape that matches the shape of your media and nest your design to fit to that specific shape.

After making any necessary adjustments, click “Nest” and the shapes will nest together to maximize space. If you have selected more shapes than will fit in the nesting area, the software will determine which shapes fit best in the defined area. In this case, the software couldn't fit one heart key.



Lock and Keys | by Nic Squirrel  
Design ID: 114784



## USING NESTING WITH SELECT BY COLOR:

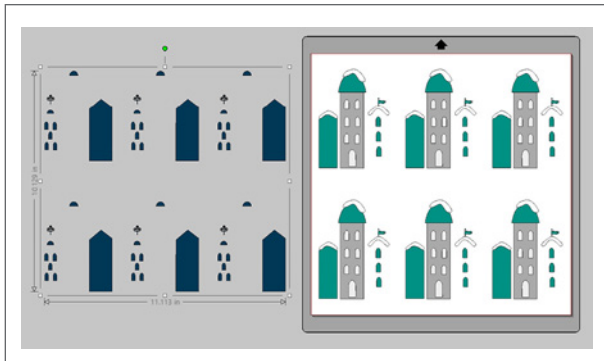
Do you want to cut out your design from a few different colors and layer the pieces? If you want to cut each color object out of its own color of material, such as the navy shapes out of navy cardstock, use the Nesting tool! Here is one way nesting can be incredibly useful.

You have to be a little tricky, but it is worth it. Open the house design from the example on the previous page. On that page, these houses were for a Print & Cut. But this time, we are going to

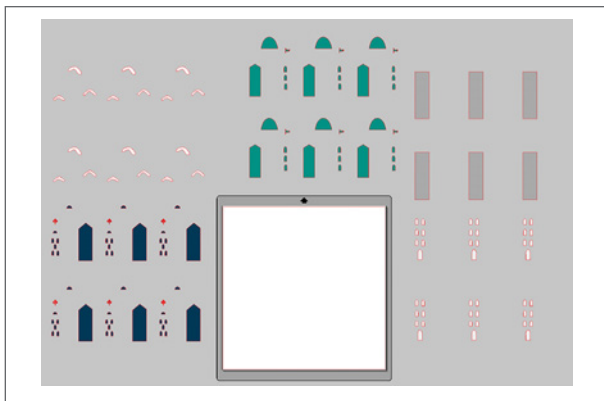


cut each piece out of paper and piece all of the parts together.

Fill the page with as many house designs as you want. Then, click the Select By Color icon. Choose a color, in this case navy, and drag all of the shapes of the selected color off to the side of the screen into the gray holding area. Group all the objects of like color together so you don't lose any of the little objects.

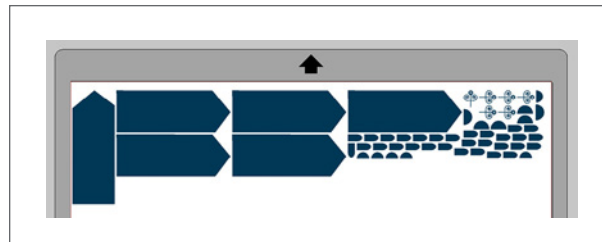


Do the same for all of the colors in your design, selecting them one color at a time and moving them off the screen and grouping them.



Once you have all of your corresponding colors grouped together, select one color and move it back onto the design page. Now, ungroup that color. Remember, the grouping was just so we could move it from the page to the side and back without losing any of the little parts. You cannot nest your objects if they are grouped together, so ungrouping is important.

Go to the Nesting panel. Select all of the shapes of one color on your page and click "Nest." Now all of your navy shapes are nested together! Load your navy material and cut out all of your nested navy shapes. Move the navy shapes off, move another color on, and nest that color. This is so much easier and more efficient than trying to manually pick out all of the navy blue shapes and fitting them together. Nesting will save you time and material.



## SKETCH

Create your own sketch designs by clicking the Sketch icon. It will pull up the Sketch panel where you can adjust the sketch edge, fill type, and fill effect.

Some files are made specifically for sketch pens. They generally won't work well as cut files because of their stray lines. In the Design Store, sketch files are marked with a specific sketch symbol. See page 90.

You can open sketch files in Basic Edition, but you can't edit them without the Sketch Panel. You need Designer Edition!

This train design is a sketch-specific design. You don't need to adjust anything to sketch this image. Simply go to the Send panel, select "Sketch" as your action, place your sketch pen in your machine, and "Start." But, if you want, there are many options you can choose to adjust your design.



Train Sketch | by Cali Arroyo  
Design ID: 44562

Original



Pencil



Charcoal

**SILHOUETTE PRO TIP:** Sketching can be a bit of a lengthy process. It can take a while for your computer to process the design and send it to your machine and then, depending on the complexity of your design, it can take a good long time to sketch it out. Be patient! Remember each little sketch line is a “cut” so you are sending a bunch of cut lines at once.

**EDGE SKETCH/SHADOW OFFSET:** You can choose an edge or fill your sketch with different options.

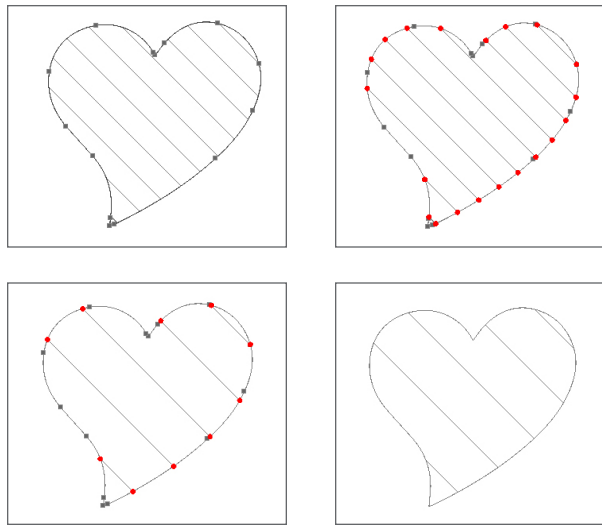


11 Hearts | by Lori Whitlock  
Design ID: 37852

**RELEASE SKETCH:** Release Sketch is a powerful tool to help you to customize your design even further. Select your image that have been filled with a sketch option. Then select “Release Sketch.” It won’t look like anything has happened until you enter Point Editing mode. You can see the gray points are the design points (like your regular point edit points) and the red points are

the sketch points. You can adjust the sketch fill by manipulating the red dots.

This heart is filled with the diagonal line option. Delete half of the sketch lines. Think of the possibilities. You can minutely adjust the sketch fill to perfectly fit your design.



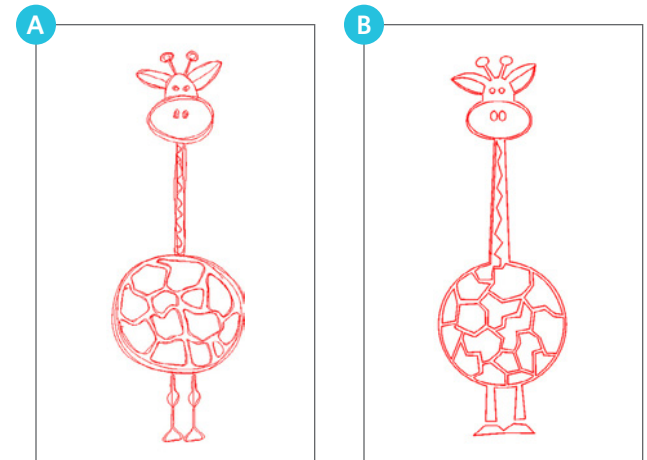
### ADVANCED SKETCH MENU

The Advanced Sketch menu gives you most of the same options as the basic sketch menu, but with more options to customize your sketch design.

**FILE TYPES: CUT VS. SKETCH** Some files are sketch specific. Some files are cut specific. You can turn a cut file into a sketch file. Sketch files can’t really be turned into cut files because of their skinny lines, but you can try to apply an offset to make them into cut files if you wish.

File (A) is marked with the sketch icon in the Design Store. You can tell it is a sketch file because of the single lines on the legs and neck. Those lines aren’t meant to be cut.

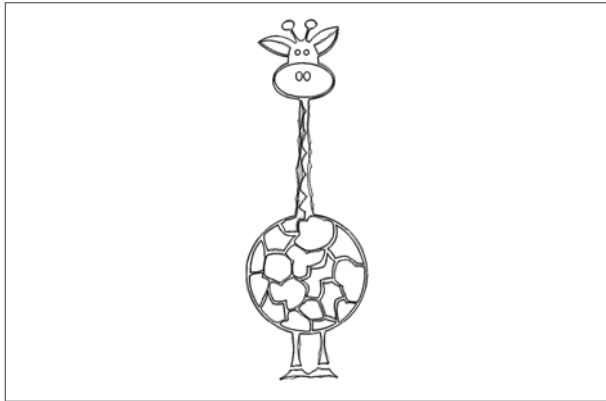
File (B) is a regular cut file. Notice how all the parts like the legs and the neck are a little thicker so they won’t rip when you cut them with your Silhouette.



Giraffe Sketch | by Cali Arroyo  
Design ID: 55140

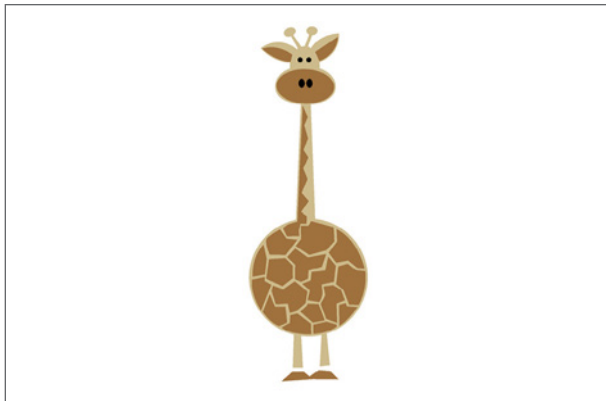
Giraffe | by Cali Arroyo  
Design ID: 55141

You may not have the best results when you try to turn a sketch file into a cut file (unless you first create an offset and cut that), but you can easily turn a cut file turned to sketch file. Just open your cut file and go to the Sketch panel. Select the option you want and that’s it! This giraffe is the cut file sketched.



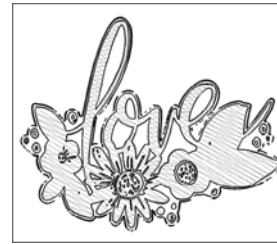
Cut file turned into a sketch

**CUT FILES TO PRINT & CUT IMAGES:** A cut file can be turned into a Print & Cut by filling it with color. Take your cut file and ungroup it. Fill each part with the color you want and reassemble your design. Add registration marks and you've made a unique Print & Cut. For more, see page 14.



Cut file turned into a Print &amp; Cut

**PRINT & CUTS INTO SKETCH IMAGES:** Turning a Print & Cut into a sketch file only takes a few steps. Open your Print & Cut file. Then, trace it. (If you need a refresher on using the Trace tool, see page 51.) Once you have it traced, go to the Sketch menu and turn your traced image into a sketch file. This is an option for any image you have, whether it be a photo or an image. Silhouette Studio® should not be used to trace images that are copyrighted or not yours.

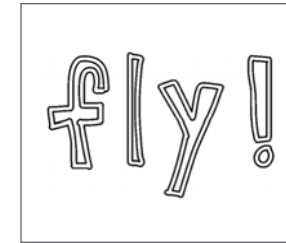
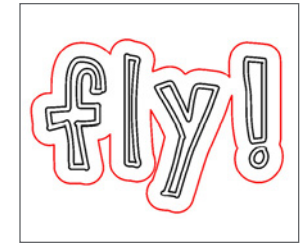
Floral Painted Love | by Loni Harris  
Design ID: 82932

### CREATING CUTTING FRAMES FOR SKETCH IMAGES:

You may want to sketch a design and then cut it out. With a few easy steps, you can convert sketch images to have an accompanying frame. Open your sketch image and select it. Go to the Offset tool. Create an Offset for the sketch image so a frame is created. That's it!

Once you have this outer frame, go to the Send panel. Select the outer frame. Click the "No Cut" option (this will have the outer frame line ignored). Proceed to send the inside job to be sketched with a sketch pen. When it is done sketching, do not touch the material or make any adjustments. Remove the sketch pen from the Silhouette and

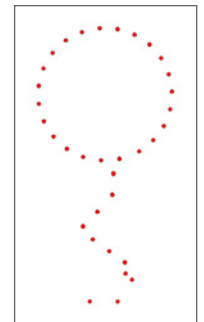
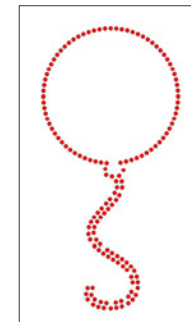
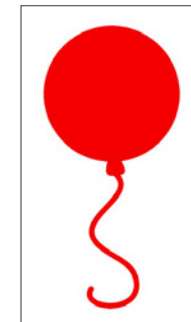
place a blade in the tool holder. Go back to the Send panel. Turn the outer frame line to "Cut" and the sketch image to "No Cut." Proceed to cut the outer frame around the sketched image.

AM Playful Font | by Amanda McGee  
Design ID: 66734

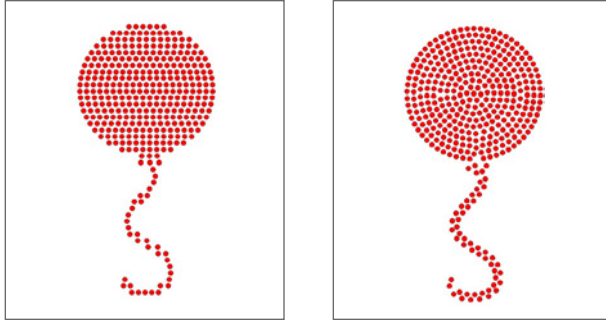
### RHINESTONES

If you love rhinestones, great! If you aren't so sure, the Rhinestone feature is more useful than you might think. In the Design Store, some designs are rhinestone specific. Or, you can also turn any design into a rhinestone design or add rhinestones to a design.

First, we have a simple balloon cut file. Fill it with color so you can see your rhinestones better.

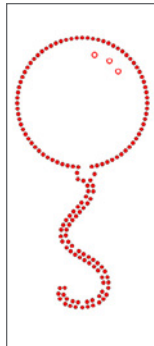
Balloon | by Lettering Delights  
Design ID: 7543

Click the edge effect and apply the standard settings. This is the most basic rhinestone design option. Size (measure in ss) is the actual size of the rhinestones you are using. Spacing adjusts how much space there is between each individual rhinestone.



On the left, “Fill Interior Linear” positions rhinestones in a grid-like formation. On the right, “Fill Interior Radial” positions rhinestones on edge of the path and on concentric contours in the interior.

You can use “Freehand” to add individual rhinestones to your design. “Release Rhinestones” turns each rhinestone into an individual circle that you can move or delete. If you want to release rhinestones in a rhinestone specific design, you might need to ungroup it first.

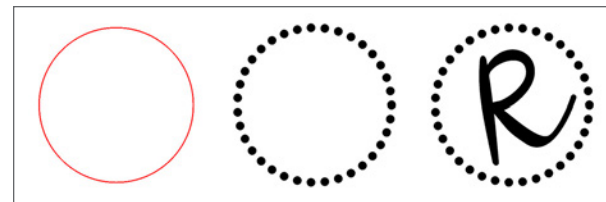


At the bottom of the Rhinestone menu is a total rhinestone count. It tracks how many rhinestones of each size you use in your design.

Totals (Selected Shapes)				
8ss	10ss	16ss	20ss	Other
145	3	0	0	0

### ADD CIRCLES USING RHINESTONE FEATURE:

Here is a tricky Silhouette Pro Tip. Use the rhinestone tool to add circles, not rhinestones, to your design. First, draw a circle. Then add an edge of rhinestones. Space and size them how you would like. Fill them with color. Then, add this circle of circles to your design. In this case, place a letter inside of the circle. The circles will cut out as individual circles that you don’t have to use as a rhinestone template. You can use this for a Print & Cut or you can cut it out!



Merry Christmas Script | by Gina Marshall  
Design ID: 161785

## LAYERS

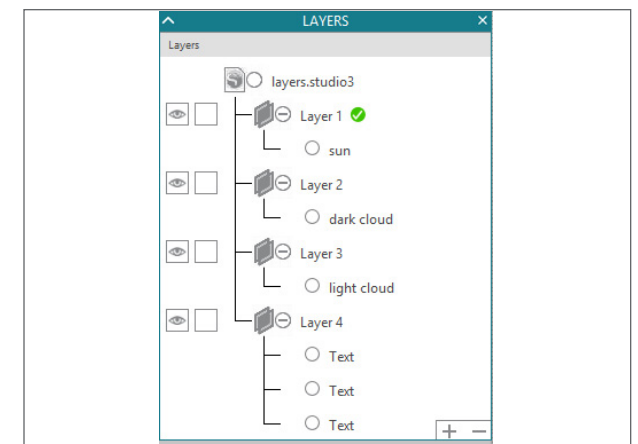
When you import a project with layers created in another program, you can access those layers in the Layers panel. Or, you can add layers to any design in Silhouette Studio®. You can use the +/- keys to add or remove layers in the panel.



ZP Flixster Flax, LD Kracken | by ScrapNFonts  
Design ID: 116640, 122639

Sunshine | by Silhouette  
Design ID: 56763

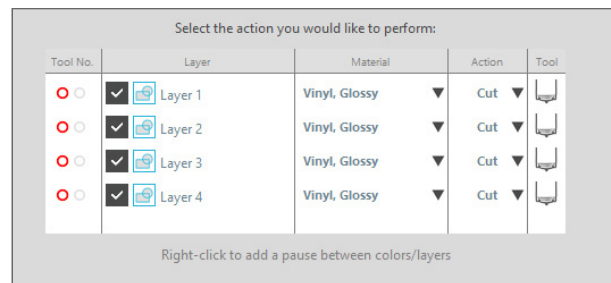
We have four layers here: the text, the light cloud, the dark cloud, and the sun. Rename each object or layer to keep track of each object easier. Check the eye on the far left to see or hide your layer. Lock your layer in the second box to restrict changes.



If you hide the text layer, only the sun and the clouds will show.

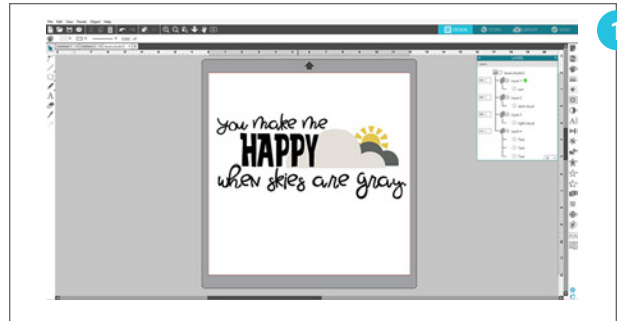


Even if you hide layers, Silhouette Studio® will see the cut lines and send them as part of your cut job. In Send, you can adjust this and can cut by layer, just as you can cut by line color or cut by fill color.



## CUTTING BY LAYER

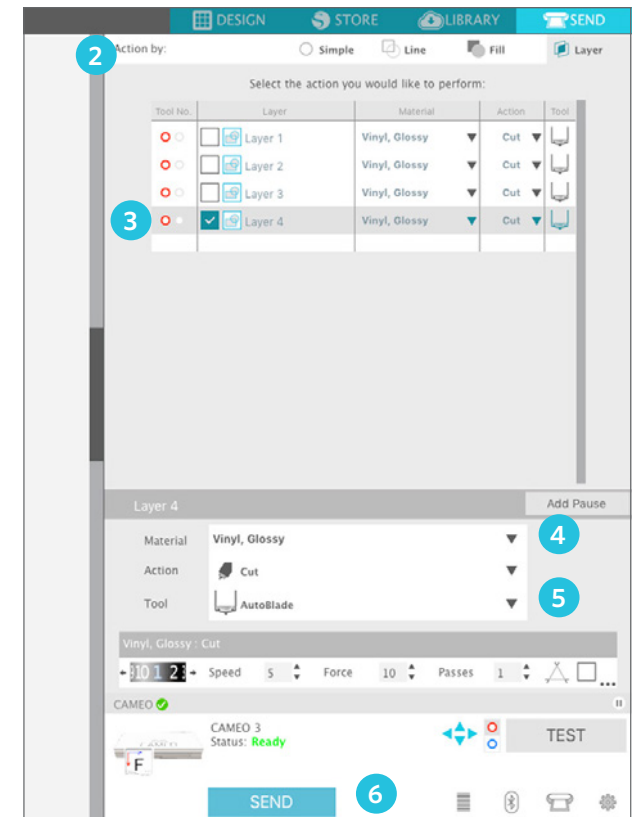
1. Create your design. Make sure it is sized and positioned on the page exactly how you want it and that your layers are properly set up. Then, click the Send tab.



2. Choose "Layer" for your Action By.
3. The table allows you choose which layer to cut. Check On/Off to activate cut lines. We want to cut one layer at a time. There are two ways to do this. One way is that you can deselect all of the layers except the one you want to cut first. Send that layer to your Silhouette. Once it is cut, unload your material and remove it from the mat. Then, place the material for your next layer onto the mat. Select that layer and deselect the other. Continue until all of your layers are cut.

Or you can keep all the layers checked, right-click a layer, and click "Add Pause." This will put a pause after the layer you selected. During this pause, you can unload your media, take it off the mat, and place your media for the next layer on your mat. Then you can click "Resume" and continue cutting your job until the next pause happens.

4. Select a layer. Choose your material from the drop-down list.
5. Select "Cut" as your action and choose the tool you are using.
6. Make sure you have adjusted your ratchet blade, loaded the blade, placed the material on the mat, moved the rollers, and loaded the mat. When all of the above settings are adjusted correctly, click "Send." Your Silhouette will start cutting.







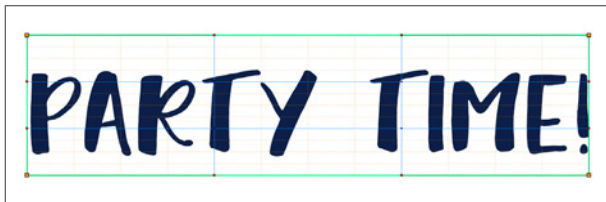
## WARP

Are you ready to go crazy making your own word art? The Warp feature gives you ultimate control, allowing you to precisely adjust your text. Start by typing a word by using the Text tool.



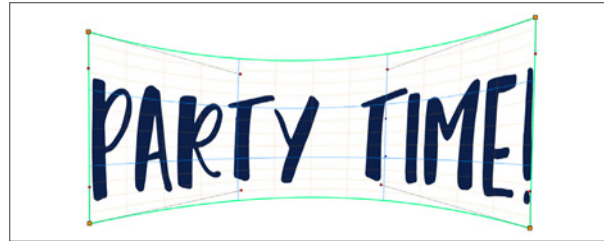
Claphands Font | by Angie Makes  
Design ID: 179515

After you have your text ready, go to the Warp panel. All you have to do is click “Warp Selected Shapes.” A green box will appear around your design with a grid overlay. The default grid has three divisions, one column, and one row. Adjusting these features will give you even more control to warp.



All you need to do now is to start playing around. Pull the orange control handles on the corners to pull the edges of your design one way or another. Pull the red or blue control handles in the middle of the design to adjust the inside. If you want to make sure both sides are adjusted equally, turn on your grid in the design screen. This will let you see

where you are pulling the control handles so that you can do matching warps on both sides.



**NOTE:** In previous versions of Silhouette Studio®, you weren't able to edit the text once you used the Warp tool on it. But with Silhouette Studio® version 4.2 and later, you can now edit the text and it will remain in its warped shape. Simply double-click twice on the text box. The cursor will pop up, and you can change any of the text you need to.

Warp can be used for more than making word art. Any object can be warped.

For example, take this rose on the front of a card. It fits on the front of the card, but there is some white space. If we resize the flower, it still won't fill the space exactly. This is where warp is a valuable tool.

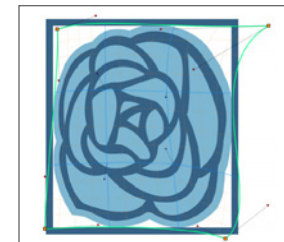


Dear Lizzy - Rose | by American Crafts  
Design ID: 47434

Lovely Life Script Font | Gina Marshall  
Design ID: 172708

Select the flower. Using the warp controls, drag the points up, down and out to adjust your shape to fit the space. Some shapes may look distorted when warped, so try to choose a shape that will still look natural.

After you are done warping, adjust the transparency of the flower to 50% in the Fill panel. Place some “get well soon!” text on top, and that's it. You just created your own unique card.

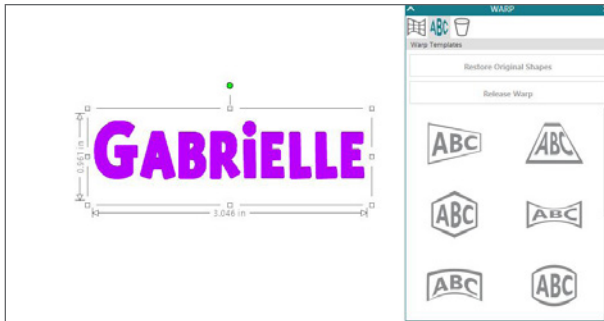


## WARP TEMPLATES

If you're looking for a more uniform way to warp your text, then you'll want to know more about The Warp Templates feature. You can click on a template, and it automatically applies that warp shape to your text.

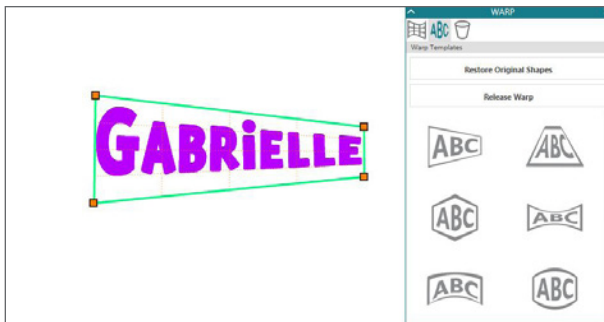


Start by typing your text using the Text tool. Then click to open the Warp panel and click the Warp Templates icon. You'll see a few different template options.

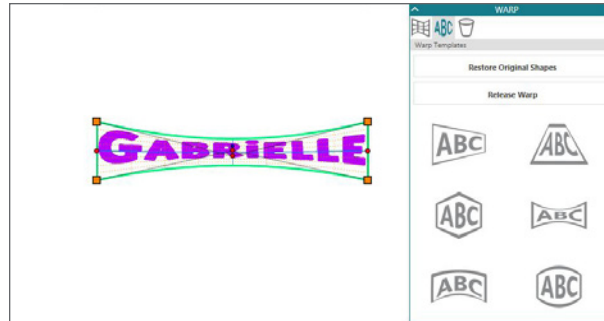


LD Fresh Air | by ScrapNfonts  
Design ID: 91771

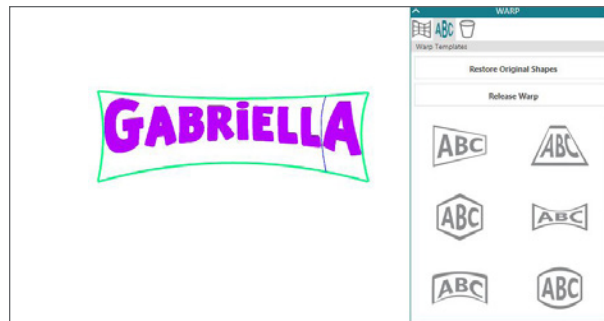
Make sure your text is selected, and then click on a template you wish to apply.



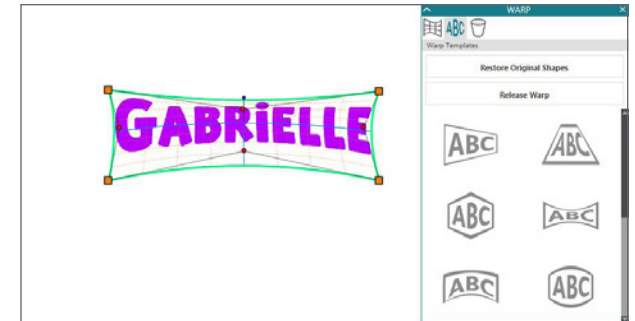
You can click through the templates to change the shape and you can change what the warp looks like by moving the points within the template.



If you've made too many changes, you can click "Restore Original Shape" to make your template go back to the default settings. You can also click "Release Warp" if you decide you don't want to use a template at all anymore.



If you find that you made a mistake with your text, you can easily edit the text by double-clicking twice on the text box. The cursor will pop up, and you can change any of the text you need to. The warp settings will remain on the text box unless you decide to release it.



## Designer Edition Plus

Silhouette Studio® Designer Edition Plus unlocks the Flexishapes, Conical Warp, Advanced Rhinestones, and Puzzle Generator tools as well as the ability to open embroidery files. Plus, it includes all of the features included in Designer Edition.

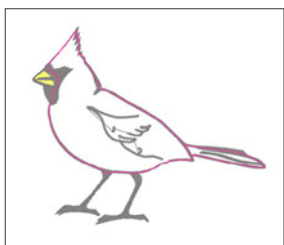
### EMBROIDERY FILES

**APPLIQUÉ EMBROIDERY:** Designer Edition Plus gives you the ability to import appliqué embroidery files into Silhouette Studio®. If your embroidery file has a placement stitch layer, you can cut out the appliqué shapes using your Silhouette.

You can import the following embroidery formats with Designer Edition Plus:

- ▶ PES (Brother, Babylock, Deco, Singer)
- ▶ DST (Tajima, Barudan, Toyota)
- ▶ EXP (Stellar, Melco)
- ▶ JEF (Janome)
- ▶ XXX (Singer)

Open your file in the Silhouette Studio®. Delete the extra embroidery shapes so only the placement stitch line remains. Now you can send your shape to cut in your Silhouette. Remember to use a fabric blade and fabric stabilizer when you are cutting fabric with your machine.

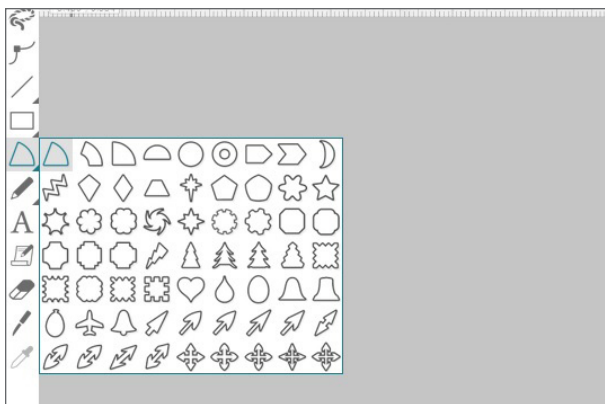


**SKETCHING WITH EMBROIDERY FILES:** You can convert embroidery designs to sketch artwork using Silhouette sketch pens. Open your file in Silhouette Studio®. Assign each layer a color. Send the image to your Silhouette with each colored layer corresponding to a colored sketch pen.

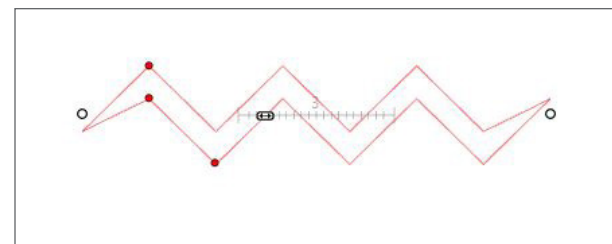


### FLEXISHAPES

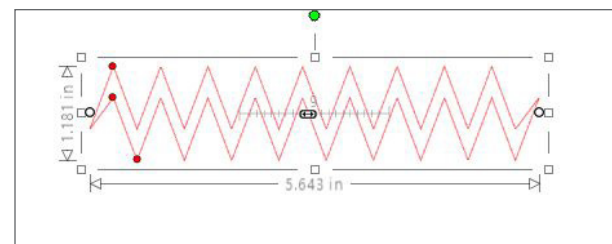
If you're the type of person who loves to tinker with existing shapes, the Flexishapes feature is for you. It allows you to take the base of a shape and customize certain aspects of it to create an entirely new shape.



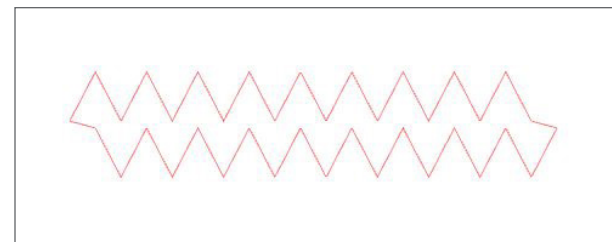
Take this zigzag shape for example. There are a few ways you can change it to make it more of the shape you want.



Notice the little slider bar within the shape. This indicates how many points will be included in the zigzag. You can slide the bar to the right to add more points and slide the bar to the left to take away points.



The red points are there so you can adjust the thickness of the shape, the height of the total shape, and how close together the points in the shape are. The white points adjust the length and stretch or compress your design.



The best way to get into Flexishapes is to start playing around and seeing the possibilities. So pick a shape, start customizing it, and see what fun designs you can create!

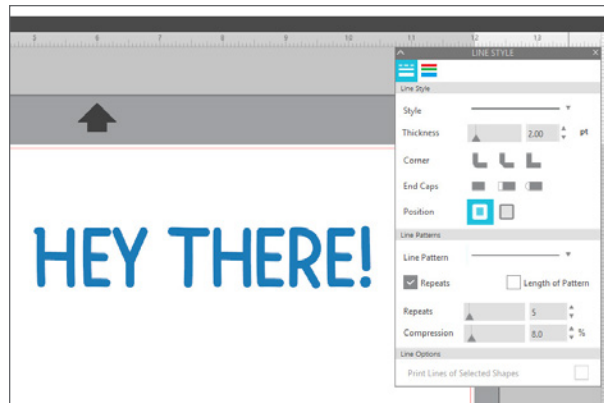
## LINE PATTERNS

Using the Line Style feature is a great way to add more visual interest to some of your designs. It works by using one of 10 patterns and repeating it throughout the design.

You can apply line patterns to any design with lines, but the line patterns will work better with some designs (such as sketch designs or Flexishapes designs) than they do with others (like intricate designs or Print & Cut designs). So don't be afraid to experiment!

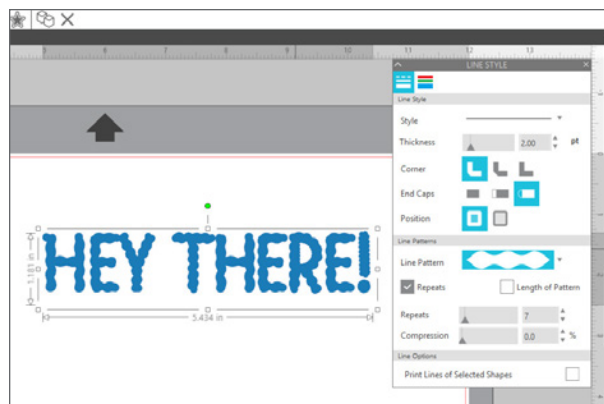


Let's start with manipulating the cut lines of some text. Type your text using the text tools. Then open the Line Style panel. In the panel, there is a section labeled "Line Patterns." Here, as well as in the Quick-access Panel, you can select which line pattern you would like to use.

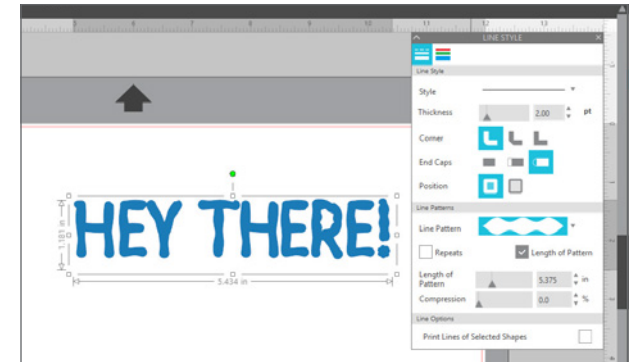


To change the line pattern, make sure your design is selected and choose a line pattern. To adjust how the pattern looks, you can use the Repeats, Length of Pattern, and Compression options.

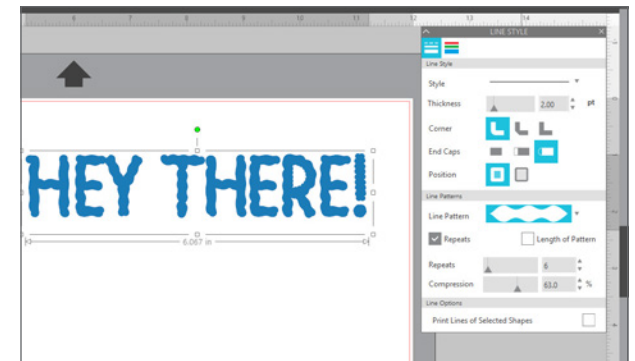
The Repeats option determines how many times a pattern is repeated on one object (or one letter in this case). The higher the number of repeats, the more times the pattern will appear within the object.



The Length of Pattern option can either shorten or lengthen the pattern that goes around the object. The shorter the pattern, the more the pattern will appear on the object.



The Compression option squishes your pattern together. It is more obvious when you are using a line pattern that uses repeating obvious thick and thin lines. The higher the Compression percentage, the more the line pattern is condensed within the object. Also, the more compressed the line pattern, the less detail you will see.



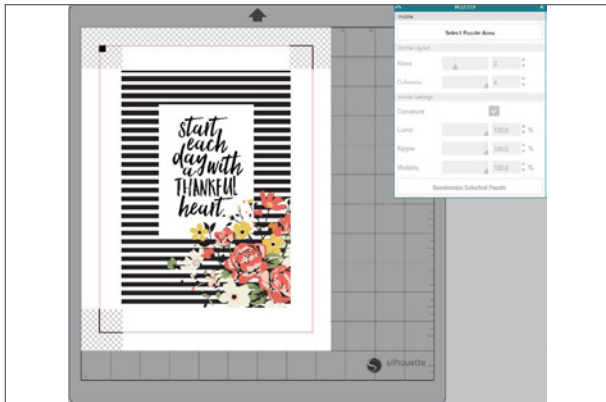
When you go to the Send panel, the default Cut option will cut through the middle of the Line Pattern, so the pattern you just applied will not show up. So make sure you select “Cut Edge” instead.



## PUZZLE GENERATOR

The Puzzle Generator is an easy-to-use tool that allows you to customize and create your own puzzles. It's great for either your own photos, for patterns, or for Print & Cut designs you find at the Silhouette Design Store.

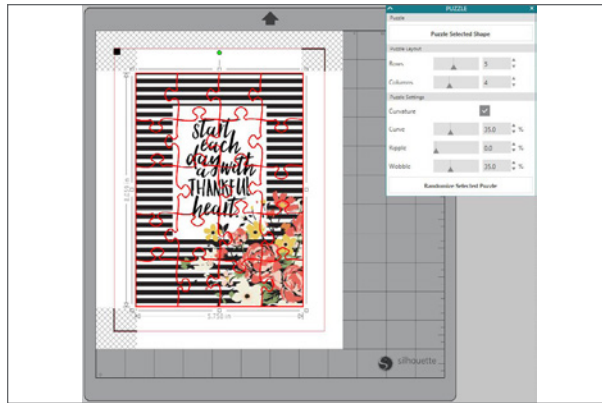
Start by choosing your design. Remove any excess cut lines that are both inside the design and around the border. Because we are also going to print this design, we've added registration marks and made sure our design is within those marks.



Thankful Heart Print and Frame | by Felicity Jane  
Design ID: 99879

Next, click on the puzzle piece icon to open the Puzzle panel. There are a few ways to generate a puzzle. The easiest way is to make sure your

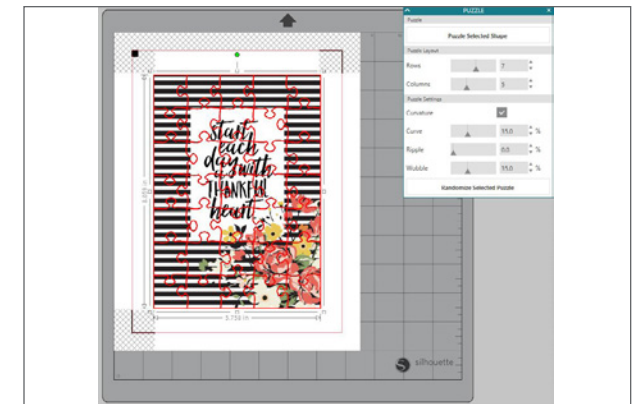
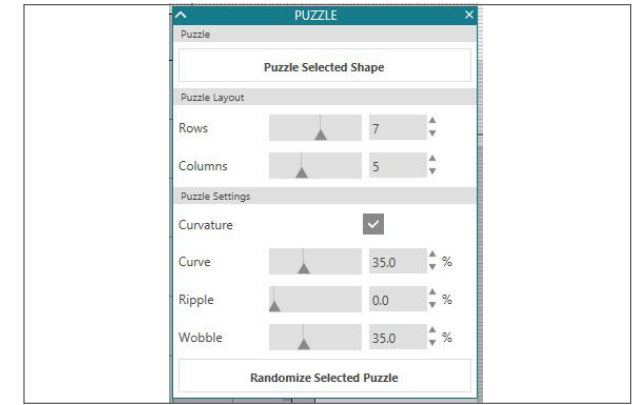
design is selected and then click “Puzzle Selected Shape” in the Puzzle panel. But you can also click “Select Puzzle Area” and then click and drag over the design area you would like to turn into a puzzle.



**NOTE:** We have adjusted the line thickness of the puzzle here for the sole purpose of showing the puzzle lines in greater detail. If you do this, Silhouette Studio® will print those red lines as part of the design, so we recommend leaving your line thickness setting at 0 so that the lines don't print.

The software will insert the puzzle overlay. You can easily change the number of rows and columns as well as any other puzzle settings. Changing the number of rows or columns increases or decreases the size of the puzzle pieces, so you can make the puzzle as simple or as complicated as you want. Checking the Curvature box means that the edges of the puzzle pieces

will have more of a curved edge to them. If the Curvature box is checked, you can also change how much of a curve should be present as well as how much the edges of the puzzle pieces ripple. The Wobble setting changes how off-center the interlocking parts of the puzzle pieces are.



This feature makes whipping up your own puzzle so easy. Start playing around with the settings and see what settings you prefer for your own puzzle!

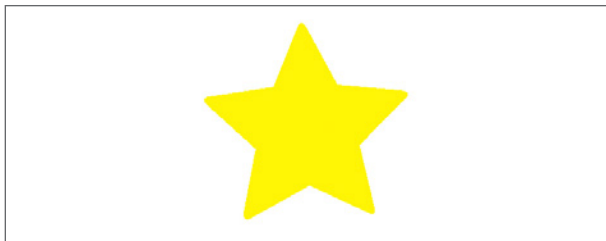


## ADVANCED RHINESTONES

The top part of Advanced Rhinestones is your rhinestone library. It has rhinestones in different colors and three standard sizes: 20ss, 16ss, and 10ss. The best part is that the actual rhinestone image appears in your design instead of little colored circles. It can make it easier to create a mock up of your design.

If you work with rhinestones at all, you need Designer Edition Plus! It has so many features you can use to customize your design.

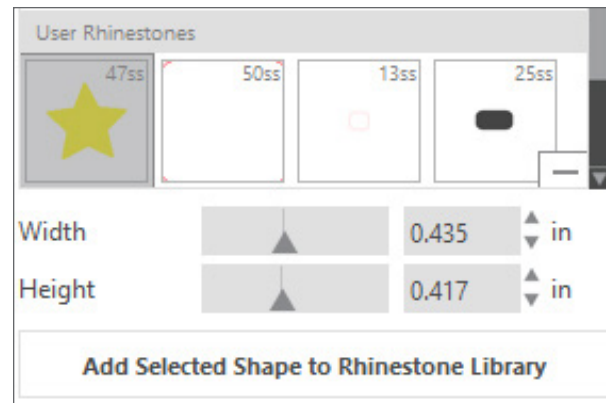
**USER RHINESTONES:** You also have the option of adding your own rhinestones. You can upload images of rhinestones using your PixScan™ mat, you can draw your own shape, or you can use a design.



Star | by Pebbles in my Pocket  
Design ID: 61255

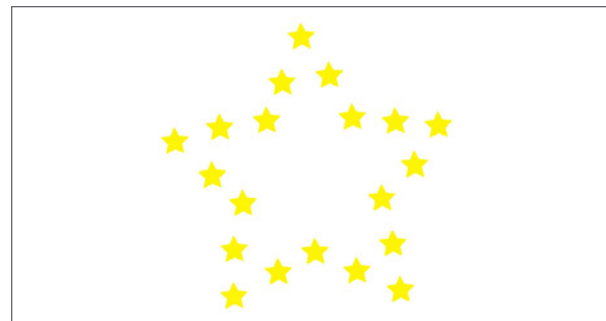
Once you have your shape drawn or have placed the image of your custom rhinestone on the page, select the image. Then, click “Add Selected Shape to Rhinestone Library.” This will add your shape to a section called “User Rhinestones” underneath

the stock rhinestones already loaded in your software. The rhinestone shape will remain in your library so you can use it for future projects. You can adjust the width and height to exactly match any rhinestone you are using.



The size of circular rhinestones is defined in “ss,” but it can be changed to “mm” or “in.” in your Preferences. You can resize your custom rhinestones by clicking on the slider bars under your Rhinestone Library.

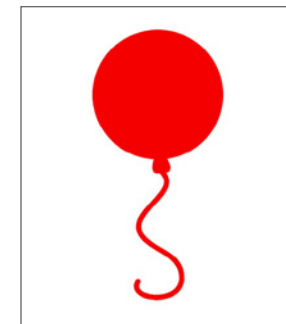
Use your unique rhinestone shapes for more than just rhinestones. You could cut this star design out of any material.



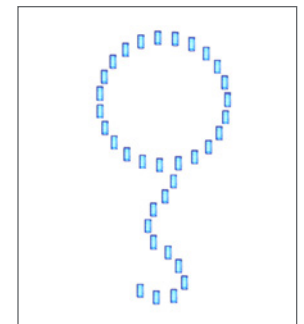
## PLACING RHINESTONES AS OUTLINES OR

**FILLS:** You can create outlines or fills using either a single rhinestone style or a multiple rhinestone pattern. First, select your image. Next, under Draw Rhinestones select “Single.” Then, select which rhinestone you want for your design.

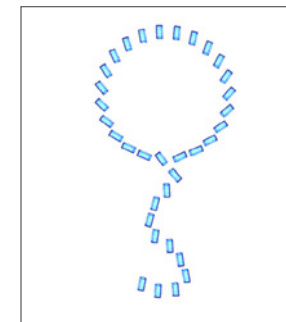
There are three adjustment options: Angle, Spacing, and Angle Offset. Angle Offset allows you to adjust the angle at which rhinestones are placed. This is helpful if you want rectangular rhinestones to sit on your lines a specific way.



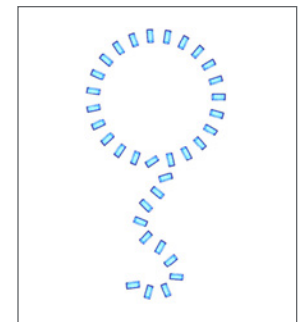
Balloon | by Lettering Delights  
Design ID: 7543



Standard



Center

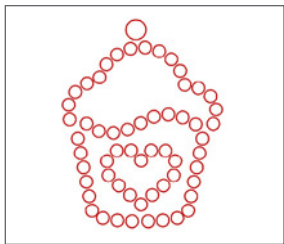


Perpendicular

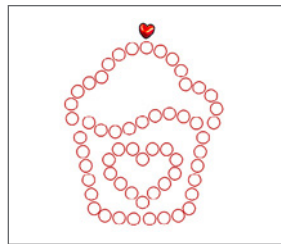


- ▶ **Standard:** Rhinestones are oriented in a uniform direction.
- ▶ **Center:** Rhinestones are oriented to point toward the center of the boundary shape.
- ▶ **Perpendicular:** Rhinestones are oriented perpendicular to the contour upon which they sit.

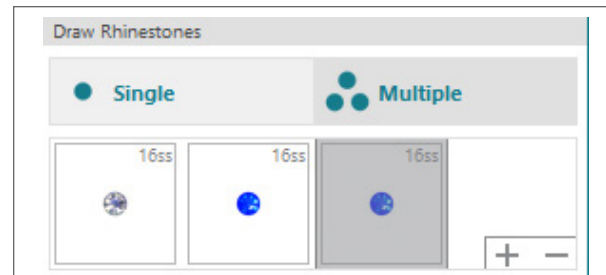
You can even adjust rhinestone specific designs. All you need to do is open the design, right-click and select “Ungroup.” Then change what you’d like in Advanced Rhinestones, such as deleting the top circle and adding a heart rhinestone as the cupcake topper. Then regroup everything so you can move it around as a single design.



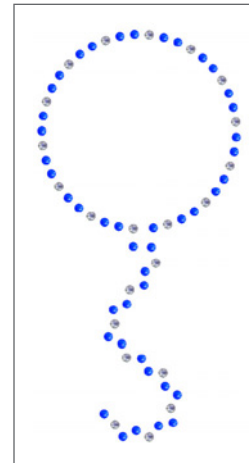
Cupcake | by Lori Whitlock  
Design ID: 6251



**MULTIPLE RHINESTONES:** The Multiple Rhinestone Mode functions similarly to Single Rhinestone Mode, except you can use a multiple rhinestone pattern to fill or outline your design.



When in Multiple Rhinestones mode, you can make a pattern of rhinestones. To make a pattern, click on the rhinestone you want and drag it down to the space under “Multiple.” Go back to your rhinestone library and click the next rhinestone you want and drag it next to the first one. You can drag down as many rhinestones as you want to create your pattern. Each rhinestone will automatically be placed at the end of the pattern, but by clicking and dragging, you can rearrange them to make it look how you want.



**PLACING INDIVIDUAL RHINESTONES:** To place individual rhinestones in your design, select the rhinestone you want. Then, select “Single Click.” Place rhinestones by clicking into your design screen. Otherwise, there are two options to place rhinestones in your design: single and multiple.

Single provides a rhinestone cursor in the drawing area which places the currently selected rhinestone from the Rhinestone Library onto the page. This is a quick way to place a repeated rhinestone.

When you are in Multiple mode, the Rhinestone Cursor rotates through the sequence of Rhinestones defined in your list under multiple. This allows you to quickly place sequences of different rhinestone types.

Placing the Rhinestone Cursor above a rhinestone that has already been placed in the design area and then clicking causes that rhinestone to be replaced by a new one, positioning the new rhinestone at the same center.

### USING RHINESTONES WITH CUT FILES:

Open this regular phrase cut file and ungroup the design. The sprays of circles on either side are still grouped together. This is helpful. We are going to use the circles as a template to place the rhinestones. Using the Single Click function, choose the rhinestone or rhinestone pattern you want and begin placing rhinestones over the circles. Don't worry if they don't match up exactly.



The circles are just acting as a template. Once you have your rhinestones all placed, select one of the circles that is poking out from behind the rhinestones. Pull all the circles out and delete them. Aren't you glad they are grouped so you don't have to select each individual circle? Now you have an awesome blinged-out design.

Use the Replace Rhinestones feature to swap out some of the rhinestones for larger rhinestones. Select the rhinestone you want and click the rhinestone you want to replace.





## CONICAL WARP

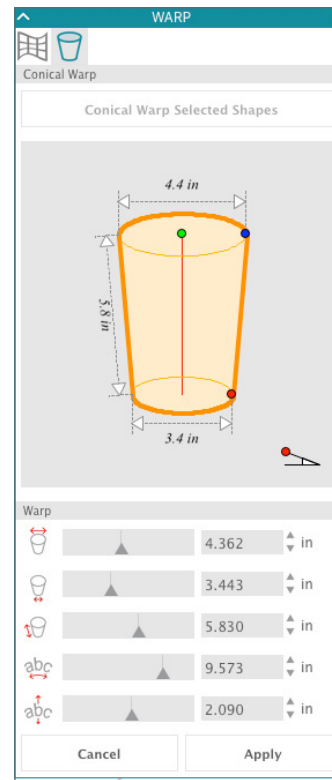
Have you ever tried to wrap a design around a round object and it just doesn't quite work perfectly? Maybe your straight lines don't match up? Conical warp is here to help you, and the best part is that the software does all the work for you! All you need to have is your round object and a ruler.



Watercolor Hearts Mini Multi | by Amanda McGee  
Design ID: 74640

Lettie Font | by Nic Squirrel  
Design ID: 70040

Start by creating your design. You can make this design by creating two long lines (which are actually just really skinny rectangles) with the rectangle tool. Add some text in the middle. Then, open the watercolor hearts. Ungroup the hearts, move, and resize them to fit around your text. Group everything and you are ready to warp!



Conical Warp is the second tab in the Warp panel. The main part of the panel shows a cylinder. To get an accurate warp, measure the object on which you will place your design. In this case, we are going to put the "Charlie" design onto a pencil cup.

Measure the top of your object from side to side. Put that measurement in the first input box. Next, measure the bottom of your object from side to side. Place this number in the second box.

The third length to measure is from top to bottom. Put this into the third input box.

The cylinder in the box is now an accurate representation of your object.



It might not seem like the warp has really changed the design that much. That's because it hasn't! It only adjusts your shape a tiny bit so it will look straight on your finished project. But, if you compare the two designs, you can see that the warped design is slightly bowed.



## Business Edition

Silhouette Studio® Business Edition was created with small businesses in mind. If you are cutting multiples of the same project or if you are cutting very large projects, Business Edition is an awesome investment. With automatic weed lines and multi-cutter use, Business Edition was designed to save you time. It includes all of the features offered in Designer Edition and Designer Edition Plus so Business Edition helps you get the very most out of your machine.

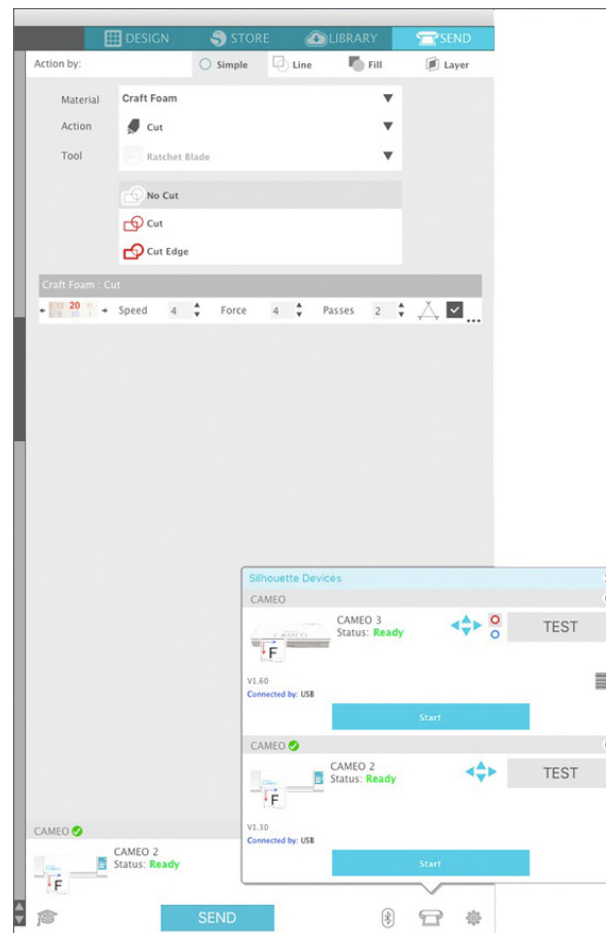
### MULTI-CUTTER SUPPORT

Business Edition provides multi-cutter support. This means that when using the Business Edition, you can send cut jobs to multiple Silhouette cutting units at the same time. Time Saver!

Go to the Send tab. First set up your cut settings in the Material and Action tabs just like you would with any other cut job. Once you get to the Send tab, select the Silhouette unit to which you would like to send your cut job. Press “Start.”

You can use this feature to cut the same job or different jobs depending on which document tab is actively displayed when you enter the Send panel. That means you can send project number one to one machine, and while it is still cutting you can switch tabs on your design screen and send project number two to your second machine.

You can name your Silhouette machines so you know which machine you are sending which job to if you have multiples of the same machine. To rename a connected Silhouette, simply click on the Silhouette model name in the Send panel. Once you click on the model name, you can type in any name for the specific Silhouette unit. The name will be retained whenever you use the computer that was used to create the name.



### AI/EPS/CDR FILE COMPATIBILITY

Business Edition provides the ability to open Ai, EPS, and CDR files which have been created from other major vector imaging software programs (such as Adobe Illustrator® or CorelDraw®).

You can either select to cut by layer and simply enable the desired layers, or opt to cut by line color and either enable the “no color” line to be cut or re-color your lines as desired using the Line Color tool.

Alternately, you can opt to use the Silhouette Connect™ program to cut these files from their native software programs.

### WHAT IS SILHOUETTE CONNECT™?

Silhouette Connect™ is a plug-in available for those of you who want to cut directly from Adobe Illustrator® or CorelDraw®. Once the plug-in is purchased and installed, you can send your design to your Silhouette directly from your design program without ever opening Silhouette Studio®.

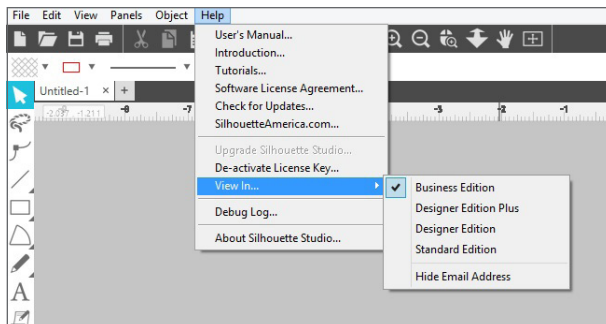
### EXPORT SVG, PDF, AND JPEG FILES

Business Edition gives you the ability to export SVG, PDF, and JPEG files. These files can be used or edited in design software programs that do not support the STUDIO file type.

## EDITION TOGGLE

One of the benefits of having Silhouette Studio® Business Edition is that you can utilize all of Silhouette's amazing features. But if you are generating a tutorial or are trying to teach someone who has a different edition of the software, things can get a bit confusing. Silhouette's edition toggle helps make viewing other software versions much easier.

To access the edition toggle, go to the Help menu. Then go to "View In" and select the edition of the software you wish to view.



There is also an option for you to hide your email address when you are working in the software. This is helpful when you are producing tutorials and want to protect your privacy.



## MULTIPLE UNDO/REDO

If you are anything like us, you can spend quite a bit of time designing things in Silhouette Studio®. Some designs require more time than others. The more time you spend clicking around in Silhouette Studio®, the more actions you make.

You can see every single action you have taken. Click the Multiple Undo/Redo icon on the top of the design screen next to the regular Undo and Redo icons. The Multiple Undo panel will open.



Girl with Heart | by Silhouette  
Design ID: 37508

Miss Elizabeth Font | by Miss Kate Cuttables  
Design ID: 193789

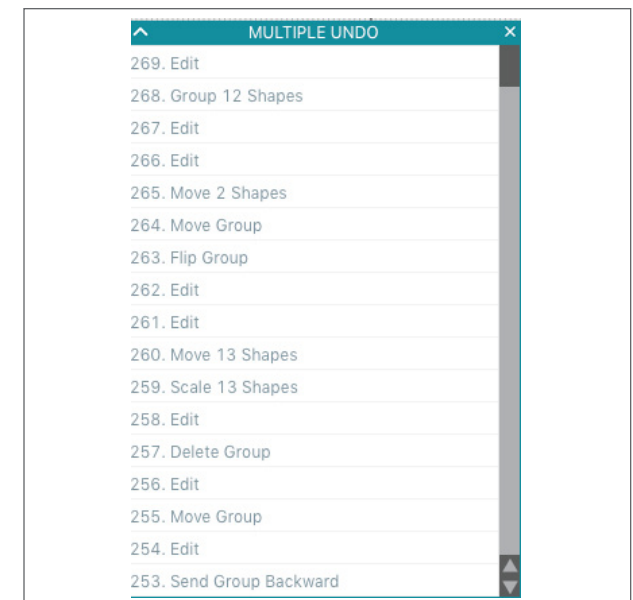
When we first started this design, we typed out the "sisters" text. Then we started working on designing the girls. These paper pieced girls are made of quite a few shapes each. Between arranging them and adding line and fill colors, we made 269 actions.

Now, we want to add some additional text in the original font. But we welded the text when we first started this project and we might not remember

which font it was. And, we didn't leave ourselves a helpful sticky note with the text name. The good news is you are not out of luck!

Start by making a copy of your design. Just to be safe, open a new document and place your design in there. When you undo everything, it will undo all of your hard work!

Look in the Multiple Undo panel and go back as far as you need to. Find where you typed your text and changed the font, but go back to before you welded the text. Once you find that spot, click the action. Silhouette Studio® will undo EVERY action you took to get to that spot. You can watch it reverse every action you did.



Now you can see your text and check which font it is in. Knowing that, we can continue designing!

This was a drastic example of multiple undo, but you could use it for almost anything. If you start designing something and you don't like it, simply use the multiple undo function instead of clicking Ctrl + Z a million times.



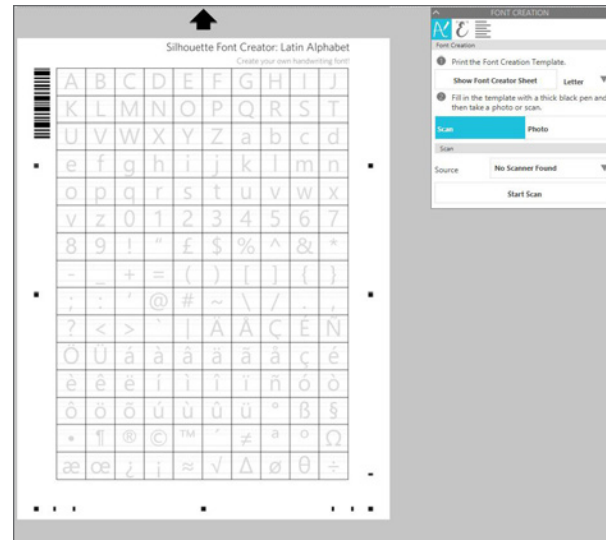
## FONT CREATION

Creating your own font is a great way to customize any project, and you can easily do that with the Font Creator tool in Silhouette Studio®. There are two different ways you can make your own font: handwritten or digital.

### HANDWRITTEN FONT CREATION

Preserve the handwriting of your loved ones or create a special font for a new project by adding a new handwritten font to your computer.

First go to the font creation tool located on the toolbar on the right. Click “Show Font Creator Sheet” and print it to your home printer.



**NOTE:** You'll notice that the letters and symbols (called glyphs) are printed on the sheet in a very light gray color. These glyphs won't show up when you scan or take a photo of the sheet. They are simply there so that you know where each letter and symbol is supposed to go.

Fill in the letters and symbols on the sheet and take care to make the glyphs nice and dark. **You must fill in the specified letter or symbol in its corresponding box. If you don't, when you go to type with the font, the assigned letters or symbols may be misplaced, and you may**

**not know which glyphs correspond to which keyboard keys.**



Now you must upload your font sheet. There are two ways you can do this.

### SCAN SHEET:

To upload your Font Creations Sheet using a scanner, start by going to the Font Creation panel and selecting “Scan.” Then choose your scanner from the drop-down menu. When you are ready, insert your Font Creation Sheet into the scanner. Finally, go back to the Font Creation panel and click “Start Scan.”

### TAKE PHOTO OF SHEET:

In the Font Creation panel, select “Photo.” At the bottom of the panel, there is a drop-down menu where you can select your calibration source. Try selecting “Auto” first. If you find that you are having a calibration issue, you must first calibrate your camera. You can do this by following the tutorial under the PixScan™ section page 40.

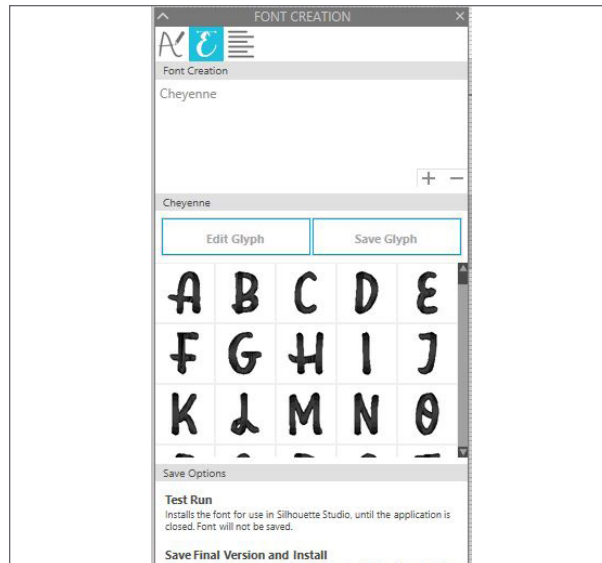
You only have to calibrate your camera once. Then make sure the calibration photo for the camera is selected from the drop-down menu in the Font Calibration panel.

Then take a photo of your sheet.



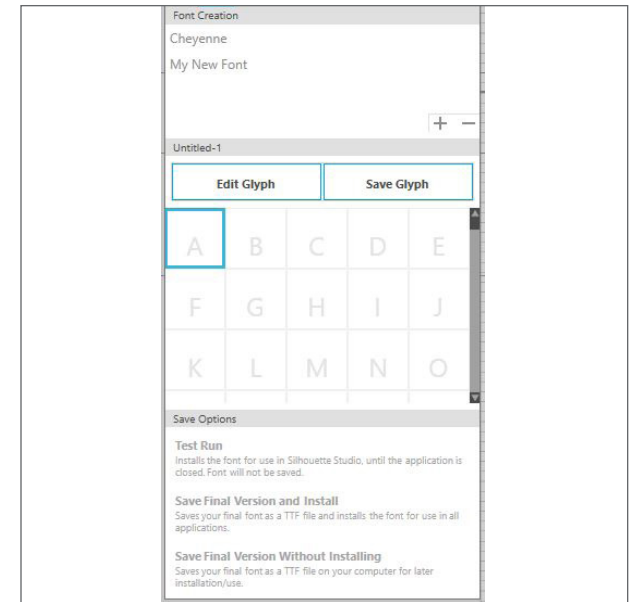
Next, download the photo to your computer. Then in Silhouette Studio®, click “Import Photo” and find your photo and click “Open.”

When your new font is imported, you’ll see thumbnails of each of the glyphs in the Font Creation panel. Make sure you give your font a name. (Double-click on the font name to change it from the default name.) Then choose one of three different save options, which we will go over in a later section.



## DIGITAL FONT CREATION

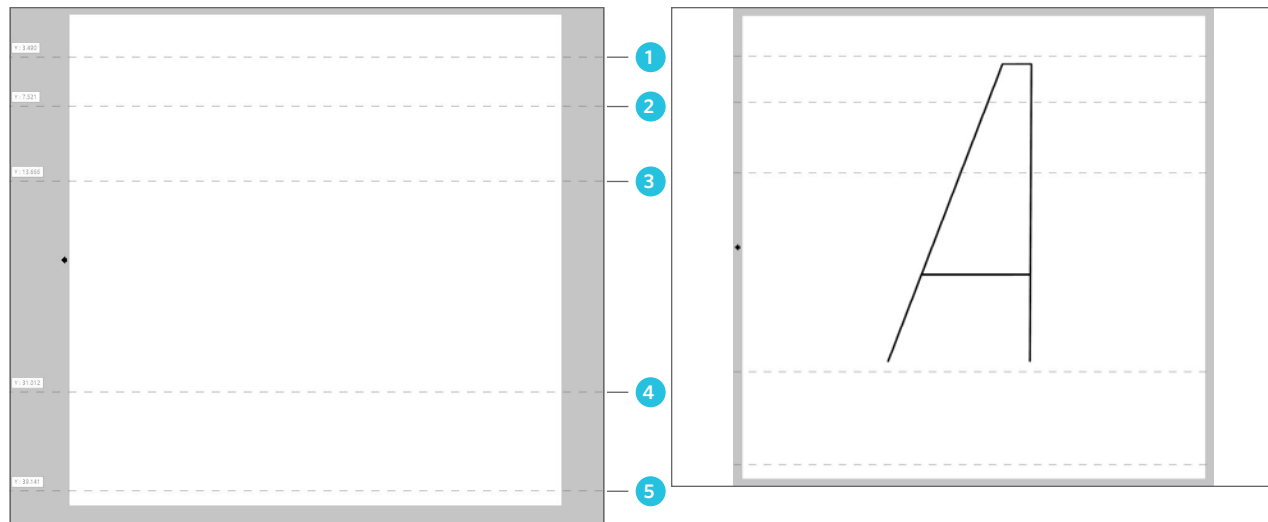
To create a font digitally, start by going to the Font Creation panel. Click on the second tab at the top of the panel that looks like a cursive uppercase E. Next, click on the + sign in the Font Creation section. This gives you all of the blank glyph templates you need for your font.



To add or edit a glyph, click on the box and then click “Edit Glyph.” This will open up a new window where you can digitally draw the selected glyph.

You’ll see five different dashed lines. The top line and the bottom line are your cutoff lines—make sure you don’t extend your glyphs over these lines. If you do, the glyphs may not show up in their entirety when you type your font. The other lines are standard lettering lines and can be used as guidelines to determine how you would like to design each glyph.





1. Ascender Line
2. Cap Height Line
3. X-height Line
4. Baseline
5. Descender Line

Once you are finished, select “Save Glyph” in the Font Creation panel. You’ll see a thumbnail of your glyph show up in the panel. Repeat with all of glyphs.

When you’ve added all of the glyphs for your font, you’ll see all of the thumbnails in the Font Creation panel. Make sure you give your font a name. (Double-click on the font name to change it from the default name.) Then choose one of three different save options.

### SAVE OPTIONS

**Test Run:** Choosing this option allows you to view what your font will look like in Silhouette Studio® without permanently installing the font in your software or on your computer. This option is the one you’ll want to use if you still want to make changes to the glyphs but want to view what your font currently looks like.

**Save Final Version and Install:** If you’ve made all the changes you are going to make to your font and are ready to install it, choose this option. A window will pop up and prompt you to save the font to your computer. Once that is done, you can

use the font in other software programs, not just Silhouette Studio®.

**Save Final Version without Installing:** This option allows you to save the font as you have created it, but it won’t be installed on your computer to use in other software programs. However, you will be able to access the font file if you wish to install it on your computer later.

After you’ve chosen a save option for your new font, you can start using it. Simply go to the Text panel and search for the name of the font. Then use your font just as you would use any font in Silhouette Studio®.



### AUTOMATED WEED LINE FEATURE

The Business Edition Weed Settings feature allows you to automatically create weed lines within open line paths for easier weeding. This is great for materials like vinyl and heat transfer. You can make a surrounding weed line border as well as internal weed lines inside the design’s open spaces (such as between letters). You can make your own weed lines with the Line Tool, but why not have the software do it for you?

The following options are available in the Weed Settings panel:

- ▶ **Show Weed Border** - This creates an automated weed border around the entire cut job.
- ▶ **Padding** - This adjusts the padding dimension to add or remove spacing between the border and the weed border.

All weed borders and internal weed lines are automated and adjusted on-the-fly as you make changes to the placement or sizing of objects on your workspace. All weed borders and lines are displayed in blue on your Design Page and red on your Media Layout page.

Open your design and select “Show Weed Border.” It will add a blue box around your design.

There are four types of Weed Lines: Horizontal, Vertical, H/V (Horizontal/Vertical), and Recursive. The best thing to do is a click on a few to find what works best for your project. For this design, Horizontal works well. Vertical doesn’t work very well because there is hardly any space to put straight lines up-and-down. H/V doesn’t work well because Vertical doesn’t work well. If you are looking to add a lot of weed lines, Recursive works great. It added lines between every letter.



Dear Lizzy - Laugh Card | by American Crafts  
Design ID: 46422



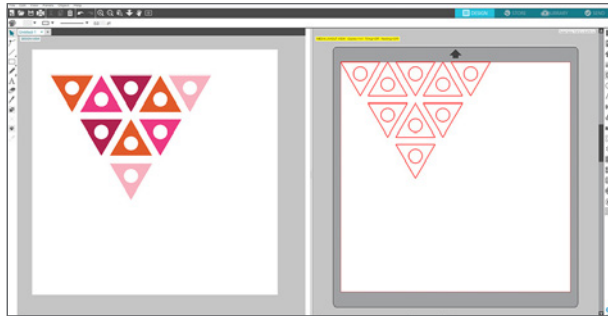
## DESIGN VIEW VS. MEDIA LAYOUT VIEW

There are two different view options with Business Edition. The original Design View shows your images on your design page, which is the normal view you expect with Silhouette Studio®. The Media Layout View shows how lines are processed to actually appear in the resulting cut job. Media Layout View will not display any applied features like color, patterns, etc.

Once you click the Business icon, you can check or uncheck the “Processing Active” box to show or hide the Media Layout View. This side-by-side view capability provides you access to further Business Edition features like Matrix Copy options, Media Layout Nesting, and Tiling. Check “Processing Active” to turn the dual view on and off.

You can adjust the Media Layout page just like you adjust your design page in the Page panel. Your Page settings and Media Layout Settings don’t need to match each other. For example, on your design page, you can have “Cutting Mat: None” selected and in your Media Layout Settings, you can have a cutting mat showing. Pages can also be different sizes, like if you just design in the default page size but adjust the page size to cut from your material.

You can also minutely adjust your Cut Border.



Triangle Pattern | by BasicGrey  
Design ID: 66119

**KEYBOARD SHORTCUT:** Media Layout  
Windows, press Ctrl + Shift + V  
Mac®, press Cmd + Shift V



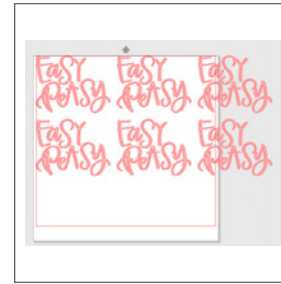
### MATRIX COPY FEATURE

Matrix Copy lets you create a matrix of multiple copies of the same design. These are replicated while your cut job is processing, but it doesn't actually alter or effect your original design. This is available only while in the Media Layout mode.

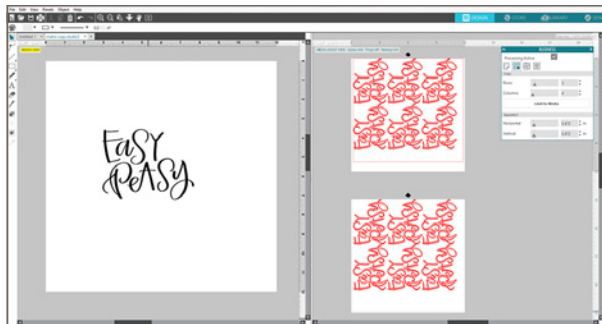
While the original design retains its original design layout, the Copy panel replicates your design to cut multiple copies. Choose how many copies you want and how much space you want between them.



Easy Peasy | by Amanda Arneill  
Design ID: 136283



Adjust the rows and columns to choose your number of copies. This has two rows and three columns. But, part of the third column is out of the cutting area. We need to do some further adjusting to get more shapes to fit. If you click "Limit to Media," the software will take the numbers for the rows and columns you entered and remove any that don't fit on your media size. This removed the two right-hand copies, leaving us with four instead of six.



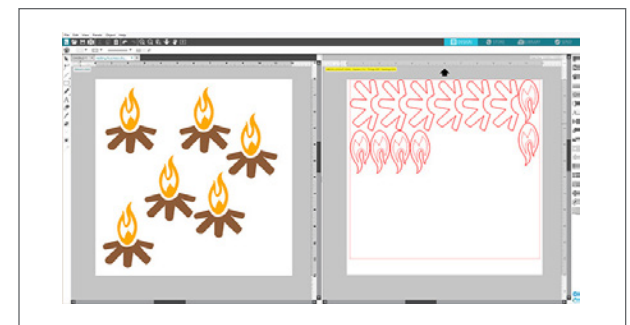
**SILHOUETTE PRO TIP:** Turn on "Nesting Active" under the Nesting Icon. It will automatically nest your designs as it makes rows and columns. Here we have our same design of three columns and two rows. With "Nesting Active" selected, it easily fits six designs on the page. Add two more rows and you can get another full page of your design. For more on Nesting see the next section.



### MEDIA LAYOUT NESTING

Automated Nesting mode automatically nests your objects within the Media Layout View to provide efficient use of your material. But, unlike Nesting in Designer Edition, the original images' positioning stays the same in the Design View, allowing you to continue editing and refining the design.

Checking "Nesting Active" turns the nesting feature on or off. Nesting can be combined with other Business Edition features, such as Tiling or Matrix Copy. For an example of this, see above.



Fire | by Ty Pilcher  
Design ID: 34050

The following options are available in the Nesting panel:

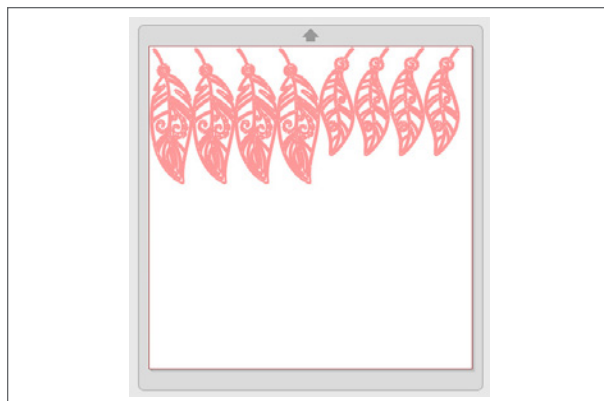
- ▶ **Interlock Shapes** - This will nest concave shapes together in more efficient ways and attempt to interlock them to save more space on your media.
- ▶ **Maintain Grain** - When enabled, this leaves images unrotated or rotates by 180°. This is useful when you are using specialty media that has a grain to ensure the grain runs in the same direction for all images.
- ▶ **Align** - If your images are rotated to an irregular angle in the Design View, the Align option will snap the image upright to compensate prior to determining the best angle to nest the shape into.
- ▶ **Whole Words** - This will keep letters in words created with the Text tool together as words, instead of nesting each individual letter. It will nest the words together.



ZP Kahlua Cream Pie | by ScrapNFonts  
Design ID: 136043



- ▶ **Maintain Groups** - This will keep any grouped images in their original grouping rather than nesting each individual object.
- ▶ **Rotations** - This will allow or restrict the level of angles you allow the images to rotate. For example, a Rotations setting of "0" will hold the images exactly in their original angle of rotation whereas a Rotations setting of "2" will allow rotations of 0° and 180° turns for the images. As the Rotations setting is raised, the number of possible rotation angles for each image increases. While the highest setting may make the most effective use of space, there may be instances where the angle of images is important to your project.
- ▶ **Padding** - This controls the minimum distance between two shapes after they have been nested.



Feathers | by Tanya Batrak  
Design ID: 135434



Padding 12

## TILING

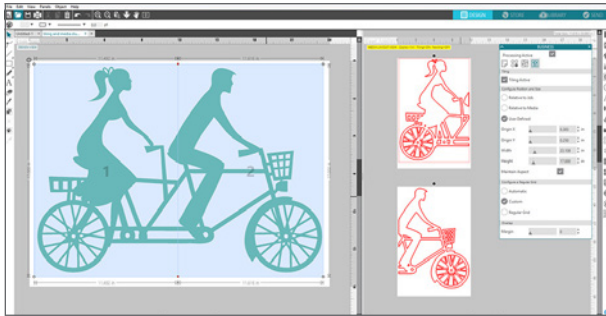
The Tiling feature provides you an amazing method to cut a large project from a series of smaller tiles. After the cutting process is completed, you will assemble the tiles to create the large-scale design. The Tiling feature is available only in the Media Layout mode.

The Cameo has the maximum cutting width of all Silhouette machines at 12 in. So, if you want to cut something larger than this, you have two options. You can manually slice your material into smaller pieces using the Knife Tool, or you can use the Tiling feature which will automatically segment the job into a series of smaller jobs. Let Business Edition do the work for you! After your pieces are cut out, you will assemble them to create your final project.

While your original design will retain its original design layout, the Tiling option will rearrange the design to be cut in a series of multiple panels. It

will add cut lines to the places that are getting spliced. You have options to adjust just about everything, including how many tiles you want, where you want your pieces sliced, and how much overlap you want between the pieces.

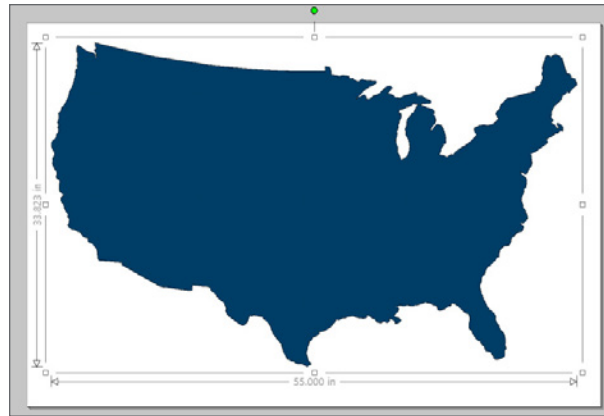
Our design here is a simple example of tiling a single shape into two pieces. We adjusted the grid so it would slice it into two pieces that are each under 12 in. wide so they can be cut with the Cameo.



**SILHOUETTE PRO TIP:** Under the Overlap feature, there is a Margin bar. Add some overlap! How much easier will it be to piece your design together when you have a little bit of wiggle room?

The bike was a simple example of tiling. But did you know that you can cut something MUCH larger than this? How about a 55 in. US map to apply to your wall? With Business Edition, cutting something huge is a snap. Open your design in Silhouette Studio® and size it in the Scale panel.

Change your Page Settings so your page is larger than your design.



US Map | by Hero Arts  
Design ID: 65978

Make sure you have your correct page size in the Media Layout Settings. Click “Tiling Active.” A grid will appear over your design. Fifteen tiles! Don’t worry; Business Edition can handle it. You have full control to minutely adjust the grid. Don’t forget to add a little overlap if you want to give yourself a little wiggle room when you rebuild.



When you’re ready to cut, the bottom part of the panel labeled “Tiling” gives you options to cut which tiles. You can cut them all at once, or you can choose a few tiles at a time.

You can also choose which tiles to cut by clicking or unclicking the tiles in your design screen.

**SILHOUETTE PRO TIP:** Keep “Show Dimensions” checked to see how big each tiled area is and to make sure it will fit on the page you are cutting on.

## Conclusion

And there you have it! Isn't it amazing how much you can do with Silhouette Studio®? At Silhouette, we work hard to add new features for you and keep the software up to date. If you think there's something missing or something that could be improved in the software, don't be afraid to reach out to us and give us your feedback.

We hope you continue to return back to this guide as you need to when you need a little reminder of the tools available in the Silhouette software and how they all work. After all, mastering Silhouette Studio® doesn't happen without a little help!

Don't forget to check out our blog ([silhouette101.com](http://silhouette101.com)) and social media channels for project ideas, tips and tricks, and other tutorials.